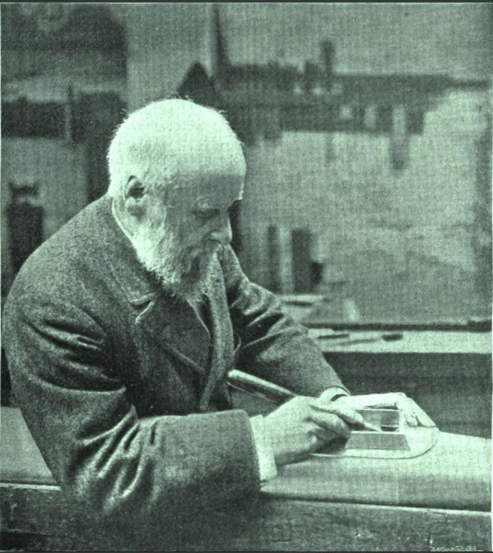

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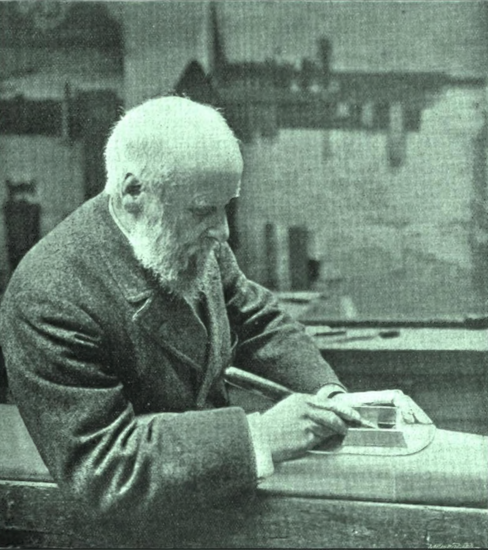

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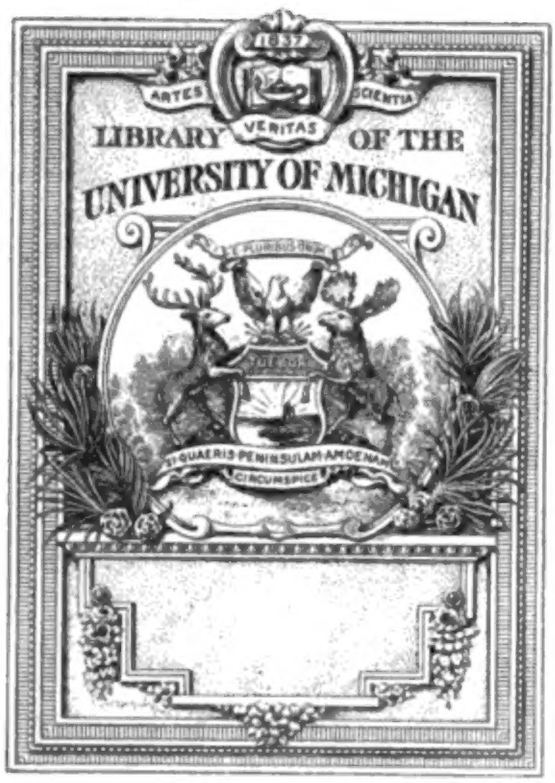

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661.	Weary of earth and laden with my sin..	Ferris Tozer.
663.	Spirit of mercy, truth, and love	B. Luard Selby.
665.	God be merciful unto us	John E. West.
669.	See amid the winter's snow	John E. West.
670.	Through the day Thy love has spared us	Charles L. Naylor

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659.	Now is my Chloris fresh as May	Battison Haynes.
662.	Come away, sweet love	George Rathbone.
664.	Sunset	Thomas Adams.
666.	Men are fools that wish to die	C. H. Lloyd.
667.	Phillis	C. Hubert H. Parry
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490 Behold now, praise the Lord G. J. Bennett
283 Behold now, praise the Lord Dr. Rogers
589 Behold, the Angel of the Lord B. Tours
665 Be merciful unto us ... J. E. West
285 Benedicite, omnia Opera ... Various
103 Blessed are the dead H. H. Pierson
522 Blessed are the dead C. V. Stanford
312 Blessed are the merciful Dr. H. Hiles
309 Blessed are they ... Berthold Tours
516 Blessed are they that fear Sir G. Elvey
110 Blessed be he (female voices) Neukomm
271 Blessed be the Lord God ... Dr. Nares
310 Blessed be the Lord God S. S. Wesley
342 Blessed be the Lord God Earl of Mar
651 Blessed be the man ... ... C. Harris
426 Blessed be the name (Harvest) H. Gadsby
30 Blessed is he ... ...Dr. Nares
277 Blessed is He (Easter) ... Gounod
46 Blessed is the people ... V. Novello
259 Blessing and glory ... ...Dr. Boyce
161 Blest are the departed ... ... Spohr
161* Ditto in G ... Spohr
648 Bow down Thine ear ... W. Beale
468 Break forth into joy ... J. Barnby
570 Break forth into joy ... Oliver King
137 But the Lord is mindful Mendelssohn
198 By the waters of Babylon G. B. Allen
8 Call to remembrance ... ... Farrant
336 Call to remembrance (s. & cho.) V. Novello
148 Charity, "La Carità" (4 trebles) Rossini
494 Christ became obedient ... J. F. Bridge
141 Christ being raised (Easter) S. Webbe
194 Christ being raised (do.) Sir G. Elvey
229 Christ is risen (do.) Sir G. Elvey
325 Christ is risen (do.) E. H. Thorne
169 Christ our Passover (do.) Sir J. Goss
529 Christ our Passover (do.) ... B. Tours
170 Come, Holy Ghost (s. & cho.) T. Attwood
125 Come, Holy Ghost ... ... Douland
536 Come now, and let us reason R. Briant
235 Come unto Me ... ... J. S. Smith
592 Come, weary Pilgrims, come F. Tozer
320 Comfort, O Lord ... ... Dr. Crotch
603 Crossing the Bar H. H. Woodward
61 Cry aloud and shout ... ... Croft
290 Daughters of Jerusalem Sir G. Elvey
360 Daughters of Zion ... ... Mendelssohn
192 Deus misereatur ... ... E. Mammatt
269 Doth not wisdom cry? ... ... R. Haking
228 Drive far from us the mortal foe V. Novello
465 Drop down, ye heavens ... J. Barnby
39 Easter Hymn... ... Arr. by V. Novello
217 Enter not into judgment T. Attwood
233 Envy! eldest born of hell! (*Saul*) Handel
554 Far from my heavenly home Ch. Vincent
473 Fear not, O Land ... Chas. H. Lloyd
6 Forgive, blest shade ... Dr. Callcott
292 For these and all Thy mercies Lancaster
574 Four Christmas Carols ... ... J. Barnby
597 Four Christmas Carols ... ... Various
286 Four Hymns for Christmas ... Various
346 Four Hymns from "The Hymnary"
479 Four Hymn Tunes ... ... J. Barnby
372 Four settings of the Kyrie ... Schubert
431 From all that dwell ... Dr. Walmisley
370 From the rising of the sun ... Ouseley
519 From Thy love as a Father Ch. Gounod
357 Give ear, O Lord (Ave Maria) C. Oberthür
503 Give peace in our time W. H. Callcott
441 Give the King ... ... A. H. Brown
205 Glory be to God on high V. Novello
165 Glory to God in the highest Pergolesi
665 God be merciful unto us J. E. West
421 God hath appointed a day (Easter) Tours
66 God, my King ... ... Bach
373 God save the noble Czar
31 God save the Queen .. V. Novello
564 God shall wipe away all tears J. T. Field
459 God so loved the world ... Sir J. Goss
588 God so loved the world ... ... J. Stainer
646 God that madest ... C. L. Naylor
654 God, Who madest ... E. H. Davies
35 Grant, O Lord (Collect) ... Mozart
358 Grant to us, Lord ... ... J. Barnby
432 Grant us Thy peace ... Mendelssohn
326 Grant, we beseech Thee ... H. Lahee
204 Great and marvellous .. ...Dr. Boyce
587 Hail, golden Morn!... E. A. Sydenham
202 Hallelujah! For unto us W. H. Monk
227 Hallelujah! Hallelujah!... V. Novello
177 Hark! the herald angels sing Dr. Ions
297 Hark! the herald angels sing Mendelssohn
76 & 77 Have mercy, O Lord... ... Mozart
186 Hear, holy Power ... ...Auber
504 Hearken, O Lord ... A. C. Mackenzie
417 Hearken unto me, my people A. Sullivan
625 Hearken unto me, ye that M. B. Foster
555 Hear me when I call ... King Hall
32 & 33 Hear my prayer, O God ... Kent
2 Hear my prayer, O Lord ... Winter
213 Hear the voice and prayer J. L. Hopkins
337 Hear us, O Saviour ... M. Hauptmann
4 Hear what God the Lord V. Novello
88 He comes, ordained of yore W. Jackson
361 He in tears that soweth ... Dr. Hiller
349 He is risen (Easter) ... ...H. Gadsby
157 Here shall soft charity ... ... Dr. Boyce
74 Holiest, breathe (Italian Chorale)
501 Holiest, breathe ... G. C. Martin
240 Holy, Holy, Holy, Lord God J. Bishop
458 Holy Spirit, come, O come G. C. Martin
392 Hosanna in the highest (Advent) Stainer
107 How beautiful upon ... R. A. Smith
224 How dear are Thy counsels Dr. Crotch
247 How goodly are Thy tents ... Ouseley
354 How lovely are Thy dwellings ... Spohr
290 Hymns for Easter Calkin & J. Barnby
48 Hymnus Eucharisticus ... Dr. Rogers
423 I am Alpha and Omega (Trinity) J. Stainer
600 I did call upon the Lord Frank L. Moir
638 If I go not away ... ... T. Adams
448 If we believe that Jesus died Sir J. Goss
195 If ye love Me ... ... W. H. Monk
231 If ye love Me ... ...Tallis
420 If ye love Me ... ... Dr. C. S. Heap
506 If ye love Me ... ... Sir R. P. Stewart
120 I know that the Lord is great Ouseley
116 Incline Thine ear ... ... Himmel
304 In humble faith and holy love Dr. Garrett
98 In Jewry is God known ... ...Dr. Clarke
25 In Judah is God known Mendelssohn
190 In manus tuas (Like as the hart) Novello
238 In the beginning (Christmas) G. B. Allen
322 In the beginning (do.) E. H. Thorne
565 In the end of the Sabbath A. Carnall
151 In the sight of the unwise ... Ouseley
321 It is high time (Advent) ... ... J. Barnby
542 It shall come to pass ... ... B. Tours
280 I will arise (3 & 4 voices) Rev. R. Cecil
52 I will arise ... ... Creyghton
294 I will alway give thanks J. Baptiste Calkin
594 I will feed My flock... ...J. F. Bridge
253 I will lay me down in peace C. Stokes
451 I will lay me down ... A. C. Mackenzie
545 I will lay me down ... Dr. A. H. Mann
188 I will lift up mine eyes ... Dr. Clarke
118 I will sing of mercy (3 trebles) Novello
407 I will sing of Thy power Sir A. Sullivan
628 I will sing unto the Lord H. Purcell
299 Jesu, blessed Word of God ... Gounod
523 Jesu, give Thy servants (Ave Maris stella) ... ... Liszt
617 Jesu, priceless Treasure J. V. Roberts
393 Jesu, Lord of life ... G. A. Naumann
182 Jesus Christ is risen to-day ... Dr. Ions
147 Jubilate and Kyrie (in F) W. Jackson
277 Kyrie eleison (Nos. 1 and 2) ... Gounod

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372 Kyrie eleison (Nos. 1 to 4) F. Schubert
332 Kyrie eleison ... ... F. Schubert
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94 Laudate nomen Domini Dr. C. Tye
410 Leave us not (Ascension) ... J. Stainer
6 Let all men praise the Lord Mendelssohn
527 Let every soul be subject ... J. Stainer
531 Let not your heart ... H. G. Trembath
244 Let the words ... ...J. Barnby
641 Let us now fear the Lord J. E. West
114 Let us now go (Christmas) E. J. Hopkins
513 Let us now go (ditto) ...J. T. Field
471 Let your light so shine ... J. Barnby
388 Lift thine eyes ... ... Mendelssohn
562 Like silver lamps ... ... J. Barnby
65 Lo, my Shepherd is divine ... Haydn
380 Lord Christ, when Thou hadst Haydn
29 Lord, for Thy tender ... ... Farrant
462 Lord, for Thy tender ... G. R. Vicars
376 Lord, how long wilt Thou Mendelssohn
401 Lord, I call upon Thee ... ... Ouseley
492 Lord, I call upon Thee John E. West
614 Lord, I call upon Thee ... A. D. Culley
68 Lord, let me know mine end... Greene
41 Lord of all power and might... Mason
419 Lord, we pray Thee Dr. J. V. Roberts
243 Lord, who shall dwell ... Dr. Rogers
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86 Methinks I hear ... ... Dr. Crotch
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478 My soul truly waiteth ... ... W. Rea
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255 Not unto us, O Lord Lawes & Farrant
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241 Now is Christ risen (Easter) G. B. Allen
612 Now is Christ risen (do.) J. E. West
409 Now on the first day (do.) H. Lahee
21 Now pray we for our country Eliza Flower
84 Nunc dimittis in C ... ... Ebdon
547 O come, let us sing to the Lord B. Tours
391 O come let us worship ... Himmel
656 O come, Redeemer ... ... J. E. West
135 O give thanks ... ... Tucker
449 O give thanks ... ... W. Jackson, jun.
606 O God, who is like unto Thee M. B. Foster
221 O God, who in Thy heav'nly hand Handel
480 O have mercy upon me ... H. Leslie
495 Oh! for a closer walk with God
M. B. Foster
657 O Holy Babe! ... ... A. C. Mackenzie
266 O Holy Ghost ... Sir G. A. Macfarren
159 O how amiable ... ... V. Richardson
568 O how amiable ... ... J. E. West
493 O Lamb of God Geo. Ernest Lake
214 O Lord God, Thou strength Sir J. Goss
281 O Lord, how manifold (Harvest) J. Barnby
281* Ditto (Welsh words) ... J. Barnby
486 O Lord, how manifold (Harvest)
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314 O Lord, my God ... ... S. S. Wesley
276 O Lord, my God ... Rev. C. Malan
125 O Lord, my God ... ... Palestrina
163 O Lord, our Governor ... ... Marcello
366 O Lord, Thou art my God ... Ouseley
94 O Lord, we trust alone in Thee Handel
207 O Lord, Who hast taught us J. Marsh
484 O love the Lord ... ... A. H. Mann
553 On the first day of the week E. M. Lott
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96 O praise the Lord ... ... J. Weldon
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347 O praise the Lord ... ... Mozart
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301 O Risen Lord (Ascension) ... J. Barnby
457 O Saving Victim ... ... B. Tours
624 O Saving Victim ... ... F. Kœnig
408 O Saviour of the world ... Sir J. Goss
514 O sing to God (Noël) ... ... Ch. Gounod
296 O taste and see Sir Arthur Sullivan
251 Out of the deep... ... ... Mozart
406 O was not Christ our Saviour ... J. Shaw
381 O Zion, that bringest good J. Stainer
257 Ponder my words, O Lord L. Colborne
237 Praised be the Lord daily ... T. Ebdon
582 Praise, O praise our God and King
Rev. E. V. Hall
112 Praise the Lord, O Jerusalem J. Scott
83 Praise the Lord ... ... Creyghton
209 Praise the Lord, O my soul Dr. W. Child
461 Praise the Lord, O my soul H. Lahee
72 Praise thou the Lord ... Mendelssohn
450 Praise ye the Lord (Harvest) Dr. Garrett
46 Pray for the peace ... ... V. Novello
520 Preserve me, O God ... C. Salaman
248 Protect us through (S.S.A.) Curschmann
355 Rejoice in the Lord ... ... Sir G. Elvey
558 Rejoice in the Lord ... ... B. Tours
297 Rejoice, O my people ... Mendelssohn
420 Remember not, Lord ... H. Purcell
92 Remember, O Lord (3 trebles) Boyce
276 Rend your heart ... J. Baptiste Calkin
463 Round Jerusalem ... ... Dr. Hiller
640 Save me, O God ... C. S. Jekyll
177 See, the morning star Dr. E. G. Monk
44 See what love ... ... Mendelssohn
605 Seek ye the Lord ... ... C. Bradley
273 Shades of silent night (Carol) S. Gee
334 Sing and rejoice (Christmas) J. Barnby
345 Sing, O daughter of Zion (do.) H. Gadsby
429 Sing, O heavens (Christmas) B. Tours
645 Sing, O heavens ... A. R. Gaul
437 Sing praises (Harvest) H. W. Wareing
541 Sing praises unto the Lord
W. A. C. Cruickshank
182 Sing the battle ... ... Dr. E. G. Monk
54 Sing unto the Lord (Christmas) Novello
70 Sleepers, wake; To God on high;
To Thee, O Lord ... ... Mendelssohn
127 Sound the loud timbrel ... ... Avison
440 Spare us, Lord most holy E. A. Sydenham
663 Spirit of mercy ... ... B. L. Selby
623 Spring ... ... F. H. Cowen
237 Sun of my soul ... ... Rev. H. L. Jenner
368 Sweet is Thy mercy ... ...J. Barnby
10 Teach me, O Lord ... ... Dr. Rogers
221 Teach me, O Lord ... ... T. Attwood
127 Teach me Thy way ... ... Croce
143 & 144 Te Deum in F ... W. Jackson
139 Te Deum in A ... ... J. T. Cooper
340 Te Deum in F ... ... Dr. S. S. Wesley
405 The angel Gabriel (Christmas) H. Smart
629 The eyes of all wait (Harvest) A. R. Gaul
262 The grace of God (Christmas) J. Barnby
550 The hallowed day (Christmas) J. Stainer
506 The Harvest-tide Thanksgiving J. Barnby
538 The legend of good St. Christopher
(Christmas Carol) ... F. J. Sawyer
369 The light hath shined (Xmas.) E. Silas
333 The Lord be a lamp Sir J. Benedict
59 The Lord descended ... ... P. Hayes
481 The Lord is exalted ... J. E. West
121 The Lord is King ... ... Pittman
318 The Lord is my Shepherd Macfarren
580 The Lord is my Shepherd H. W. Wareing
58 The Lord is my strength (Easter) Novello
805 The Lord is my strength (do.) W. H. Monk
398 The Lord is my strength (do.) H. Smart
107 The Lord loveth ... ... V. Novello
261 The night is far spent ... M. Smith
623 The night is far spent ... Bruce Steane
472 The radiant morn ... H. H. Woodward
445 There is a green hill Lord H. Somerset
46 There is a river... ... ... V. Novello
622 There was silence in Bethlehem's
fields (S.A.T.B.) ... ... J. Stainer
586 There were shepherds abiding in
the field (Christmas) ... ... B. Tours
609 There were shepherds ... M. B. Foster
273 There were whisp'rings ... J. T. Cooper
573 The Russian National Anthem
459 The Son of God goes forth A. Sullivan
598 The star that now is shining O. King
379 The strain upraise ... ... A. Sullivan
649 The strife is o'er ... ... B. Steane
534 The sun shall be ... H. H. Woodward
384 They have taken away my Lord J. Stainer
23 Thine, O Lord, is the greatness Kent
4 Thou art gone to the grave Beethoven
628 Thou crownest the year ... J. Booth
249 Thou knowest, Lord, the secrets Purcell
131 Thou visitest the earth ... Dr. Greene
522 Thou wilt keep him T. T. Trimnell
634 Thou wilt keep him... ... A. D. Culley
464 Three Introits or Anthems J. B. Calkin
453 Thus speaketh the Lord of hosts Stainer
123 To Thee, great Lord (*Moses*) Rossini
431 Turn Thee again, O Lord T. Attwood
419 Turn Thy face from my sins A. Sullivan
155 Turn Thy face from my sins T. Attwood
100 Unto Thee, O Lord... ... Charles King
108 Veni, Creator Spiritus ... ... Tallis
19 Vital Spark ... Harmonised by Novello
661 Weary of earth ... ... F. Tozer
316 We march to victory; and The day is
past and over... ... ...J. Barnby
660 When the Sabbath was past
M. B. Foster
573 While all things were in quiet silence
O. King
517 While my watch I am keeping Gounod
A Singer's Requiem ... ... J. F. Bridge
442 While shepherds watch'd W. T. Best
498 While the earth (Harvest) ... B. Tours
596 Whosoever drinketh of this water
J. T. Field
395 Whoso hath this world's good J. B. Calkin
181 Why seek ye (Easter) E. J. Hopkins
621 With all Thy Hosts ... J. E. West
636 Worthy is the Lamb ... J. F. Barnett
414 Ye shall dwell in the land ... J. Stainer

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373. How long wilt Thou Oliver King 2d.
104. How lovely are ... ... Spohr 8d.

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NOVELLO'S OCTAVO ANTHEMS—*Continued.*

539. I am Alpha ... J. V. Roberts 3d.
868. I am well pleased J. Rheinberger 3d.
120. I beheld, and lo ... Dr. Blow 6d.
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496. I came not to call C. Vincent 3d.
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537. I declare to you ... Cruickshank 4d.
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396. I heard a voice Sir John Goss 2d.
171. I saw the Lord ... J. Stainer 6d.
114. I was glad ... ... T. Attwood 4d.
32. I was glad ... ... Sir G. Elvey 3d.
79. I was glad ... ...C. E. Horsley 6d.
379. I was glad ... T. T. Trimnell 4d.
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205. I will alway give thanks Dr. Clarke 3d.
73. I will cry unto God Dr. Steggall 3d.
502. I will extol Thee C. M. Hudson 4d.
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ...E. J. Hopkins 6d.
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591. I will go unto the altar C. Harris 3d.
437. I will greatly rejoice Cruickshank 4d.
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209. I will lay me down ... Dr. H. Hiles 3d.
495. I will lay me down A. C. Edwards 3d.
126. I will love Thee, O Lord J. Clark 4d.
394. I will love Thee, O Lord my strength ... Matthew Kingston 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
153. I will magnify Thee ... J. Shaw 3d.
405. I will magnify Thee ... O. King 4d.
154. I will mention ... Sir A. Sullivan 6d.
575. I will not leave you ... B. Steane 2d.
519. I will open rivers E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song Dr. Armes 8d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands E. J. Hopkins 3d.
55. If we believe that Jesus died Goss 3d.
453. If ye love Me H. W. Wareing 3d.
544. If ye love Me ... ... B. Steane 2d.
469. If ye then be risen M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
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403. In my Father's house Crament 3d.
102. In sweet consent ... E. H. Thorne 3d.
278. In that day ... ... Sir G. Elvey 8d.
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33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
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338. In the fear of the Lord J. V. Roberts 3d.
282. In the Lord ... Sir R. Stewart 6d.
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571. Ditto (4 voices) M. B. Foster 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
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215. It shall come to pass Dr. Garrett 6d.
397. Jesu, lover of my soul ...F. Iliffe 2d.
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132. Let God arise ... Dr. Greene 6d.
375. Let God arise T. T. Trimnell 4d.
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438.* Let not your heart M. B. Foster 3d.
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54. Lord, let me know mine end Goss 3d.
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10. Ditto H. Purcell 4d.
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216. Thus saith the Lord Dr. Garrett 6d.
320. Thy mercy, O Lord E. J. Hopkins 6d.
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363. To bless Thy chosen F. Brandeis 2d.
322. To Thee, O Lord C. L. Williams 3d.
443. Try me, O God A. D. Culley 2d.
275. Turn Thy face ... Dr. Steggall 4d.
160. Unto Thee have I cried Sir G. Elvey 3d.
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387. We shall not hunger A. Mackenzie 3d.
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In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

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This book is the result of an endeavour to set down my ideas in a systematic form, and I put it forth in the hope that it may prove of service to some of my fellow-teachers, as likewise to any earnest student of the pianoforte who may be led by his interest in the subject to read what I have written.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1898.

1898.

LET Wordsworth strike the note of the present hour:

> From low to high doth dissolution climb,
> And sink from high to low, along a scale
> Of awful notes, whose concord shall not fail;
> A musical but melancholy chime,
> Which they can hear who meddle not with crime,
> Nor avarice, nor over-anxious care.
> Truth fails not; but her outward forms that bear
> The longest date do melt like frosty rime,
> That in the morning whitened hill and plain
> And is no more; drop like the tower sublime
> Of yesterday, which royally did wear
> His crown of weeds, but could not even sustain
> Some casual shout that broke the silent air,
> Or the unimaginable touch of Time.

Usually at this season we speak of the departed year, its changes, pleasures, and sorrows, and of the chances which the young successor brings in the scarce-opened wallet that may be big with fate. But just as we pay small regard to the faint wind that goes in advance of the tempest and are all eyes for the sombre threatening it heralds, so, now, the change from Old Year to New is absorbed in the mightier interest of the lapse from one century to another which has come within an easily measurable distance. There is a fascination in the moment that closes the greater division of time and opens up another such as compels us to anticipate it—to wrench it from the future and make it part of our mental present. But whether we have heart to do this or not, it is certain that we shall see little more of the nineteenth century, and that, for all practical purposes, we may at once begin upon its history and its lessons; doing this not without awe in presence of a retrospect which embraces the most eventful, the most wonderful period in the world's recorded history. "That which is nearest us touches us most," and we know that the vanished peoples of former centuries believed themselves to be living in the very crisis of earthly fortunes. But their age of half-development and slow progress is as nothing to the large achievement and lightning advance of our own day.

When the changes in music during the nineteenth century come to be written, and considered at a proper distance from their passion and turmoil, it will appear that they are significant indeed. Of musical truth it may specially be said, in the words of the Lake poet, that its outward and ancient forms "do melt like frosty rime, that in the morning whitened hill and plain and is no more." The historian, addressing himself to this kind of human effort, will find his hands full of change marking real advance, and other change big with degeneracy—a complex web in which good and evil are so knotted together that only keen discernment and patient handling can disconnect them. But, says our poet-seer, "Truth fails not," and with that assurance we may calmly enter upon, not only the New Year, but the new century when it comes. "Truth fails not." The history of music confirms our trust in the saying. Truth has never failed. It may have passed behind a cloud of error and been momentarily obscured, like the sun of an April day, only to shine out again in undiminished lustre. Nothing untrue can retain its hold upon music, with which only whatsoever things are pure have real affinity. Let us take renewed faith in this as a New Year's Gift and as the best preparation for whatever lies beyond; as an assurance, moreover, that no "casual shout," no "unimaginable touch of Time" will ever bring down the tower of our art; which wears, not a crown of weeds, but an unfading crown of glory. J. B.

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MR. WALTER MACFARREN.

To be the *doyen* professor at the Royal Academy of Music and to bear an honoured name in English music are no slight claims to distinction. But the man who can also point to a long life well and truly spent in the cause of art, deserves "honourable mention," if not a place on the roll of fame. Such an one is Mr. Walter Macfarren, who has kindly given us an opportunity of recording some of the incidents of his interesting and successful career.

Walter Cecil Macfarren was born on August 28, 1826, at 24, Villiers Street, Strand, in the same house where, thirteen years before, his distinguished brother, Sir George Alexander Macfarren, drew his first breath. His father, George Macfarren, has been described as a "dancing-master, dramatic author, and journalist." In the last-named capacity he was editor of the *Musical World*, and, in addition to being passionately fond of music, he was a fair violinist. Walter Macfarren's earliest recollections are in connection with an ill-fated theatrical venture of his father's. The elder Macfarren had taken the Tottenham Theatre, afterwards so well known as the Prince of Wales's Theatre, which he named the Queen's Theatre, and which he opened with a stage performance of Handel's "Acis and Galatea," with additional accompaniments by Cipriani Potter. Walter Macfarren, then four years old, distinctly remembers "Where shall I seek?" as sung by James Bennett in the above serenata, and by his incessant humming of the air gave the earliest proof of the possession of a musical ear. This theatrical speculation brought disaster to the family, and, to his honour be it said, G. A. Macfarren, just fresh from the Academy, voluntarily exiled himself to the Isle of Man as music teacher in a large school in order to help support his impoverished kinsfolk in London.

In his tenderest years, therefore, Walter Macfarren had to begin earning, or part-earning, his living. At the age of nine (in 1836) he became a chorister at Westminster Abbey under James Turle, then the organist. He led a very hard life. The "powers that be" believed in the use of the ferule. On one occasion young Macfarren received sixty strokes, and upon a remonstrance being made as to the severity of the punishment whereby he had been beaten "black and blue," he was consoled by the remark that the next time he would be beaten "all the colours of the rainbow"! The choristers were absolutely uncared for. Their education, such as it was, had to be picked up at odd half-hours at any little school to which their parents chose to send them. There were ten choristers, five on each side of the choir. Amongst the vicars choral at that time were Richard Lloyd, the father of Mr. Edward Lloyd, and J. W. Hobbs, the father-in-law of Mr. W. H. Cummings. A great event of the year was when, at Christmas-time, "little Johnny Hobbs," as he was called, sang "Comfort ye"; but as the singer happened to be fashioned Zacchæus-like, he was exalted on a box in order to be seen above the choir stalls. The services were disgracefully rendered. There were supposed to be three men on each side, but very often the service was sung with only an alto on one side and a bass on the other! Two minor canons, whom we will designate the Rev. Mr. Adagio and the Rev. Mr. Presto, took a month's duty in turn. The former, who intoned *very* slowly, not only lengthened the service by twenty minutes, but in the winter time was looked upon by the boys as a thorough-going Barabbas. The choristers' perquisites were the unused candles, which, at the last Amen, they immediately blew out and pocketed; but when the Rev. Mr. Adagio was on duty the game was not worth the candle. As a Westminster Abbey boy, young Macfarren sang at the Queen's Coronation, when he was in the orchestra from before 8 *a.m.* till 3.30 *p.m.* His salary was £16 *per annum*, of which the organist took half; but being a solo boy he frequently received tips from regular worshippers at the Abbey, one of whom—the great Sir Robert Peel—gave him half-a-crown, accompanied by a few kindly words of interesting appreciation of the boy. Another source of income was that derived from frequent singings at City dinners, at which the organist also took a moiety of the fees. His voice never broke, but, like Mr. Edward Lloyd's, it gradually became lower.

When he left the Abbey, Walter Macfarren's career in life had not been decided upon. He had shown some facility with his pencil, and further followed this pursuit by entering (in 1840) the drawing academy kept by George Foggo, in Leicester Square, on the site of the Empire Theatre. His artistic ambitions were such that he "had an idea" of contributing to the early numbers of *Punch!* and had an introduction to Henry Mayhew with this view, but nothing came of it. At this time he sang in the choir at the Sunday services at King's College, one of his colleagues being W. H. Monk, then an amateur in music. Foggo and his academy were, however, soon given up, and young Macfarren, then fifteen, took up commerce by accepting a situation as salesman and to "try the pianos" at the music-shop of Wright, now Potts and Co., at Brighton. He only followed these commercial pursuits for three months, but during that time he accompanied Adelaide Kemble, when she called at the shop to try over something new. When he returned to London his brother George, who had terminated his Isle of Man engagement, said to him: "You seem to be very unsettled. What are you going to do? If you decide to go in for music I can help you"; and he did to the extent of paying the fees of his brother Walter at the Royal Academy of Music.

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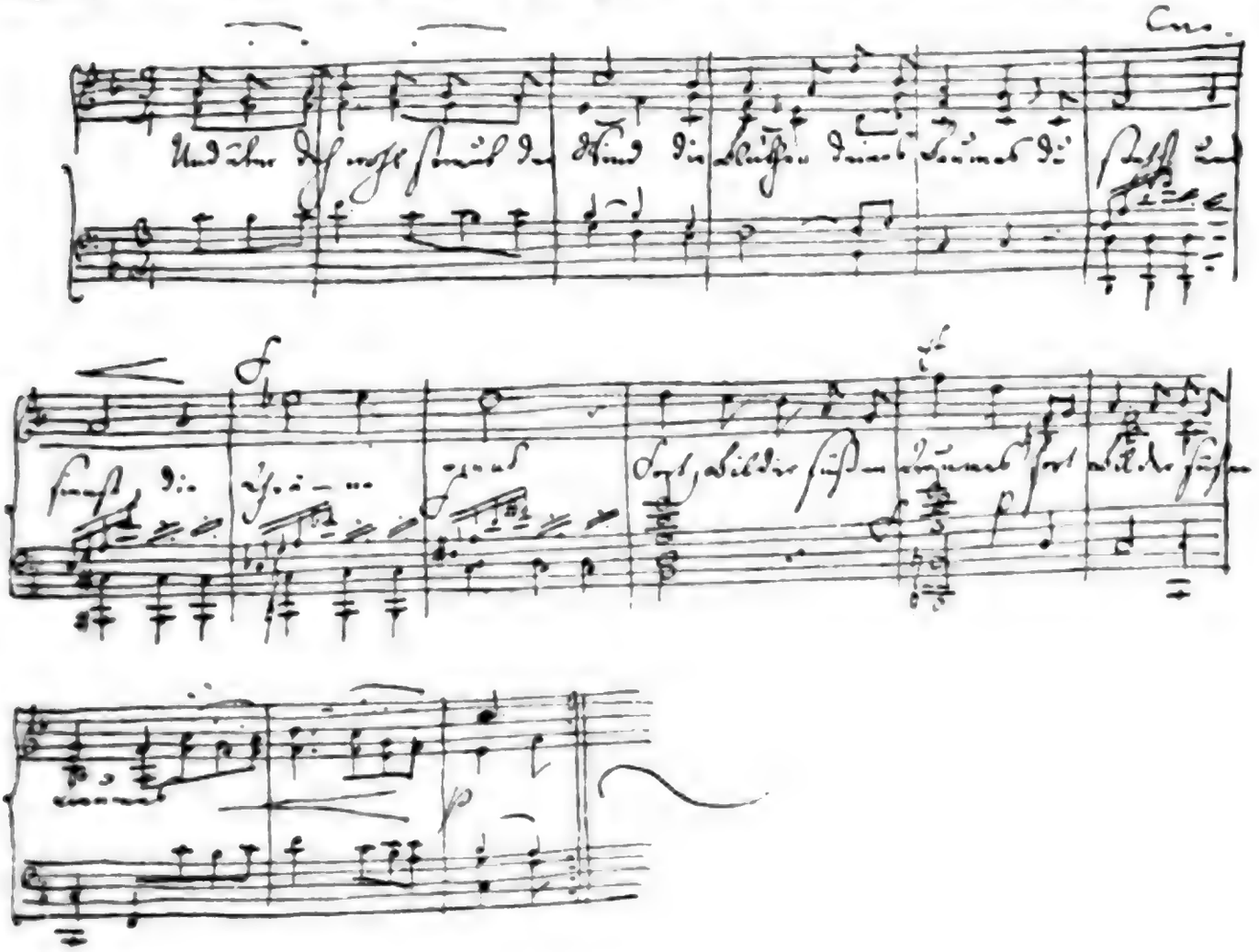
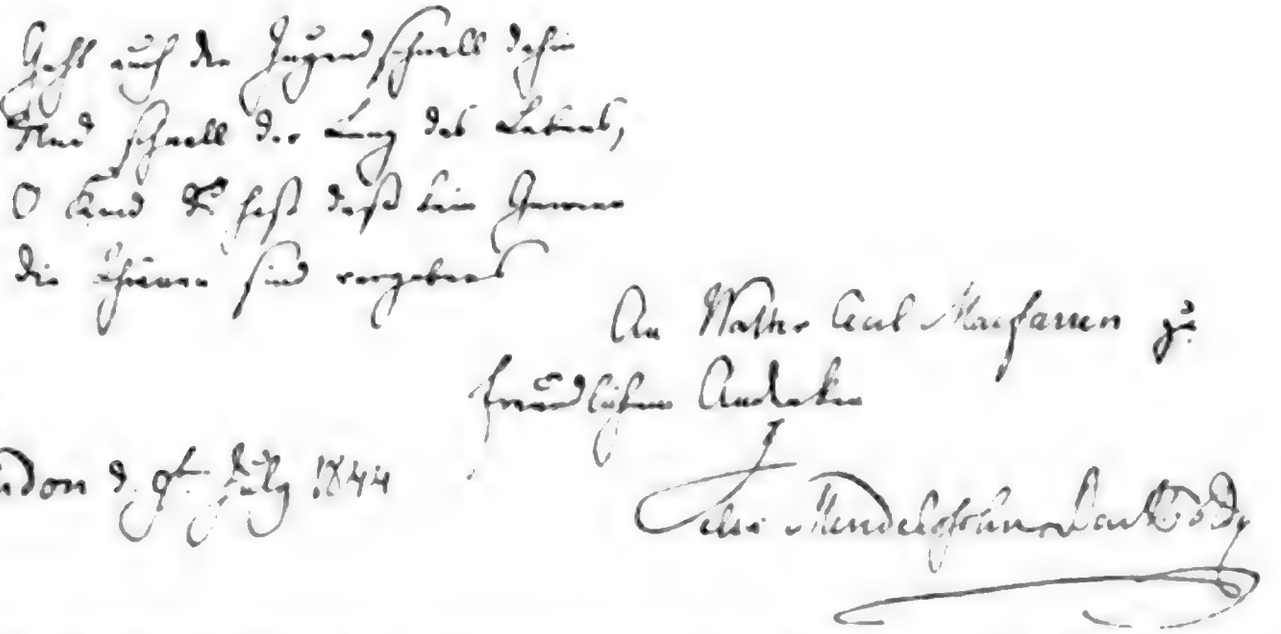
Walter Macfarren entered the Royal Academy of Music as a student on October 14, 1842. But he had previously made a curious public appearance there in a *feminine* capacity. His brother Basil, who died young, assisted as a student in the year 1837 at a "musical farce costume-concert." As it was considered highly improper for any of the girl students to take part, some younger brothers of the sterner sex were requisitioned to



represent the female characters. Accordingly, Walter Macfarren, attired in his sister's frock, made his first appearance at the Royal Academy of Music as a girl! "Signora Pastarale" was the designation bestowed upon him; and he well remembers that after the performance, at a supper served in the boys' schoolroom, the Rev. W. W. Cazalet proposed the health of the ladies, to which Master Walter Macfarren, the only "lady" present, did *not* respond.

At the Academy, Walter Macfarren was a

pupil of W. H. Holmes, his brother G. A. Macfarren, and Cipriani Potter. The last-named was a very remarkable man, broad-minded and unfossilised even in his old age. When he was seventy-eight, and within a few weeks of his death, he played, with his old pupil Macfarren, duets by Schumann and Brahms, with all the enthusiasm of a youthful admirer, till two o'clock in the morning. Potter, if not exactly a pupil, was fortunate enough to receive various hints from Beethoven. Here are two Beethoven stories, as told to Mr. Macfarren by Potter. One day Potter called at the great man's lodgings when, through the partly opened door, he heard Beethoven practising on a pianoforte horribly out of tune. The English musician stood listening for twenty minutes, and when he entered the room Beethoven sharply said: "I believe that you have been listening to me playing. If ever you do that again I won't look at any more of your scores." On another occasion Potter dined with Beethoven. The soup was duly placed before the composer of the "Choral Symphony," but when he raised the lid of the tureen an aroma of a somewhat objectionable nature reached his olfactory nerves. Beethoven angrily called his housekeeper, and lifting the table cloth, he shot the whole contents of the tureen across the table.

It may perhaps be convenient at this point to complete Mr. Macfarren's record at the Royal Academy of Music. During his studentship he composed a Trio in C minor, which was first performed at an Academy concert, April 20, 1844, and, in the following year, an overture entitled "Blue Beard," on which occasion his very dear friend and subsequent colleague, Prosper Sainton, led the band. His first public appearance as a pianist took place during his student days, at Chappell's Rooms, in 1843, when he played with W. H. Holmes, his master, Mozart's Duet in F. On January 1, 1846, Mr. Macfarren was appointed an assistant professor of the pianoforte at the Academy, and two years later to a full professorship. He has therefore been teaching at Tenterden Street for fifty-two years! It would be impossible to name even the best of his distinguished pupils during that long period; some of them are now esteemed colleagues with him in the Academy professoriate. Suffice it to say that seventy-four of his pupils have obtained scholarships and memorial prizes at his old *Alma Mater*. In 1870 he was elected upon the committee of the Academy, a position he still holds; he was also a Director from 1876 to 1889. In 1873, in succession to John Hullah, he was appointed conductor of the choir and orchestra, which office failing eyesight compelled him to resign in 1880. On the death of his brother, Sir G. A. Macfarren, in 1887, an influential section of the committee desired him to offer himself for the office of Principal of the Academy; but this he declined, and threw all his influence into furthering the election of Dr. (now Sir Alexander) Mackenzie, who was subsequently elected. In 1896, on the attainment of his Jubilee, Mr. Macfarren was the gratified recipient of many gifts and addresses from past and present pupils. His colleagues at Tenterden Street gave a dinner in his honour, when they presented him with an address, duly signed by nearly all his fellow workers at the Academy. We may, perhaps, be allowed to mention the fact that this address was drawn up by Sir Alexander Mackenzie; it is hardly necessary to say that it is amongst Mr. Macfarren's most precious treasures.

The other events of Mr. Macfarren's long and industrious life may be briefly chronicled. One of his earliest pupils was his much lamented friend Henry Charles Banister, who so recently and so suddenly has been called to his rest. Their friendship began in 1843, when Macfarren, then aged sixteen, believes he gave Banister his first lesson, the place being his (Macfarren's) bedroom. A game of ball was more to the minds of these two boys; but when the ball went through the window-pane the lesson was resumed with painstaking earnestness. At that time Walter resided with his brother George in the upper part of the house situated at the south-west corner of Berners Street and Oxford Street. For two years (1848-50) Mr. Macfarren was organist at Harrow School. But he had not a single pupil there. A Harrow boy who went in for the study of music in those days would have been looked upon as a veritable milksop. The late Dean Vaughan was at that time head-master and showed his appreciation of his organist's work in the following testimonial:

Harrow, Nov. 12, 1850.

I certify that Mr. Walter Cecil Macfarren has been for about two years organist of the Harrow School Chapel, and that during that time he has been regular in his attendance, obliging in his attention to my requests, and proved by his performances to possess eminent talent as an instrumental musician.

CHAS. J. VAUGHAN, D.D.
Head Master of Harrow.

In December, 1850, and in January of the following year, Mr. Macfarren went on a concert tour with Arabella Goddard and other artists. At Brighton they once had an audience of seventeen in the afternoon and thirty-five in the evening, with the result that they probably wished themselves at "Home, sweet home," Thalberg's arrangement of which was in the pianist's *répertoire*. For twenty-one years, from 1854, Mr. Macfarren gave chamber concerts annually, in which he was assisted by some of the first artists of the day; and in 1882 he gave a series of orchestral concerts in St. James's Hall, the whole of which he conducted entirely from memory, the soloists being Joachim, Sainton, and Piatti. Since 1880 he has given many musical lectures with

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much acceptance in various parts of the country, including thirty discourses delivered at the Royal Academy of Music.

Mr. Macfarren has been a prolific composer. His compositions include a symphony, 10 overtures, 2 trios, 2 sonatas for pianoforte and violin, and 1 for pianoforte and violoncello. For pianoforte: 1 concerto, 1 concertstück, 24 studies, 40 preludes, and upwards of 100 other works for the instrument. To this record of activity must be added 3 services, 36 part-songs and madrigals, and about 40 or 50 songs, sacred and secular. His compositions have been played at the Philharmonic Society's concerts, the Crystal Palace concerts, and at the leading provincial musical festivals. He has been the reviewer of music and musical literature on the staff of the *Queen* from 1862 to the present time. He has edited Beethoven's Pianoforte Sonatas, Mozart's and Sterndale Bennett's Pianoforte works, the Popular Classics, which have now reached 216 numbers; he is also the author of a comprehensive Pianoforte Method and of the widely-known "Scale and Arpeggio Manual."

Mr. Macfarren is so widely and favourably known as the composer of such popular part-songs as "You stole my love" and the "Hunting Song" ("Up, up, ye dames") that special reference may be made to his incursion into this region of musical composition. Veteran readers of The Musical Times who possess the volume for the year 1850 will find in that year Mr. J. Alfred Novello offered £100—eight guineas "premium" per month—in prizes for contributions to "Novello's Part-Song Book." The initial result is thus recorded in these columns of July 1, 1850, page 27:

NOVELLO'S PART-SONG BOOK.

Published on the 15th of each Month.—Price 1s.

***Award of the First Prize.*—Our First Prize of Eight Guineas has been awarded to the music adapted to the stanzas "Harvest Song," and sent in for competition inscribed with the motto—**

"Go, little book, from this my solitude
I cast thee on the waters—go thy ways!
And if, as I believe, thy vein be good,
The World will find thee after many days."

On opening the sealed letter similarly inscribed, the successful composer was found to be Walter Cecil Macfarren, 38, Albert Street, Mornington-crescent. The successful Part-Song will be printed on the 15th July. There were 58 candidate compositions, many of them of great merit.

The adjudicator was the then editor of the series, Dr. E. G. Monk, who, after the first award, was joined by John Hullah. Walter Cecil Macfarren not only obtained the first prize (the words were by Mrs. Newton Crosland), but also a similar distinction in the following month. But Mr. Novello said that this dual success would not do, so the prize was given to Elizabeth Stirling for her setting of "All among the barley." However, nothing daunted, Walter Macfarren again competed for the third "first prize" and got it! This was awarded to him; but the publisher told him that he must not compete again. The story of the composition of "You stole my love" may best be told in the composer's own words.

"The production of my most popular four-part song, 'You stole my love,' thirty years ago, was almost like a fluke, and is worth recounting. The late Mr. Henry Littleton (Novello and Co.) commissioned me to set to music as part-songs four poems by Mrs. Cowden Clarke, entitled 'Spring,' 'Summer,' 'Autumn,' and 'Winter.' When I delivered them to him, and the question of terms arose, he said, 'Well, write two others, making up a set of six, and I will give you so much more." Mr. Littleton, being asked by me about the words, and being anxious to lose no time in publishing the songs, at once took down an old book from his shelves, saying, 'Here, take this; you'll find some words there.' The book was Percy's 'Reliques,' from which I extracted the quaint words of 'You stole my love,' written by Anthony Munday, 1553, and 'Dainty love,' both of which were composed and written down before I went to bed that night, or rather at two o'clock in the morning. 'You stole my love' was taken up by Henry Leslie, whose choir first sang it on February 18, 1869, and many times afterwards, always with success and generally with an encore. I well remember," Mr. Macfarren laughingly says, "the actual first performance of that part-song. It formed an illustration of one of a series of lectures given by my brother George at the London Institution, in February, 1868, on 'The secular music of England from the earliest to the present time,' when it was sung by an amateur choir of ladies and gentlemen conducted by Mr. Joseph Heming, a jeweller, who was the virtual founder of Henry Leslie's choir." Old Academy students, like the present writer, will well remember Mr. Macfarren's enthusiastic *prestissimo* when conducting this part-song some twenty years ago in Tenterden Street.

The subject of our sketch is often taken to be a Scotchman, by reason of the "Mac" in his name; but he can lay no claim to that nationality. Once, at a Scotch banquet, he felt much aggrieved at finding his "Highland War Song," for male voices, set down in the programme as "Traditional"!

We must now, though more briefly than we could wish, refer to a few of the interesting persons with whom Mr. Walter Macfarren has been brought into contact. And in this connection the place of honour must be accorded to Mendelssohn, who treated him "like a brother." Walter Macfarren was a boy of fifteen when, in 1842, he was introduced to Mendelssohn. The composer, knowing that he was a brother of George Macfarren, took a kindly interest in the boy, and asked him if he would like to hear his (Mendelssohn's) "Scotch" Symphony, which was to be first performed at the approaching Philharmonic concert. The boy replied

that he had no ticket, whereupon Mendelssohn wrote upon one of his cards a request for his admission to the rehearsal. Mr. Macfarren well remembers the infinite pains Mendelssohn took on that preparative occasion, and his kindly, courteous bearing towards the gentlemen of the orchestra. In that skittish passage in the last movement of the "Scotch" Symphony where the flute and the oboe chase one another, Mendelssohn, not being satisfied with the rendering, rushed up to Ribas and Grattan Cooke, the flautist and oboeist, and, placing himself between them, patiently waited till they obtained the effects he, as patiently, indicated to the players as he sat beside them. "Infinite pains!" How much there is in the full meaning of these words as exemplified by Mendelssohn throughout the whole of his life-work!

Mr. Macfarren remembers more than one instance of Mendelssohn's skill in extemporization. On June 15, 1844, at Erat's Harp Saloon, 23, Berners Street, the Society of British Musicians invited Mendelssohn to a private performance of works by English composers. Mendelssohn, who was most kindly received, spontaneously extemporized upon themes from a trio by C. E. Horsley, a song by G. A. Macfarren, and a glee by James Calkin, in a very remarkable manner, winding up with an impromptu fugue on the three subjects. Mr. Macfarren had asked Mendelssohn to contribute to his album, but owing to the incessant claims upon his time during his visit to London, there was some delay in the request being granted. But one day he happened to meet Mendelssohn in Cramer's music shop, when the composer of the "Scotch" Symphony, laying his hand affectionately on his young friend's shoulder, said: "You think that I have forgotten your album, but it is not so. Send it to me to-night, and I will write something in it." The next day the album was returned enriched with a charming little original song, which, by Mr. Macfarren's permission, we reproduce in *fac-simile* on page 11 of the present number.

When Professor Joachim, as a boy of thirteen, first came to England, Walter Macfarren, five years his senior, used to play his accompaniments at concerts and parties. In the album above referred to the eminent violinist contributed, in 1844, part of the cadenza he then played in Beethoven's Violin Concerto, and, in 1862, in the same book, he wrote a much more elaborate cadenza, thus showing how much his powers had matured in the eighteen years' interval. Mr. Macfarren's first meeting with the late Charles Hallé gave rise to an amusing incident. It was in 1848, when Hallé first settled in London. Sterndale Bennett, a dear and valued friend of Mr. Macfarren's, gave a party at his house, 15, Russell Place, Fitzroy Square. Walter Macfarren, who was always on the *qui vive* for any new pianoforte compositions, was present and played Chopin's "Scherzo in B flat minor," then a novelty. During the evening Hallé was announced, and on being asked to play he said: "I will give you something that you are sure not to have heard before"; and, sitting down at the keyboard, he dashed off Chopin's Scherzo in B flat minor! "Oh!" said Bennett, "you must not think that we are such benighted people; that was played on this very piano only two hours ago by my young friend here, Walter Macfarren"!

"Can you tell us anything about J. W. Davison?" we ask Mr. Macfarren; the Mr. Davison who, we need scarcely remind our readers, exercised for many years such power in English musical life by reason of his position as the trenchant and distinguished musical critic of *The Times*. "I knew J. W. Davison most intimately," replies Mr. Macfarren. "He resided about 1843-45 over a bootmaker's shop, No. 1, Berners Street, which is now absorbed in the great No. 1, the fame of which is known throughout the civilised world. There 'J. W. D.' received at his 'Matinées d'Invitation' all the musical notabilities of the day; and there I passed many an hour with him in interesting talk and pianoforte duet playing, and, let me add, in the less profitable occupation of smoking cigars. J. W. Davison, to his eternal honour be it recorded, throughout his career as musical critic of *The Times*, *Saturday Review*, and many other periodicals, and as proprietor of the *Musical World* and the *Musical Examiner*, strenuously supported all that was best and noblest in musical art, and especially advocated the claims of English musicians to consideration. Personally I owe a great deal to 'J. W. D.,' for he stimulated and encouraged me from the dawn of my career. I remember that when I was a boy he gave me Mendelssohn's "Barcarolle in A" to learn by heart, and I still cherish the copy with his inscription upon it. This was in 1841; and I believe his last contribution to *The Times*, in the month of August, 1880, was a sympathetic notice of my Symphony in B flat, performed at the Promenade Concerts at Covent Garden, under the direction of Mr. F. H. Cowen." Mr. Macfarren can tell many stories of the remarkable "J. W. D.," who was noted for his unpunctuality at dinner parties. Unlike Charles Lamb—who made up for coming late to his office by leaving early—Davison arrived late and stayed late. Sometimes he failed to appear at all. Once Mr. Macfarren gave a dinner to a few friends at the Arts Club, of which he has long been a member and is now on the committee. The guests included Mr. Santley and Mr. Joseph Bennett. After waiting a long time, whereby the dinner was spoilt, it became known that the cause of the delay was the non-appearance of "J. W. D." "Oh," said Mr. Bennett, "I left Davison fast asleep at his brother's lodgings; *he* won't wake up till to-morrow morning." Davison was a most brilliant conversationalist,

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an attribute which was not without its drawbacks at a dinner party, because the courses were greatly prolonged by his volubility, and "J. W. D." would never allow the servant to remove his plate until he had partaken of its contents. At a similar function some years ago (the incident is not related by Mr. Macfarren), Mr. Davison arrived an hour late and stayed on till 2 *a.m.* He talked so much after dinner that his cigar was constantly going out. The consequent frequent lighting up of the fragrant weed attracted the attention of Wilhelmj, the violinist, one of the guests, who, in the small hours of morning, said to the musical critic of *The Times:* "Mr. Davison, you do smoke more matches than cigars!"

In conversation with Mr. Macfarren it is difficult to realise that he is in his seventy-second year. Many a man half his age might envy his vigour and enthusiasm. The amount of work he gets through is quite extraordinary—in fact, work is to him the elixir of life. He has a buoyant, sunny disposition, and, musician-like, he keenly enjoys a joke. He is *au fait* at telling a story, and his bright, hearty laugh is highly contagious. His memory for music, men, and events is really remarkable. The various testimonials, gifts, and photographs which adorn his house in Osnaburgh Terrace, Regent's Park, where he has resided for upwards of thirty years, testify to the high esteem in which he is held by his friends and numberless pupils. May he be spared many years to enjoy the blessings of health and happiness, and the strength to continue carrying on those important duties, the discharge of which has brought him so much distinction during his long professional career. And when life's shadows fall around him, may he abundantly experience the fulfilment of the promise, "at evening-time it shall be light."

FROM MY STUDY.

I HAVE lately come into possession of numerous autograph letters addressed by Alfred Bunn to Charles Westmacott. As these were written more than sixty years ago, and as the persons connected with them have left the stage of life, the documents fairly belong to history, and may be dealt with as such. Bunn here comes forward in a capacity which to many will be new. As an impresario and a poet—above all, perhaps, as the genius who discovered "hollow hearts that wear a mask"—he is familiar to the reading public. But few know him in his capacity as a society journalist—a picker-up of social news and a retailer of the same to the scandal-loving newspapers of the day. The journal with which he chiefly had dealings was a Sunday sheet called the *Age*, conducted by Westmacott. This gentleman made a considerable figure in his time among those who stood with him on the borders of literature. Collectors of Cruickshankiana remember him as the author of "Points of Misery," a book projected by Robert Cruickshank in emulation of his brother George's "Points of Humour." He also supplied the letterpress of the "English Spy," now a rare and costly work—costly because of Robert Cruickshank's excellent coloured plates containing portraits of men and women prominent in society. Another effusion from the same pen is "Fitz-Alleyn of Berkeley," in which the relations of the notorious Colonel Berkeley (afterwards Earl Fitzhardinge) and Miss Foote, the actress, are set forth in a vein of strong sympathy with the lady. At the time of the Bunn letters, Westmacott was editor of both the *Argus* and the *Age*. It was chiefly for the Sunday paper that the "poet" worked. There he spread himself at large, supplying political leaders, lyrics, reviews, impromptus—anything, in fact, that Westmacott could be induced to take. This necessitated frequent correspondence, which Westmacott, on his side, carefully preserved.

The letters are rather oppressive in their atmosphere of secrecy. "Private," or "Private and confidential," appears upon nearly all of them, while the contents of many betray anxiety for the suppression of the writer's name in connection with the intelligence supplied. This can easily be understood, in view of Bunn's position, where it was dangerous to make enemies. Moreover, these documents reveal something of the inner working of the journalistic machine in the very early thirties. The second in the collection, for example, runs thus:

"Mon ami,—Mrs. Braham is very anxious for the literary fame of Miss Hamilton (a daughter of Sir Ralph Hamilton), who has just written a novel called 'What a World it is!' and you will be gratifying her beyond measure if you will insert the enclosed, to-morrow, in the best place your room (space) will permit. You seem to have made a hit with the ladies at the 'Grange,' and I told Mrs. Braham you were such a good-natured fellow that I was sure you would do it. Here's a good joke for your 'Theatricals'"!—Unfortunately, Westmacott in this case, as in many others, cut out the joke as "copy." To enjoy it one must search the files of the *Age*.

Bunn often appealed to the editor as a good-natured fellow. Here is another case, mixed up with a forcible reference to Paganini:

"I want to get a *second edition* for my old friend, Reynolds, and as the enclosed is very applicable to that insolent Italian thief, Paganini, I think you are such a good-natured fellow that you'll pop it under 'Theatricals' to-morrow, following any remarks you make about this imputant (*sic*) fiddler, who may well be said to have got out of a *scrape* by postponing his concert."

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In all open correspondence it seems that Bunn was spoken of as "Mr. Smith": "Will you send 'Mr. Smith' a cheque for £10, if not inconvenient?" This in return for, amongst other things, a paragraph containing "some truths that will hit," and hit too hard, the writer feared, for his editor's acceptance.

Bunn—who, by the way, never dates these letters—appears to have been at one time in pecuniary difficulties in Dublin, where he had a theatre. Referring to his situation, he writes: "If I could show you the beautiful offer of the little lady to send me every jewel and thing she possessed in life, and to come and play a month here, you would believe you had not formed an erroneous impression of her excellent heart." This "little lady," or "little woman," is several times mentioned in the correspondence, but never referred to by name. She appears, however, to have won a good position, and was certainly a *protegée* of Bunn, who asks Westmacott's good offices on her behalf with more than usual earnestness.

Bunn was not above exploiting the editorial influence with artists. He writes:

"Farren has been trying for Vestris, and is waiting for her answer. If, therefore, you would step down to her theatre this evening by ¼ before 7, and try to get her for me, I should be much your debtor. Her playing for him a week before will take the gilt off the gingerbread, and he is to have her answer to-night. If, therefore, you could do two things—viz., get her for me, and get her to excuse herself to Farren from having made a previous promise to another (not naming who), I should call you the prince of diplomatists."

Here is an impromptu which, presumably, Westmacott did not use, inasmuch as it remains in the letter. The quatrain was suggested by a question whether the silk net worn by Fanny Kemble concealed the redness of her arms:

> That artificial white you see her wear
> To hide the red which nature planted there,
> So disconcerts her that, ashamed to view it,
> She does not hesitate to blush quite through it.

Bunn was sometimes on delicate terms with Westmacott, who, as responsible editor, had the fear of a libel action before his eyes and in his heart. At one time, indeed, Westmacott was in the habit of submitting the more risky of Bunn's society pars. to a council of his friends—a course against which Bunn protested, not unnaturally. This state of affairs culminated in a letter from Westmacott, which the contributor read as closing the engagement. Bunn replied:

"As to any 'libellous' matter, it was an express understanding that you had the privilege to reject, revise, or alter anything sent you, and the 'nomination,' therefore, existed with yourself, and still does. You will do me the favour of admitting that the contributions your friends advise you not to accept were at all events your own seeking, for I can conscientiously state that no human consideration should induce me, even my dearest tie, to admit I ever wrote an article for the paper under your control, and I trust to your honour to deny that I have ever done so."

As is well known, Bunn introduced Malibran to England, and, apparently at the close of the season, entertained the great artist and a select circle. It does not appear in the correspondence under what circumstances the subjoined letter was written, but, presumably, Westmacott had addressed some ironical remarks to Bunn, provoked by his not having received an invitation:

"A. Bunn presents his compts. to Mr. Westmacott, and, as he does not give a 'grand farewell fête' this evening, he is not entitled to the acknowledgments Mr. W. has sent. A *petit souper* to Mdme. Malibran's personal friends, and only the performers who have played in her operas, is given, which is too unimportant to admit of a general invite to those accustomed to more sumptuous entertainments. A. Bunn is sorry to hear Mr. Westmacott is going out of town, or he would have been most happy to see him."

Bunn followed up the letter from which the foregoing extract is taken with another on the same theme:

"At the time I received your letter on Saturday (to which I replied) I had arranged expressly to confine my invitations to the parties named in my letter to you, purposely omitting the press, and the party I presume you allude to came by a second-hand request late in the day. Some of my most intimate and valued friends attached to journals I did not ask, not to give offence to others; though at the same time, the affair being strictly confined and private, it could not be presumed that one could ask all one's acquaintance. I am incapable of humbugging anyone I like, or of offending them or slighting them. I like you, have laboured with you and for you, without fee or reward, have been grateful to you for good service, and always ready to return it. I knew nothing of your admissions being refused till your note told me of it. I never ordered it. It *was* a benefit, as my books and my treasurer can prove. I disclaim any intention of insulting you, which is the farthest from my thoughts, as it ought to be, living on terms of intimacy and connected in business. I should really have thought, Westmacott, such trifles were beneath your notice. At all events, I can clear my conscience by saying I never dreamed of insulting you, and there is no man I should at all times be happier to see."

Various little breezes of this kind ruffled the friendship of editor and contributor, both of whom were sensitive and very ready to take offence on small provocation. M. le Comte D'Orsay was sensitive too, as the following shows:

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"I have had a letter from Le Comte D'Orsay about the French Plays, in which he says: 'Will you ask Westmacott, whom everybody tells is a good fellow, not to allow me to be hit in his journal?' He has since called, thinking to catch you behind the scenes, but you have been 'a-roving, a-roving' the last week! Where? Where?"

Here are two interesting paragraphs on professional affairs. The Captain Polhill mentioned was, at that time, manager of Drury Lane Theatre:

"In consequence of the great attraction of 'Othello,' Polhill offered Macready a present for his performance of *Iago*, which the latter declined, on the principle that he was but fulfilling a duty for the salary he received."

"Laporte, who never has a thought in his head until he has seen the Drury Lane playbills, got hold of a celebrated tragedian in an unguarded moment and endeavoured to coax him to Covent Garden Theatre. A particular friend and adviser of the great actor came in very *àpropos* and apprised Mounseer of an existing article with Captain Polhill for the present season."

Bunn had his pet aversions:

"The author of the Olympic address is John Hamilton Reynolds, brother-in-law of that 'comic annual' Hood, and, if it was to have been in the family, the one that *could* write it should have done so. The 'Revels' are the joint-production of Planché and Charles Dance. The conceit of this latter genius is very fair game for attack—who has no talent whatever but that of a tenth-rate drawing-room improvisatore, and people of real talent are sick of him and every other 'blood' of the same kydney (*sic*)!"

The name of Miss Foote occurs in a letter from Dublin. Westmacott was a staunch friend of this lady (which perhaps accounts for "Fitz-Alleyne of Berkeley"), and it is not unlikely that he offended against truth in the manner suggested by Bunn:

"I shall do all I can for Miss Foote, for many reasons. She opened on Monday, and, owing to the most horrid weather, we had only £50 7s., but mind, don't say a word of this; swear in any paper you control that the house was crammed. She was greatly received, and every paper the following morning high in her praise. I spoke to each respective critic personally, in consequence of the wish expressed in your letter. . . . Miss F. is really a charming girl, and there is nothing, upon my soul, that I will not do for her; but her mother is a horror of the first class, and I shall decline all further converse with her."

Braham paid court to Westmacott through Bunn; hence the subjoined letter:

"About half-an-hour after I sent my note to you, Braham drove up to my door, and has asked me to say that he shall be happy if you will do penance to-morrow week and dine with him. . . . You'll be entertained like a prince, and good fellows should know one another. I gather from him that he is extremely anxious to 'reverse the decree' in last Sunday's *Age* about his voice, and it will be personally gratifying to him and the amiable ladies of his family (who take in the paper) if you would give him one of your generous lifts to-morrow. He is anxious for the idea to be removed that his powers are in the least declined, and certain it is that I never heard such effect produced as by him in the 'Bay of Biscay' last night—encored and re-encored. I have saved you the trouble of writing half-a-dozen lines overleaf, if they are worth inserting."

This open and above board attempt to nobble Westmacott is diverting, and the editor, if he did not resent it, must, indeed, have been a "good-natured fellow." He was not nobbled, at least on that occasion, as a subsequent letter shows:

"What I called on you about was a remark on Braham's singing last Sunday. He was, at dinner, expressing his regret to me that he did not know you, but asked me to speak to you. He laughed immoderately at being called 'My Ancient,' and it is good fun, but there never was, and never will be, a voice like his, and any reference to its decline takes away 'the golden opinion.' He sticks up for you on all occasions, and having asked me if you were a good-natured fellow, and I having said 'decidedly, a d——d good-natured fellow,' perhaps it will not be out of your way to say that his 'Comfort ye, My people,' was sung with all the sublimity of voice and expression that ever characterised this incomparable singer."

This is very open and strenuous wire-pulling, but Bunn could forward to Westmacott paragraphs not very flattering to Braham. Here is one:

"In the provinces, Macready, Young, and Braham all failed at Plymouth, and Braham has just done failing at Bristol; his benefit there last Monday. He is going to appear in 'Masaniello' at Bath, whence Kean is just returned to town, having done very well indeed there."

Another epistle contains a question which needs interpretation and finds none: "Where do you get your 'invisible fence,' and what do you pay? and do you happen to have any stained glass in town?" This is as cryptic as Mr. Sergeant Busfuz found Pickwick's "Never mind the warming-pan." "Who does mind the warming-pan?" demanded the Sergeant, but what about the stained glass in the present case? Had Bunn been reading the lines of a brother poet—

> Life, like a dome of many-coloured glass,
> Stains the white radiance of eternity.

No doubt there was a stain somewhere.

I shall return to these letters when opportunity serves. X.

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THE circumstances attending the lamented death of Mr. H. C. Banister were of such a deeply pathetic nature as to call for special mention. Eighteen years ago he began to teach at the Royal Normal School and Academy of Music for the Blind at Upper Norwood, where he very soon adapted himself to the circumstances of his afflicted pupils, by whom he was simply idolised. Within the last two years he had learned the somewhat difficult Braille method of writing in order to be able to communicate with his blind pupils; a letter to one of them is now on the frame unfinished. It was characteristic of Mr. Banister that he should give gratuitous lessons to some of his old blind pupils, thereby strengthening the bond of mutual esteem and affection which knit him and them together. One such pianoforte lesson he gave, or partly gave, on the morning of Saturday, November 20 last. According to his usual custom, he met his young blind friend at Streatham Hill Station and led her to his house. He was then in his usual health. But while giving her the lesson, he, without a moment's warning, fell lifeless at the feet of his sightless pupil. The attempts of this poor blind girl to find means of calling assistance to her dead master inexpressibly intensify the pathos of the sad surroundings. Nothing could have been more in harmony with Mr. Banister's kind-heartedness and deeply religious nature than to have been thus suddenly called from performing a Christlike act to his eternal rest. His mortal remains were laid to rest in the Crystal Palace Cemetery, when a choir of blind pupils from Norwood sang "God is a spirit," with touching sweetness, over the open grave of their revered master.

MR. BANISTER had a little-suspected vein of humour. Two stories illustrative of this were current at the Royal Academy of Music twenty years ago. To a lady pupil who had brought him a harmony exercise in which the melody had a predilection for the third space and fourth line of the treble stave, Mr. Banister remarked: "This melody is rather *see-dy*." On another occasion, also in one of his ladies' classes, he was looking over an exercise from which "consecutive fifths" were not absent. In making the corrections he emphasised the importance of avoiding such shocking errors. "But, Mr. Banister," replied the fair one, "*Beethoven* wrote consecutive fifths!" "Ah! yes," solemnly answered the professor, "and when you can compose music like Beethoven, *you* may write consecutive fifths."

THE performance of an English oratorio in Germany, especially in Berlin, is an event calling for more than passing notice. We refer to Mr. F. H. Cowen's "Ruth," which was well rendered at the Singakademie, Berlin, by the Cecilia Union, one of the most famous of choral societies in Germany, on November 22, under the direction of Professor Alexis Holländer, conductor of the Society and a musician of high standing. Mr. Cowen has received two interesting letters from Professor Holländer, who took great pains in the preparation of "Ruth" for public performance, in reference to our countryman's oratorio, from one of which, written on the day following the concert, we make the following appreciative extract:—

Your "Ruth" was produced yesterday with great success. I call it great success when choir and orchestra show enthusiasm for their work, and the cold and cautious public of Berlin break out into applause at every possible opportunity, not only at the end of each part, but also in the course of the performance. I was from the outset a warm admirer of "Ruth"; the choir became more enthusiastic at each rehearsal, and at the two full rehearsals unmistakable sympathy with the work was shown by all concerned. The performance, showing thorough grasp of every detail, was really an artistic achievement of which we were all justly proud, and I only wish it were possible to give a repetition of it shortly. I am really sorry to part with "Ruth," for I now know every note of the score so thoroughly that I could conduct it from memory. For me it is a composition of high value, notwithstanding certain features to which, as with every other work, objection may be taken. Quite masterly is the handling of choir and orchestra; the clearness and effectiveness of the orchestration are also enchanting. At the same time, the inner purport of the music strikes me as appropriate and full of character, while certain parts are really powerful and touching.

MR. FRANZ RUMMEL, the well-known English pianist, who of late years, when not on tour as a *pianiste ambulant* (as Liszt called himself), has resided in Dessau, celebrated there, on November 24 last, the twenty-fifth anniversary of his first appearance in public. For, as we learn from German papers, it was on November 24, 1872, that he appeared as a "finished" artist—if an artist may ever be said to be "finished"—at the Brussels Conservatoire, where, in the previous August, as the favourite pupil of M. Brassin, he had won the first prize for pianoforte playing by his rendering of Beethoven's longest and most arduous Sonata—viz., that in B flat (Op. 106). During these twenty-five years' activity he has played in 660 concerts, which took place in 154 towns of 14 different countries, 326 works by 61 composers. These comprised 27 concerted works and 153 solos, 59 chamber music works, and 24 transcriptions, all of which, with the exception of the chamber music works, were played from memory. Mr. Rummel, a pianist of whom Englishmen should be proud, may count upon a warm recognition on his next visit to England.

THE water-colour drawings and pen-and-ink sketch by Mendelssohn, which formed the Supplements to our December number, have called forth many manifestations of appreciative interest. Not the least gratifying testimony is that of Mr. J. Callcott Horsley, R.A., who, in sending "sincere congratulations," expresses his "admiration for the perfect manner in which Mendelssohn's drawings and *jeu d'esprit* have been reproduced." He also testifies to "the taste and skill displayed in arranging the contributions of my old friend Felix Moscheles, as well as those I was glad to supply." Mr. Horsley concludes his appreciative letter with these words: "To all who had the high privilege of personally knowing dear Mendelssohn, your article and its illustrations will be a possession of lasting value, as it will be to the public at large who have *true* 'music in their souls.'" We omitted to state that the water-colour drawings were reproduced the exact size of their miniature originals.

THE September and October numbers of the *Neue Deutsche Rundschau* contain the answers to a series of questions addressed by Herr Friedrich von Hausegger to a number of German authors and artists with a view to analysing the divine afflatus. The results of the inquiry may not be sufficiently solid to lay a scientific foundation for a new system of æsthetics, but they make interesting and sometimes amusing reading. Humperdinck, for example, informs his interrogator that he is commonly inspired in the time "just before sunset until the advent of night," though he abstains from mentioning

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what artificial illuminant he employs in this twilit hour while transcribing his thoughts to paper. He further remarks that "the morning is admirably adapted for composition, provided one has had a good night." That is an observation the soundness of which will appeal to many others besides musicians. The redoubtable Richard Strauss does not contribute much to the symposium beyond recalling the fact that he was six years old when he composed his first piece—a polka in quick time. Perhaps the most startling answer, however, was that of Fulda, the dramatist, who observes that "in times of general melancholy my imagination evokes humorous pictures," and *vice versâ*. This faculty, however, is not shared by everybody. It will be remembered that the least successful of all Verdi's operas was the comic opera "Un giorno di Regno," written during a period of severe domestic bereavement.

IT may not be without interest to reprint the following extract from the Preface to the new edition of Beethoven's "The Ruins of Athens," which, with a new libretto by Mr. Paul England, Messrs. Novello, Ewer and Co. have just issued, merely adding that the dialogue of the old edition has been eliminated, and that therefore the work can now be performed as an ordinary cantata. This characteristic work of Beethoven's in its new English version is to be performed by the Royal Choral Society at the Royal Albert Hall, under the direction of Sir Frederick Bridge, on March 16.

The music of "The Ruins of Athens," with the exception of the Overture and "Twine ye the garlands," was not published till 1846, nearly twenty years after the composer's death.

The first performance of any portion of the work in England was by the Philharmonic Society at their concert of July 8, 1844. Mendelssohn, who conducted the concert, had brought manuscript copies of "The Ruins of Athens" with him, and thus introduced the work into this country. The selection on that occasion consisted of Nos. 2, 3, 4, 7, 9, and 10 of the present edition, and the solo vocalists were Miss A. Williams (sister to Mrs. Lockey) and Herr Staudigl.

Nearly two years later (on March 5, 1846) a stage performance took place at the Princess's Theatre, Oxford Street, for which the late William Bartholomew, who had translated the Philharmonic selection, made a very free adaptation of Kotzebue's original masque. In the second part of the work, Mr. Bartholomew transferred the action from Athens to London, one of the scenes being "The façade of the Royal Exchange, the Bank of England, and the statue of the Duke of Wellington"! Some of the principal characters in Shakespeare's dramas passed across the stage, and there was a "dance by a group of fairies from the 'Midsummer Night's Dream.'" It is further recorded that "A fairy ballet was introduced in the festivities, to which music has been cleverly arranged from the Pastoral Symphony and the well known Septet in E flat, so that the whole of the music was Beethoven and no alloy"!

The present edition, unlike that previously published in England, contains the *whole* of Beethoven's music; the two numbers which have been restored are the "Interlude" and the Recitative (Nos. 5 and 6). It is hoped that this new issue of the work will help to make Beethoven's "The Ruins of Athens" better known and more generally appreciated.

THE Cathedral Precentor of former times was content to discharge the routine duties appertaining to his office, which, the late Samuel Sebastian Wesley would have said, included constant collisions with the organist. But in the present day there are welcome indications that he is using his influence for good throughout the diocese. One such Precentor is that of Peterborough Cathedral, the Reverend W. Farley Wilkinson, who, at a Diocesan Conference, held at Leicester in October last, read an interesting paper on "The condition and progress of church music in the Diocese of Peterborough." Precentor Wilkinson did not merely generalise on his subject; he is too thorough and practical a man for that. He issued a schedule of ten questions to the clergyman of every parish having a population of 100 and upwards. 356 copies of these schedules were filled up and returned to him. An analysis of some of the valuable statistics thereby gained may not be without interest to our readers. To Question I., in regard to the reading of music by the church choirs, the replies were as follows:—

Choirs reading by Staff notation ..	215
Choirs reading by Tonic Sol-fa notation (all the members, or some) ..	38
Choirs reading (*sic*) by ear	115

In giving the statistics of Question II.—viz., "Voice-production"—the Precentor wisely remarks:

Attention to voice training is greatly needed also in the case of adult male members of our choirs, and a few good lessons on the subject would probably soon be productive of marked improvement.

The replies to Question VI., as to the Psalter used, elicit a very strong testimony in favour of the "Cathedral Psalter." Here are the figures:—

The Cathedral Psalter	219
Monk and Ouseley's Psalter	66
The Magdalen Psalter	21
Other Psalters than the above ..	from 8 to 1

Similar results are shown in regard to the kind of chant book used (Question VII.):—

Cathedral Psalter Chants	184
The Chants of Elliott's Psalter	78
Monk and Ouseley's Chants	29
The Westminster Chants	18
Other collections than above ..	from 7 to 1
Various	52

It seems (Question VIII.) that only 171 of the 356 churches possess organs, a smaller proportion than we should have expected. Question X. forcibly demonstrates the hold which the Anglican chant has upon the churches in the Peterborough Diocese. The figures are very significant:—

Churches in which Anglican chants are used	319
N.B.—In 36 of these Churches, Gregorians are occasionally used.	
Churches where Gregorian chants only are used	7

We regret that we have not space to quote from Precentor Wilkinson's excellent paper; but the above information sufficiently indicates the zeal with which he discharges these unofficial duties beyond the walls of the mother-church—duties which must prove of excellent service to the cause of church music in the diocese of Peterborough. Similar work of this interesting nature has been undertaken by the Precentor of Truro Cathedral, the Reverend Aug. B. Donaldson, who also issued a schedule of questions in that diocese; but as the latest return is that of the year 1895 we shall await his next report before commenting upon the statistics in Cornwall. Meantime, while cordially commending these efforts, we shall be glad to hear of any such methods for awakening interest in church music in other dioceses.

Two important Cathedral organist appointments have been made during the past month—Canterbury and York. At Canterbury, Dr. W. H. Longhurst,

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who retires on a pension, is succeeded by Mr. H. C. Perrin, organist of St. Michael's, Coventry; and at York Minster, Mr. T. Tertius Noble, organist of Ely Cathedral, follows the late Dr. Naylor. Dr. Longhurst's length of service at Canterbury must surely be unique. The veteran organist was born in Lambeth, October 6, 1819, and two years later his parents removed to Canterbury. In 1828 he was admitted a chorister in the Cathedral, the solo boy at that time being George Job Elvey, afterwards of St. George's Chapel, Windsor. In 1836 he was appointed assistant-organist, master of the choristers, and lay-clerk, and in 1873 he succeeded to the organistship. Dr. Longhurst has therefore maintained an unbroken connection with Canterbury Cathedral for *seventy* years! May he experience much happiness in his retirement after a long, useful, and active life devoted to the cause of Cathedral music.

Macmillan's Magazine for December contained an interesting and amusing article, entitled "Some humours of the composing room," the said "humours" having reference to compositors in a printing office, and not to the operations of composers of music in their sanctums. As supplementary to the examples furnished in the article above referred to, we give the following from a newspaper issued not a hundred miles from Fleet Street. In reference to the changes which annually take place in the choir of the Royal Choral Society, there recently appeared the following decomposing sentence: "In a vast force of 800 voices, death, of course, must cause some gas"! On the next day, and in the same periodical, the omission of the word "duet" was responsible for the following startling statement: "Pianoforte playing, once a fashionable accomplishment, has again been brought into popularity." In a provincial paper, dated the 3rd ult., we are informed that "Someone has said that Schubert's No. 9 Symphony, like the No. 90 Beethoven, can only be undertaken after much fasting and prayers." Very probably; and the utterance of that sapient "someone" can only be swallowed after a hearty meal! A "broken letter" often gives a wrong meaning to a sentence, sometimes of a somewhat painful nature. In a certain hymnal, in which occurs the evening hymn, "Through the day Thy love has spared us," we find these lines, the italicised letter being the cause of the perversion:

Through the silent watches guard us,
Let no *foe* our peace molest.

The appropriateness of the last-quoted line is obvious to those suffering from a painful complaint known to Hippocrates and other ancient writers as "podagra," but in the present day designated by a four-lettered word beginning with "g" and ending with "t."

THE organ in St. Paul's Cathedral is being supplied with a new tubular-pneumatic action by the veteran Henry Willis, the original builder of the instrument. The swell and choir sections of the organ, which are situated on the South side of the choir, have already been done, and the great and solo divisions, located on the North side, will be proceeded with immediately. The organ is played at the North side; but during the temporary silence of the great and solo, it will be played at a two-manual console, which Mr. Willis has erected, for the time being, at the *South* side of the choir. Although Sir George Martin has been temporarily deprived of the use of his favourite swell manual, those of the initiated attending the services lately have been struck by the ingenious manner in which, in playing the accompaniments, he has manipulated his shrunken instrument. It is satisfactory to learn that henceforth the organ in our Metropolitan Cathedral is to be tuned to the low pitch.

WE understand that at a recent meeting of the Leeds Musical Festival committee it was unanimously decided to adopt the low pitch at the approaching Festival, with the result that the Corporate Property Committee of the City Council has agreed to recommend to the Council that the organ in the Town Hall should be tuned to the diapason normal.

The Times of the 8th ult. contained the following interesting information in regard to autographs of Beethoven, Haydn, Mozart, and Schubert:

We hear from Bonn that the whole of the precious musical collection of the famous firm of Artaria has come into the possession of a learned and enthusiastic musician in Bonn, Herr Erich Prieger. The collection includes a number of unpublished works by Haydn and some smaller compositions by Mozart and Schubert; but the chief treasures are the autographs of Beethoven, among which are some unprinted songs, the oratorio "The Mount of Olives," the E flat Trio (Op. 70), the two last Sonatas for pianoforte, and a great part of the Mass in D, as well as the finale of the Choral Symphony. As the present possessor was responsible for that beautiful *fac-simile* of the Sonata in A flat (Op. 26) which delighted all Beethoven lovers a few years ago, we may hope that something more may be done of the same kind.

FACTS, RUMOURS, AND REMARKS.

THE Lord Mayor of Leeds seems to be a wag in his way. Addressing a recent meeting of the Festival committee, he said: "We shall all be interested to hear the Te Deum by Dr. Stanford, though it is in Latin and is to occupy an hour." There was laughter at this, and, so encouraged, his lordship went on: "Although, perhaps, the German name of Herr Humperdinck might lead some to think his work would be the longest and the dullest (more laughter), he had been promised that it should not last much more than half-an-hour in performance, and those who have heard his 'Hansel and Gretel' would no doubt find that the new work would come up to their best expectations." It is pleasant to have a prosaic business meeting thus enlivened, but the Lord Mayor should not joke at the expense of anything German. William II. has a few ships and an "only brother," whose instructions are to "dash his mailed fist" in the face of anybody rash enough to cross the Fatherland. Alderman Tetley was on safer ground when, referring to the fact that the guarantee fund had gone up to £28,000, he congratulated the company upon the courage of guarantors. Well, no courage is required in a guarantor when it is as absolutely certain as anything can be that not a farthing will be called for!

I DO not presume to question the discretion of the committee in inviting a new work from Humperdinck. They probably did so advisedly. But I cannot refrain from congratulating the composer upon his luck. Here is a gentleman who, with the help of pretty folk-themes, has written an agreeable fairy opera, and, without such aid, has composed some not very remarkable music for a fairy play. Of a truth he has earned his distinction cheaply and easily. Fortunate Humperdinck!

THE recent Triennial Musical Festival at Birmingham has resulted in £5,000 being handed over to the General Hospital. The receipts were: Sales of

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tickets, £10,450; sale of schemes, £292; donations and collections, £3,271; donations after the festival, £257, or a total in all of £14,282. The payments included: Principals, £2,129; orchestra, £2,249; and chorus, £1,408. The total payments were £9,135, and, after deducting this from the income, there was a favourable balance of £5,147.

I LEARN through the usual channels of information that, at a recent meeting of the Hereford Festival stewards, the executive committee recommended that of their guarantee of £5, £2 7s. 6d. should be returned to each of the 232 stewards. That this was possible was considered very satisfactory, especially as the opening service on Sunday, instituted at Hereford for the first time, cost £51 6s., and the sum returned to each steward in 1894 was half-a-crown less. It was stated also that there was every prospect of £1,100 being handed to the charity, being upwards of £200 more than at Worcester last year. Prebendary Ashley, the hon. secretary, added that the receipts were £100 more than on the last occasion. The total expenditure was £3,747 9s. 8d., and the total receipts £3,167 16s., leaving a deficit on the working of £579 13s. 8d. The reports were considered highly satisfactory and were adopted. It is good to find the stewards pleased under circumstances involving a loss on the working of nearly £600. It shows upon how firm a foundation the Festival of the Three Choirs stands.

A SCHOOL-BOY, called upon to define Melody and Harmony, wrote: "Define Melody you hear it is a very nice melody, etc., etc., and Harmony suppose a person sat down and a piece, and somebody else sat down and played something that went with it, you would say it harmonised." This young gentleman is in a fair way to obtain a certificate from some examining body.

A GERMAN musical critic proposes to treat with silence those artists whom he finds unworthy of notice, and a commentator remarks that this is the best possible way to abate the plague of concerts.

MR. SOUSA and his band are coming across the Atlantic next summer for a European tour. They are under contract to an English syndicate, and, I read in the *Musical Courier*, they will "maintain American principles while abroad by taking American printing with them." Generous men!

THE printer's boy is at present operating in South London, and almost surpassed himself lately by turning "Mors et Vita" into "Morsel Viter." It is now more than ever probable that he will come to a bad end.

A REPORT of a school concert recently given contains some fine flowers of speech. I will make a little posey of them. "Miss —— very gracefully recited in sympathetic manner a ballad of infantile experience in the improvisatory inditing of 'Papa's letter,' by a little maid of summers few." "Miss —— sang it with intuitional perception." "Both (pieces) were excellent in their respective spheres of harmony." I read, too, of "physical melody," whatever that may be.

A JOURNAL, *Die Militärmusik*, devoted to the branch of art indicated by its name, has appeared in Berlin. Theodor Kawitsch is the editor.

THE *Gazetta Musicale*, of Milan, speaks in high terms of the Mendelssohn reproductions which appeared in last month's number of THE MUSICAL TIMES.

WE have not long to wait for a "Life of Brahms." Mr. Reimann is engaged upon it, and already the first volume has been published in Berlin. It will, no doubt, speedily be translated for the benefit of English readers.

CARL LOEWE has a monument at last. It is a statue representing the composer in the act of conducting. Loewe was an organist in Stettin for many years, and there, appropriately enough, the memorial stands.

IN Berlin the proximate publication of some carillon tunes by Sebastian Bach is announced. They were written for the Prince of Anhalt-Coethen during Bach's term of service under that petty potentate.

A LADY writes to a musical contemporary: "Fresh from the delights of the Mottl Wagner Concerts and with the glorious music of the 'Ring' still in my ears, I came down to this quiet little country place for a few days' rest. Great was my surprise to hear Wagner's music here, from a most unexpected quarter. I awoke the first morning with a distinct impression of having heard *Siegfried's* 'Wandering Song.' I sat up and listened, thinking I might have been dreaming; but no, there it was again. . . . A lusty young cock crowed over and over again (the notes to 'Aus dem wald fort'). . . . One of the cows also turned out to be musical, but she had not yet the shout of the Valkyries or the song of the Rhine Maidens." If that cock and that cow (why was it not a bull?) be a result of the "Mottl Wagner concerts," it appears that some risk is run by attendance at them.

I AM glad to learn that the Falmouth Philharmonic Society, conducted by my old friend, Mr. J. G. Patey, has gallantly attacked "Elijah" and come off victorious, or, as a local reporter puts it, "achieved another grand success in their rendering for the first time, Mendelssohn's sublime oratorio." We must all wish success to the Cornish amateurs in their efforts "onward and upward," and it certainly appears that local appreciation is not wanting. The press encourages, as per following sample: "This ended, the choir rose *en masse*, and plunged with dashing style into the first chorus, 'Help, Lord,' with its pathetic terminal wailings. The fugues were caught up firmly and deliberately, and this leading effort, closing amid the plaudits of the audience, augured well for the success of the campaign." Tackling so well the "fugues" in "Help, Lord," must indeed have been an augury.

WITH, I doubt not, well-deserved praise of the performance, the reporter blended some description of the work. He says, "'The fire descends from heaven' is a chorus of wild delight, the excess of joy at the end being worked off by a telling minor passage." Again, as to the rendering of the great chorus which closes Part I., "'Thanks be to God,' was full of spirit; heart and soul sang, the band caught the infection, one's hair seemed to lift, and the house was fairly brought down." But all is not quite well with the singers, and Mr. Patey must look to it: "The veterans had one eye for the conductor

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and the other for their music—the audience they ignored. The recruits saw not their leader—their eyes were glued to their books when they were not 'playing to the gods.'" With such a candid mentor among them, no doubt the recruits will soon master the squint in which the veterans seem to be proficient.

THE eternal war between parson and organist adds considerably to the gaiety of this nation from time to time, but nothing more funny has occurred for a long while than an incident reported in the *Norfolk Daily Standard* of the 16th ult. "Not a hundred miles from Heigham" stands a prosperous parish church, the congregation of which were astonished, one Sunday evening, at hearing the boom of the Dead March in "Saul" by way of closing voluntary. "With bated breath they rose, and silently and reverently they stood until the last note of Handel's great composition had vibrated through the chancel. And then, in subdued whispers, as they slowly filed along the aisle, they asked, 'Who is it?' Was it some dignitary of Church or State, a city magnate, or, perchance, had some beloved parishioner passed away?"

QUITE fittingly, the clergyman was the first to obtain the desired information. Says the Norfolk reporter:—

It appears that the organist of the church had been dismissed, and this action of the powers was not looked upon favourably by all the parishioners. A well-known gentleman and a friend of the dismissed had been asked to officiate on the Sunday night in question. But he also, it appears, had not been treated with so much courtesy as he had been led to expect, and when the vicar, still surpliced and greatly moved, arrived at the organ-stool and asked for an explanation, he received the cool reply, "Oh, 'tis for our late organist." Curtain!

JOSEPH BENNETT.

JOHN BACCHUS DYKES.

ALTHOUGH more than twenty years have passed since the death of this eminent composer of hymn-tunes, his recently issued biography* comes with great acceptance. The outward aspects of Dr. Dykes's life, with one ecclesiastical exception, were comparatively uneventful. Sprung from an evangelical family, he was born at Hull, March 10, 1823, went to Cambridge, took holy orders, became curate of Malton, Yorkshire, subsequently minor canon and precentor of Durham Cathedral, was for the last thirteen years of his life vicar of St. Oswald's, Durham, and died at St. Leonard's, January 23, 1876, aged nearly fifty-three years.

The musical incidents in the life of this saintly and gifted man are not the least interesting features of this biography. As a boy of ten he played the organ in his grandfather's church, St. John's Church, Hull. His musical gifts were fully acknowledged when, in October, 1843, he became an undergraduate at Cambridge. He played the pianoforte at the meetings of the Peterhouse Musical Society. This Society was shortly afterwards merged into a larger one, now so well known as the Cambridge University Musical Society, of which Mr. Dykes and (to use Dykes's own words) "that splendid fellow Thomson," now Lord Kelvin, were the leading spirits, the latter playing second horn in the orchestra. During his undergraduate days it almost seemed as if Dykes were qualifying to become a Corney Grain or a George Grossmith. One night he heard John Parry, "who," he records, "was exceedingly kind in showing me one or two of his dodges." At the first concert of the Cambridge University Musical Society, May 1, 1844, the future composer of many devotional hymn-tunes sang two comic songs. The following extract from a report of the concert in the *Cambridge Chronicle* of May 4, 1844 (though not reprinted in this biography), may here find a place:

. . . Mr. Dykes, who also ably presided during the evening at the piano, sang a pretty little ballad, which, we believe, was his own composition. Most deservedly was he encored, when he threw the room into fits of laughter, by an imitation of Parry in his songs of "The nice young man" and "Berlin wool." The whole style of this gentleman's performances stamps him at once as a thorough musician.

But after his ordination Dr. Dykes never sang another comic song. In May, 1847, he heard "Elijah," at Exeter Hall, performed under Mendelssohn's direction. He speaks with impressionable enthusiasm of the work as "perfectly unequalled in musical description by anything I have *ever* heard, or could possibly have conceived."

Appointed curate at Malton, Yorkshire, he gave the villagers a lecture on "Sound" which occupied two and three-quarter hours!—*he* thought it was too long. Dykes found very congenial work upon being appointed minor canon and precentor of Durham in 1849. He not only discharged his duties with reverential zeal, but also played the organ for six months during the illness of Henshaw, the Cathedral organist. It is interesting to find that, in 1864, he was approached in regard to the vacant precentorship of Westminster Abbey. His well-known Service in F was commissioned by Messrs. Novello and Co., and in reference thereto he records in his diary: "*May 5th* [1866].—Novello sent back my Te Deum to alter *Hosts* into *Sabaoth*, and offer me fifteen guineas if I would finish the whole Service—make it complete for Morning, Evening, and Holy Communion. May the Chief Musician show me what to do!" There is more than one pleasant reference to Sir John Stainer. Thus in a letter to his brother, Frederic Dykes, written in January, 1872, he says: "I suppose you have heard that Stainer is appointed to S. Paul's in the room of Goss—an admirable appointment. As a Churchman and a musician, he is the very man for the post. . . . He will be much missed in Oxford."

But we must now turn to what was really the life-work of Dr. Dykes, those compositions which have made his name so widely and so favourably known—his hymn-tunes. He wrote about 300, many of which have obtained great popularity. The tune "Lux Benigna" (to "Lead, kindly Light") "came into his head while walking along the Strand, in London." That to "Jesu, Lover of my Soul," was written in "a very pretty cottage" where he resided in Durham, called "*Hollingside* Cottage," which gave the tune its name. "Horbury," to "Nearer, my God, to Thee," was so called after the village of that name, near Wakefield; "and it was to him a perpetual reminder of the peace and comfort he found there." In regard to a tune for the hymn "O Paradise," he wrote to Dr. W. H. Monk: "I suppose the difficulty in arriving at a satisfactory tune for 'O Paradise' must remind one that Paradise itself is not to be attained without a struggle." Dr. Dykes, who contributed only seven tunes to the first edition of "Hymns Ancient and Modern," had much to do with the subsequent editions. He seems to have had an affection for one, at least, of the old repeat tunes—"Miles's Lane."

* "Life and Letters of John Bacchus Dykes, M.A., Mus. Doc., Vicar of St. Oswald's, Durham." Edited by the Rev. J. T. Fowler, M.A., D.C.L. London: John Murray.

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"This old favourite," the biography tells us, "Dr. Dykes was anxious to retain in 'Hymns Ancient and Modern,' while some of his colleagues objected." At that time he was staying at Tenbury with Sir Frederick Ouseley, Sir John Stainer being another visitor, and the diary records: "*August 11th* [1871], *Friday*.—At 10, set to work. Energetic discussion on 'Miles's Lane.' Finished. (D. G.)." "Miles's Lane" was ultimately inserted in "Hymns Ancient and Modern," but not without an unwarrantable editorial alteration of Shrubsole's original melody.

The temptation to further quotation from this deeply interesting book must be resisted. We cordially recommend it to our readers. The editorial work of arranging the authentic materials, supplied by a sister and niece of Dr. Dykes, has been excellently done, and there is a good portrait of the subject of this valuable memoir. We must, however, in conclusion, quote the following estimate of Dr. Dykes's life-work from the pen of his biographer:

> Who that has sung his hymn-tunes does not feel that they came to him as inspirations? He rarely wrote a tune unless the words were sent, or suggested to him, and then the tune seemed at once to adapt itself to the words. This is probably the secret of the success of his tunes. They came from his heart and found their way into the hearts of others. It mattered not who applied to him for tunes, whether churchmen or dissenters, high or low, rich or poor, the work was given, ungrudgingly, as work for God.

Such being the spirit of the man, it is no wonder that at his death the sum of £10,000 was quickly subscribed to a fund for the benefit of his widow and children—the contributions rapidly flowing in from all parts and from all sections of the Christian Church.

CHURCH MUSIC.

FROM time to time the question of style in Church music comes to the fore. Quite recently this matter has engaged the thoughts of serious-minded men. Probably more will be heard of this last earnest effort to call attention to this topic. The bases of the question clearly lie in the conditions under which Church music has its *raison d'être*: the primary and supreme condition is the fact that Church music should be worship music, addressed to the "King of kings"; the second is the appeal to human listeners, that they may uplift their thoughts heavenwards.

There have been and are those, and the number includes Abbé Liszt and Wagner, who protest against the possible perversion of Church music by a too large infusion of the emotional and dramatic elements. They point to the sublimely devotional attitude of Palestrina and the composers of the sixteenth century, who, it must be confessed, had but small means of enunciating purely emotional not to say sensuous and dramatic types of musical thought, at hand, and wrote their music, as it were, with downcast eyes, but, albeit, prayerful and praiseful hearts, in that reverential counterpoint which prompted Chorley to say: "These never-ending, intermingled lines of counterpoint must surely be the musician's type of eternal harmony." True, the limited resources of the art of his day prevented Palestrina from attempting the not altogether effective and somewhat objectionable ecclesiastical rhapsodies invoked by the mention of heaven and its glorious conditions of eternal life, and expressing by chords arpeggioed on the harp and sustained on the organ, and thus obviously adopting the stage and drawing-room conceptions of piety in the divine art.

On the other side, it is clear the old contrapuntal services no longer meet the requirements of our larger Cathedral offices and modern emotional impressions, delightful and characteristic as they were as chancel music. Another danger in the sphere of Church eloquence and Church music is a tendency displayed by preachers to some extent, and Church musicians perhaps in a larger degree, to make capital and reputation, if possible, out of the performance of sacred duties, in which the sense of human personalities should be carefully kept in the background; even though these same personalities have, in perfectly well-ordered minds, their power for good.

The season of Advent, more and more recognised year by year, has brought about many performances of Spohr's "Last Judgment," Mendelssohn's "St. Paul," as at the Parish Church, Marylebone, and Mozart's "Requiem," a selection being given at Holy Trinity Church, Sloane Street, under the direction of Dr. Huntley, and with Mr. Alcock as organist.

The great performance of Spohr's work was, of course, the one given in St. Paul's Cathedral, under the direction of Sir George Martin; and it is interesting to note the effect of this rendering upon musical people from our Colonies and the Far West of America; so does the finest musical thought "girdle the earth."

Of the numerous renderings of Spohr's great work of the season, the "Last Judgment," mention must be made of one at Wimborne Minster, on the 15th ult., directed by Mr. J. Edis Tidnam; and at Cirencester the same work was effectively presented under the guidance of Mr. A. H. Gibbons.

A well thought-out musical service was lately given at St. Paul's Church, Upper Alton, Illinois, U.S.A., as a "Memorial Thanksgiving Service" in memory of the late Dr. G. M. Garrett, whose music finds a wide and increasing acceptance in America. The pieces included a Prelude in A flat major, Evening Service in F, and "Harvest" Cantata. These works were rendered with marked care and great effect by Mr. W. D. Armstrong, who, as one of Dr. Garrett's pupils and admirers, directed the performance in loving reverence and skill.

To Mr. Armstrong and his choir all British musicians should gratefully tender earnest thanks for a gracious and duly appreciated interest, both fraternal and international, in the works of one of our eminent musical worthies.

ORGAN MUSIC.

OF the many events of a busy organ-playing month, perhaps there is nothing to record of greater, if of equal importance, than the opening by Dr. Peace, the distinguished organist of St. George's Hall, Liverpool, of the new organ at the McEwan Hall, University of Edinburgh. The instrument may be regarded as one of the latest as well as one of the best of organs built by the Electric Organ Company.

One does not know, however, whether it is just to admire the skill of Mr. R. Hope-Jones without sympathising with him in connection with the task he has had to perform in "stowing away," for no other phrase can be used, his fine organ. One cannot also refrain from wondering at the folly of those who build great and splendid halls without adequate room for either organ or orchestra, or both. Even in London, where a fore-knowledge of musical requirements, and especially a recognition of orchestra wants, might be expected, it is possible to point to a number of costly town halls and concert-rooms in which a reprehensible want of thought has been displayed in this direction.

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We are thus instructed concerning an arrangement which might almost be ascribed, in the words of the old Scotch proverb, as the work of someone "with a bee in his bonnet," for the McEwan Hall is not constructed to contain its noblest ornament.

Here is the official statement: "The space available in the hall has been utilised for the 'Choir' organ and one stop from the 'Solo' department. These are concealed by a handsome carved oak case containing the pipes of the 'Pedal' Dulciana. In a passage behind the platform and underneath the gallery is placed the 'Pedal' Open Diapason. In the same passage, on the other side of a column, stands the light wind 'great' organ, and at a distance of twenty feet in the opposite direction the heavy wind 'great' organ. On the landing of a staircase leading to the upper gallery are placed the 16-ft. Diaphone and the 'Pedal' Bourdon and Flute. In a room above the principal staircase the 'Swell' and the greater part of the 'Solo' find a resting-place. The 32-ft. Diaphone has to make itself heard in the Hall through a small semi-circular opening near the roof. In a cellar below the platform are placed the bellows, together with the electric motor which operates them."

Without doubting Mr. Hope-Jones's skill, or considering the result of his powers of making the most of a bad position, it is a plain duty to strongly protest against the continuance of arrangements which, to say the least, show a marked neglect of the conditions and dignity of the art of music at a time when we are claiming to be a musical nation.

It would be unjust not to record the good general effect of Mr. Hope-Jones's new Edinburgh organ, which is a large instrument with four manuals and pedal, including all the builder's more notable inventions. Dr. Peace gave a judicious and excellent selection, including Bach's Prelude and Fugue in D, with a fine rendering; Wesley's "Holsworthy Church Bells," Choral Song and Fugue, typical movements by M. Guilmant, and a popular Fantasia of his own on "Scotch melodies."

During the month Mr. E. H. Lemare has given a well-varied and admirable series of recitals at St. Margaret's, Westminster. Mr. E. H. Thorne has played at Christ Church, Newgate Street, a good selection, including his own "Variations on an Original Theme," and Mr. A. C. Fisher's interesting treatment of the "Adeste Fideles."

On the 9th ult. Mr. Burnham Horner gave an admirable selection at Christ Church, Lee Park, including a Minuet by Gigout, Prelude by Rachmaninoff, and *Basso Ostinato* by Arensky, in five-four measure.

Mr. W. J. Lancaster and Mr. R. E. Parker recently gave attractive recitals at the Royal Technical Institute, Salford.

Dr. C. J. Frost has been continuing his instructive and excellent recitals of high-class organ music at the Goldsmiths' Institute. He patriotically does much to make the best English organ music known, his programme for the 16th ult. including music by Smart, Hiles, E. J. Monk, and J. F. Barnett.

Mr. R. Sharpe gave an admirable recital at Southampton recently, his scheme including good specimens of the modern English and French schools. At St. John's Church, New Clee, Mr. A. J. Lancashire gave a recital on the 12th ult., including works by Bach, Merkel, and Lemaigre, and the late Sir R. P. Stewart's very effective Fantasia in D.

Dr. Ennis recently opened the new and excellent Willis organ, at St. Luke's, the Avenue, Kew Gardens. His scheme included well executed specimens of the leading writers of organ music, and Stainer's "The Daughter of Jairus" was an important and leading feature of the musical service.

In the fine old historic church of Austin Friars, now the Dutch church, the organist, Mr. Rudolph Loman, gave one of his excellent monthly recitals on the 18th ult., in which good renderings of music by Bach, Merkel, Guilmant, and Dubois were included in a well-chosen programme.

THE ROYAL CHORAL SOCIETY.

THE highly trained choristers of the Royal Choral Society have seldom given a more effective performance of Berlioz's "Faust" than that which took place at the Albert Hall, on the 9th ult. This in no small measure arose from the improvement which has taken place with regard to the orchestra since Sir Frederick Bridge has assumed the direction, and which, owing to the nature of the work, was specially noticeable on this occasion. Great credit is also due to the choir for the poetical manner in which the scene on the banks of the Elbe was interpreted, particularly the opening, which was a very fine example of what English choristers can do. There was a certain lack of vigour now and again in the male choruses, which, however, would probably not have been noticed save for the general high standard attained. The conductor came through his trying ordeal with flying colours, and secured a distinct success. Miss Ella Russell, Mr. Ben Davies, Mr. Daniel Price, and Mr. Andrew Black, the latter sustaining the part of *Mephistopheles* with his usual dignity and dramatic perception, were, it is hardly necessary to say, most capable exponents of the solos.

ENGELBERT HUMPERDINCK AT THE PHILHARMONIC SOCIETY.

WE daresay quite one-half of the large audience at the final concert of this Society's first autumn season, on the 2nd ult., had come for the express purpose of *seeing* Herr Humperdinck. The directors thought the opportunity a capital one for teaching the audience the commendable virtue of patience, for they placed a Haydn symphony and a Volkmann violoncello concerto at the head of a programme of brobdignanian proportions! The symphony was the lovely No. 2 of the Salomon set, in D, which even under these somewhat "trying" circumstances did not fail to soothe the impatient Humperdinckians' savage breasts. The tedious concerto, however, produced a soothing effect of a different kind, in that it sent many, the writer included, where Wynken, Blynken, and Nod went "to fish for the herring-fish," which, it will be remembered, were really stars. The bright, particular "star" of the evening in question made his "first appearance in England" about an hour after the concert began, when some of the audience were doubtless already thinking of going home! Herr Humperdinck had a most friendly reception, as was but right in the case of the composer of the delightful "Hänsel und Gretel." The first piece which he conducted was the gloomy, almost tragic, Prelude to Act III. of his "Children of the King," a beautiful composition remarkable for deep, acute feeling and splendid workmanship. His novelty was a recently composed overture to the same play. It is an important work, not so freshly melodious as the Overture to "Hänsel und Gretel," but even more polyphonic, more elaborate, and more gorgeously scored. It is full of vigour and dash, it sounds well from the first note to the last, and the interest is sustained throughout, though the backbone of strongly melodious subject-matter is lacking. There is a great abundance of themes, and they are handled in Humperdinck's well-known masterly fashion; but they are not always of a distinguished type, and only once, near the end, does the composer indulge for a short while in a genuine stream of prolonged melody. The rest consists largely of very ingenious and homogeneous treatment of somewhat "scrappy" material. We need hardly say that it does not in the least suggest a fairy tale. It is a serious work of art written in the most elaborate and most modern style. Herr Humperdinck knows that fairy tales are the most serious things in the world to children—doubtless he

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wishes everyone of his audience to be like unto them. The effective work was well played, and the audience enthusiastically expressed their delight. Madame Marchesi sang a beautiful devotional song, "Sonntagsruhe," with a chaste yet rich orchestral accompaniment, by Herr Humperdinck, and the little ditty "Ein Männlein steht im Walde," from "Hänsel und Gretel." In this the orchestra played some sorry pranks, which must have caused both composer and singer a very bad minute. The lady also sang the air "O ma lyre immortelle," from Gounod's "Sapho," although her voice is hardly suited for such pseudo-grandiose music. Mr. Frederic Lamond gave a superb performance of Tschaïkowsky's B flat minor Pianoforte Concerto. We cannot conceive a finer one. Herr Popper added to the length of the concert by two small violoncello solos, a transcription of Schumann's "Träumerei" and a minuet of his own; and after a goodly portion of the audience, wearied with two and a half hours of solid music, and unmindful of the respect due to the conductor, had been allowed to depart, Sir Alexander Mackenzie raised his baton to conduct the first concert performance of his overture to Mr. Barrie's play "The Little Minister." The beautifully scored piece came as a delightful surprise, for, as played by the splendid Philharmonic orchestra, it revealed point after point not noticeable at the theatre. The spirit and brightness of the music are irresistible, and even the somewhat sentimental second subject ("Little Minister" theme), a genuine "tune" of forty-four bars' length, does not interrupt the merry flow of the merriest and most taking orchestral piece that Sir Alexander has ever written. Though placed at the end of an absurdly long concert, it made a palpable hit and it cannot fail to do so, wherever played.

RICHARD STRAUSS.

"*Veni, vidi, vici!*" Julius Cæsar's laconic despatch might have been quoted by Herr Richard Strauss after his first appearance before an English audience at the last of Mr. Schulz-Curtius's autumn season of "Wagner" concerts, at the Queen's Hall, on the 7th ult. His "victory" was to all appearances complete, for he was the recipient of enthusiastic applause and many recalls, and the huge and brilliant audience could not have given him a warmer welcome or bid him a heartier farewell and "Auf Wiedersehen" if he had been an old favourite whose music they had long known and prized as "a thing of beauty and a joy for ever." We beg leave to doubt whether all those who so generously showered applause upon the young master really derived any genuine pleasure from his music; but that the occasion was a great one for Germany's foremost living composer cannot be gainsaid. Richard Strauss is only thirty-three, but already he enjoys the distinction in his native country of being at once the most wildly eulogized and the most bitterly abused musician of the day. The man who can set musicians and critics by the ears as Strauss has done and will continue to do is no ordinary mortal; and after studying his gradual but most rapid development since his Op. 1—a harmless "Festmarsch für grosses Orchester"—and hearing the splendid performances of two of his ripest works on the 7th ult., the writer would fain be "on the side of the angels" and hail him a genius who will probably force his music upon the world, whether the world likes it or not. Richard Strauss is a great power that cannot be any longer ignored, much less annihilated by adverse criticism and heated warfare of words. We may abominate his music, and there were passages in "Tod und Verklärung" that seemed abominable at a first hearing; but we cannot but grow enthusiastic over the grandeur and masterfulness alike of the conception and execution of his tone-poems, and we shall have to endure that which now seems almost unendurable. Orchestral players may protest that his music cannot be played; they will have to learn to play it, just as their predecessors had to do in the case of Beethoven's Choral and Schubert's C major Symphonies and Wagner's "Tristan." They will ere long even confess to owing him a debt of gratitude, because he is the one composer who has ventured to carry orchestral technique beyond the limits of Wagner and Liszt's most daring flights, and has given them those new worlds to conquer for which they must surely be sighing after their terrible surfeit of Wagner selections. "Tod und Verklärung" is Strauss's Op. 24 and the third of the five symphonic poems he has written so far, being preceded by "Don Juan" (Op. 20) and "Macbeth" (Op. 23). It is based on a poem of some sixty lines, in which the poet-composer describes in impressive language a dying man's death struggle; how in the delirium of fever he sees his whole life pass before his inner eye: the innocence and happiness of childhood, the fight for the highest ideals of his manhood, the world's cruel "Halt" whenever he seemed to be within reach of his goal, his ever-renewed struggle in spite of the greatest obstacles, "Excelsior" his only watchword, his death ere he has finished his task on earth or attained his ideal, and finally his apotheosis, in which he finds what he vainly sought in life: "Welterlösung, Weltverklärung!" Hardly a new subject to "yearn for musical expression," but one that would appeal strongly to a typically German composer like Strauss, who is a thinker and an idealist, as well as a realist at the same time—an idealist in his choice of such subjects as admit, as this one does, of the widest application to human kind generally, instead of an individual only, and a realist in his means of expression, in which he carries his poetic idea to its logical conclusion with a consistency that is often cruel in its disregard of the laws of beauty. We are no lovers of programme music, but since Strauss will give us none other, we accept the position and do our best to make ourselves familiar with his "stories," without which much of his music might appear incoherent, extravagant, and unlovely, though even then no one could deny the consummate musicianship and brilliant imagination it displays. "Very clever" it will be voted by many. Yes, but the cleverness is not merely that of a musician who has learned everything there is to learn. Something like genius scintillates in these scores, or we are greatly mistaken; cleverness alone could not create a "Tod und Verklärung." That Strauss can write beautiful music which holds us spellbound by its magic suggestiveness, the opening section describing the awesome stillness of the death chamber proves, while in the *Finale* (Verklärung) he builds up an impressive movement of imposing yet simple grandeur on the seven notes of the "Ideal" *motif* in a manner which proclaims him a master of musical architecture. It is in the middle portion, describing "Life's fitful fever," that his dramatic gifts run riot, and while here again the graphic power of the music is astonishing, there are some discordant bars that sounded quite brutal. Altogether an extraordinary work! As for his "Till Eulenspiegel," we have now heard it five times, and our appreciation of this strikingly original and most amusing *jeu d'esprit*, the most remarkable orchestral Humoreske ever penned, grows by leaps and bounds. What a contrast, this most merry piece after "Tod und Verklärung," and what "clever" musician could have written two such utterly different and yet equally masterful works? "Till" is a great advance on its predecessor in many ways, especially such very important matters as melody, beauty, and clearness, while the orchestration is a perfect marvel even in these days of brilliant scoring. Both tone-poems are in one sense an advance beyond Liszt and Wagner, though few dared to think an advance possible. But Strauss has written the word "Progress" on his banner. To him there is no standing still, much less a going back to the sweet simplicity of pre-Beethovenism. There is no standing still in art but stagnation and degeneration. Whither he and his friends and colleagues, Felix Weingaertner and Max Schillings, will lead it we should not care to conjecture. Excepting a few uncouth-sounding passages for the brass in "Tod und Verklärung," both works were superbly played, under the composer's direction; the performance of "Till Eulenspiegel" was, in fact, a masterpiece of what we might call illustrative playing. The concert opened with Mozart's delicious "Kleine Nachtmusik" for strings, of which a very refined and expressive performance was given. The rest of the programme consisted of Wagner's "Tannhäuser," "Meistersinger," and "Tristan" Preludes, and the "Charfreitagszauber" from "Parsifal," in which Herr Strauss proved himself a somewhat unequal conductor.

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QUEEN'S HALL SATURDAY AFTERNOON CONCERTS.

THE autumn series of Mr. Newman's Saturday afternoon concerts at the Queen's Hall was concluded on the 4th ult. At the performance on the previous Saturday, Mr. Henry J. Wood conducted for the first time Beethoven's Choral Symphony in D minor and secured a highly meritorious interpretation of the mighty work. The vocal quartet consisted of Miss Lucile Hill, Madame Marian McKenzie, Mr. Lloyd Chandos, and Mr. Watkin Mills, and the low pitch enabled the choir to keep in tune without undue strain. The renderings of Grieg's first "Peer Gynt" Suite and Saint-Saëns's symphonic poem "Le Rouet d'Omphale" were remarkable for delicacy and finish, and Herr David Popper's fine playing in his attractive Violoncello Concerto in E minor (Op. 24), written in 1872, was an enjoyable feature of the afternoon. But why did he omit the third movement and play the other two in reverse order? As, however, the executant was the composer, presumably his "intentions" were fulfilled.

The concert on the 4th ult. was remarkable for the variety of the programme, the contributing composers being Gluck, Mozart, Weber, Beethoven, Berlioz, Wagner, Liszt, Massenet, and Saint-Saëns. In its entirety the performance was the finest of the series, and a memorable feature was the intensity of expression, *verve*, and dramatic force with which was interpreted the Paris version of the overture and "Venusberg" music from Wagner's "Tannhäuser." An impressive rendering of Beethoven's Fifth Symphony in C minor was also given, together with the Overtures to "Ipigénie en Aulide," "Die Zauberflöte," and "Oberon." The vocalist was Miss MacDougall, who sang effectively Berlioz's "La Captive" and the Indian-like air, "Désir de l'Orient," from Saint-Saëns's early opera "La Princesse Jaune." These concerts are to be resumed on the 15th inst., when it is to be hoped that the claims of English composers will not be totally ignored.

LAMOUREUX CONCERTS.

THE Queen's Hall orchestra, under the direction of M. Lamoureux, has shown marked improvement at each performance, until there can be no doubt it has surpassed M. Lamoureux's own French body of instrumentalists. The English players produce a far richer quality of tone, possess a greater grip and depth of expression, while they have acquired the unity of bowing and delicate softness in *pianissimi* passages which were such distinctive features of the interpretations of their French rivals. Under these conditions the concerts have been of unusual interest. That on November 24 included Mendelssohn's "Reformation" Symphony, a work that contains much of the most characteristic writing of this composer and has too long been neglected at orchestral concerts. The programme also contained César Franck's symphonic poem "Le Chasseur Maudit," and Saint-Saëns's work in like form, "La Jeunesse d'Hercule," all of which were finely interpreted.

With the exception of the Overture to Wagner's "Tannhäuser," the concert on the 1st ult. consisted entirely of French music, and comprised the first performance in England of a Symphony in F, by Leon Boëllmann, born in 1862, and who died suddenly in October last. The symphony is decidedly the best work of this composer which has been heard in this country. The themes of the opening number, to which the slow movement is annexed, are striking and suggestive, and they are treated with great contrapuntal skill, command of tone colour, and with poetical effect. The centre number, reckoning according to the breaks made in performance, is entitled "Intermède Variée," and is remarkably vigorous and stirring. The *Finale* (*presto*) is preceded by a "Recitative" (*Andante*) in which effective use is made of modified versions of the principal themes of the preceding movements, and the conclusion is very spirited. Other attractive pieces heard on this occasion were the Prelude to the second act of E. Chabrier's "Gwendoline," a tragic opera in two acts, produced in Brussels in 1886; Saint-Saëns's fine "Marche Héroïque" (Op. 34), and a dainty little piece, the second of three forming the "Divertissement" from the incidental music written by Massenet to a modern version by Leconte de Lisle of the "Eumenides" of Æschylus, produced at the Paris Odéon in 1873. The second series of these concerts is announced to begin on the 2nd prox.

CRYSTAL PALACE CONCERTS.

AT the last of the Saturday concerts, previous to the usual Christmas recess, held on November 27, Mr. Manns introduced a new symphonic sketch, or series of sketches, entitled "La Mer," by M. Paul Gilson. The four sections of the work consist of an opening *Allegretto*, in which a theme expressive of the sea is introduced, sailors' songs and dances, a calm twilight scene, and a descriptive storm piece. Though not marked by any exceptional individuality, these sketches are clever pieces and picturesquely scored. An excellent paraphrase of the accompanying poem by Mr. Eddy Levis, which has served as a "programme" to the composer, was provided by Mr. Paul England. M. Gabrilowitsch, the clever young Russian virtuoso, played the solo in Liszt's E flat Concerto with remarkable agility and aplomb, and Miss Esther Palliser sang in her best style Mozart's "Deh vieni," and, to an orchestral accompaniment, Wagner's "Träume," "Dora, mon enfant," and "L'attente." The programme, which was conducted throughout with his wonted skill and animation by Mr. Manns, was completed by Sullivan's "Macbeth" and Rossini's "William Tell" Overtures.

ROYAL ARTILLERY BAND.

No concerts are better attended, or, as a rule, prove more interesting than those at the Queen's Hall conducted by Cavaliere Zavertal, whose orchestra is as capable of doing justice to a famous symphony as to light instrumental pieces. Exercising perfect control over his forces, he secures effects that are too often in other quarters conspicuous by their absence. Furthermore, on nearly every occasion this able musician contrives to light upon some work that, though worth attention, is comparatively little known to the metropolitan musical public. An instance of this occurred on November 26, when Jadassohn's Serenade in B flat was an important feature of the programme. All the notable points of this graceful and refined work were neatly brought out; indeed, the expressive slow movement (*Nocturne*) could not have been more delicately rendered. Very successful too was the performance of the "Evening Reverie" from Saint-Saëns's "Algerian" Suite, the effect of which upon the imagination so much depends upon finished interpretation. Mr. Elgar's bright "Imperial" March told well, and amongst the other pieces were Saint-Saëns's symphonic poem "Le Rouet d'Omphale," Weber's Overture "The Ruler of the Spirits," and the introduction to the second act of Humperdinck's "Königskinder." Cavaliere Zavertal and his band were throughout warmly congratulated on their successful exertions. Another attractive programme drew a large audience on the 17th ult., when a capital performance of Mozart's Symphony in E flat was cordially welcomed. The Prelude to "Lohengrin," Zellner's "Hochzeits March," and a taking Overture, "Loyal hearts," composed by the conductor for the Diamond Jubilee, were also rendered in a style that commanded hearty approval.

OFFENBACH'S "GRAND DUCHESS" AT THE SAVOY.

CONSIDERABLE interest was excited when it was announced that the management of the Savoy Theatre had decided to revive Offenbach's "La Grande Duchesse de Gérolstein," for the traditions of the French *opéra comique* and those of the Savoy Theatre were, to put it mildly, somewhat diverse. Either an æsthetical revolution would be witnessed in the Gilbert and Sullivan temple or Offenbach must be washed, mangled, and dipped in English starch. The latter course has been pursued, and to those who are not troubled with a memory of the

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former English version, the result is amusing to a certain degree—a gay artistic spectacle, most refined, and intensely proper. It is really delightful to hear this music again, which sparkles, and dances, and rattles along in a continuous stream of ear-haunting melody, with an audacious humour all its own, that even triumphs over the clumsy wordiness of the text to which it is tied. Miss Florence St. John's embodiment of the title-*rôle* is excellent according to the Savoy version of the heroine. Miss Florence Perry, as *Wanda*, acts and sings with piquant vivacity, and Mr. Charles Kenningham also sings well as *Fritz*. Mr. Passmore's personation of the burlesque *Commander-in-Chief*, and Mr. William Elton and Mr. Henry Lytton, in the respective parts of *Baron Puck* and *Prince Paul*, render excellent service, as do also Mr. George Humphrey and Mr. Charles Brookfield. Mr. François Cellier conducts a well-balanced orchestra, and the stage mounting is of the artistic and generous nature expected at this theatre.

MONDAY AND SATURDAY POPULAR CONCERTS.

WE can now conclude our record of these performances to the end of the year. Brahms was strongly represented at the concert of Saturday afternoon, November 27, first by his abstruse though masterly Quartet in C minor (Op. 51, No. 1), excellently led by Madame Soldat, and subsequently by the deceased master's far more genial Sonata in A for pianoforte and violin (Op. 100), in which the lady violinist was joined by Mr. Lamond, who played as a solo, and very finely, Schumann's Fantasia in C (Op. 17). Beethoven's great Pianoforte Trio in B flat (Op. 97) concluded the programme.

The concert of the following Monday may be dismissed with the remarks that Madame Soldat and Mr. Lamond were again the leading violinist and pianist respectively, and that familiar works by Mozart, Beethoven, and Brahms were rendered in a highly acceptable manner. A great event on Saturday, the 4th ult., was the re-appearance of Dr. Edvard Grieg, who is extraordinarily popular in this country. He was first represented by his picturesque Quartet in G minor (Op. 27), led by Mr. Johannes Wolff, and then he came in person on to the platform and played four of his "Lyrische Stücke" with exquisite grace. The concert ended with the distinguished visitor's extremely effective Sonata in G minor for pianoforte and violin (Op. 13). Miss Esther Palliser gave much satisfaction in several songs by Dr. Grieg and Mr. F. H. Cowen.

Monday, the 6th ult., was emphatically a ladies' night. Lady Hallé made a welcome re-appearance and led Beethoven's Quartet in C (Op. 59, No. 3) in her best manner, subsequently playing as a solo the Romance from Joachim's Hungarian Violin Concerto. The pianist, Miss Clotilde Kleeberg, after interpreting Beethoven's beautiful Sonata in D (Op. 10, No. 3), joined Mr. Paul Ludwig in Saint-Saëns's Sonata in C minor (Op. 32) for pianoforte and violoncello, of which a fine performance was given. Mr. Plunket Greene was admirable as the vocalist.

On the following Saturday Mr. Eugene d'Albert's Quartet in E flat (No. 2) was repeated, and it certainly improves on acquaintance, albeit there is a suspicion of labour in portions of the work. Miss Kleeberg was again the pianist, and may be thanked for offering Schumann's lovely though rarely-played "Waldscenen" (Forest Scenes), Op. 82, which she did in a way that could not have been easily surpassed, even by the composer's widow. A brief programme was concluded with Beethoven's "Kreutzer" Sonata, elegantly if not very powerfully rendered by Miss Kleeberg and Mr. Kruse.

On Monday, the 13th ult., Dr. Grieg again appeared, and of course there was a full house. He played four of his early but original Humoresken (Op. 6) and finished the programme with his favourite Sonata in F for pianoforte and violin (Op. 8), in which he was joined by Lady Hallé. It was, as may be easily imagined, a very enjoyable performance. Miss Isabel MacDougall sang three of Grieg's *Lieder* and other songs in an agreeable manner.

The ante-Christmas season came to a close on Saturday, the 18th ult., when the fog was so dense that the audience in St. James's Hall was extremely small. Mozart's Quartet in C, No. 6 of the set dedicated to Haydn, was excellently played by Lady Hallé and her coadjutors. Mr. Slivinski gave an extremely fine performance of Chopin's Sonata (Op. 35) with the Funeral March, and Schumann's beautiful Pianoforte Trio in F (Op. 80) concluded the concert.

BRITISH CHAMBER CONCERTS.

THE novelty at Mr. Ernest Fowles's third "British Chamber Concert," which took place on November 23, at the Queen's (Small) Hall, was the first production of a Sonata in D minor for pianoforte and violin, by W. F. Hurlstone, effectively rendered by Mr. Ernest Fowles and Mr. Jasper Sutcliffe. The first movement of this work excites little more than esteem for its musicianly development, but the *Andante moderato* and final *Scherzando* are excellent and possess considerable individuality. Mr. Fowles's refined and neat rendering of "Three Charakterbilder" (why not "Characteristic sketches?") for solo pianoforte, by Algernon Ashton, was a pleasing feature of the evening. Mr. Arthur Walenn was the vocalist.

At the concluding concert, on the 9th ult., the first performance was given of a Modern Suite for pianoforte alone (Op. 20), by Percy Pitt. This was excellently played by Mr. Fowles, the work consisting of a Prelude, Minuetto, Ballade, Scherzo, and Valse, and proving very agreeable music. Other notable compositions were a melodious Sonata in B for pianoforte and violin, by B. Luard Selby; the remarkably clever Quintet in F sharp minor for clarinet and strings, by Coleridge-Taylor; and Four Meditations for pianoforte and clarinet, by Richard H. Walthew. Mr. Charles Draper was the clarinettist, and the string parts in the quintet were capably played by Messrs. J. Sutcliffe, W. Sutcliffe, L. Fowles, and Whitehouse. Mr. Arthur Thompson's refined singing provided agreeable variety. This concert closed the fourth season of the enterprise, which, it is to be hoped, in the interest of British chamber music, has received sufficient support to justify the continuance of the praiseworthy and patriotic scheme.

GRIEG RECITAL.

DR. GRIEG'S second recital, which took place on the 15th ult., at St. James's Hall, was no less largely attended than the first. The personal interest indeed was increased on the latter occasion by Madame Grieg being the vocalist. This lady has arrived at that period in life when experience lends valuable help to the singer, and as she is entirely at one with the spirit of her husband's lyrics, there is much to learn from her interpretation of the dainty songs, which, by their unaffected nature, spontaneity, and pronounced nationality in idiom, have won so many ardent admirers. The programme began with the picturesque and characteristic String Quartet in G minor (Op. 27), which was most effectively interpreted by Messrs. Johannes Wolff, Inwards, Gibson, and Paul Ludwig. The composer himself joined the first-named in the Sonata in C minor (Op. 45), the finest of the three works in this form, for violin and pianoforte, and in the "Intermezzo" (Op. 56) and the *Alla Menuetto* from the first Sonata in F (Op. 8). Dr. Grieg also rendered some of his small pianoforte pieces with his usual delicacy of touch and refined and piquant style.

HERR BUCHMAYER'S HISTORICAL PIANOFORTE RECITALS.

As a rule historical pianoforte recitals are unsatisfactory; partly because it is almost impossible to give an adequate idea of the musical progress of centuries in the limited time ordinarily at disposal, and partly because there are few pianists who are in sufficient sympathy with the earlier writers to create anything but languid interest in their works. The inevitable exception, however, must be admitted in the two recitals given respectively on the 7th and 18th ult., at the Queen's (Small) Hall, by Herr Richard Buchmayer, of Dresden. This pianist has manifestly studied the early clavier composers with the zeal of an enthusiast, and his interpretations of long-forgotten,

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and in many instances quite unknown pieces were distinguished by a warmth of expression and keen sympathy with the music that seemed to bring back to the strains the play of human sentiment which had caused their birth. The most curious works brought forward by Herr Buchmayer were the first and second of the six "Biblical Sonatas" by Johann Kuhnau, concerning which Mr. J. S. Shedlock gives such an interesting account in his book on "The Pianoforte Sonata," and the first three of which have been published by Messrs. Novello. The programmes of the two played on this occasion are respectively the "Fight between David and Goliath" and "How Saul was cured by David's Music," the meaning of the different sections being set forth with a clearness that rivals the efforts of the latest exponents of the descriptive symphonic poem. Indeed, were it not for the trifle of dates (Kuhnau died in 1722), one would be inclined to say that the Biblical Sonatas showed the influence of Liszt. Their influence, however, on Bach was shown by the performance of the Leipzig master's "Capriccio sopra la Lontananza del suo Fratello Dillettisimo" (Caprice on the departure of his beloved brother), a genuine piece of programme music, opening with an *Arioso* of great beauty. Herr Buchmayer's selection also included several pieces from the valuable unpublished book of Andreas Bach, one of the treasures of the Leipzig Town Library. The most striking of these were some clever and impressive variations, by Jan Peter Sweelinck (1562-1621), on a song entitled "My young life has an end"; Variations on a Ballet, clear in design and finished in workmanship, by Johann Adam Reinken (1623-1722); and a Prelude, Fugue, and Postlude of remarkably pensive and introspective character, by Georg Böhm (1661-1734), the last-named pieces possessing peculiar interest as good examples of the genius of one whose works form an important link between the compositions of Bach and those of his predecessors. A country dance, or, to give it its Flemish title, "Boeredans," by John Bull, from an unpublished MS. in the British Museum, also deserves mention. It has a fine tune and is thoroughly English in its masculine and direct expression, and should certainly be published. An exceedingly interesting series of characteristic pieces by François Couperin, including a charming "Air de Viéle," was admirably played, and a beautiful Prelude and Fugue for clavier or lute, by Bach, the fugue possessing peculiar grace and dignity. Few, indeed, of the principal early masters were omitted, and the list of works by more modern composers was no less comprehensive Amongst these was given a very fine performance of Beethoven's Variations in E flat (Op. 35).

PIANOFORTE RECITALS.

MISS GERTRUDE PEPPERCORN gave a pianoforte recital at St. James's Hall, on November 25, when her programme included Beethoven's Sonata in F minor (Op. 57) and pieces by Brahms, Schumann, and Chopin. Miss Peppercorn, who may be regarded as a high-class executant at the keyboard, will do much better with a little more experience, for her technique is already excellent.

Mr. George Liebling completed his series of pianoforte recitals for the present on the 2nd ult., his programme at St. James's Hall including Beethoven's Mozart-like Andante in F, originally intended as a slow movement for the "Waldstein" Sonata, Schubert's "Wanderer" Fantasia (Op. 15), and other works of great difficulty. All were rendered with almost perfect accuracy but with an unpleasant measure of coldness. The same defect was apparent at his last recital, on the 13th ult. Mr. Liebling should endeavour to cultivate more warmth of style, for no fault can be found with his technique.

Mr. Frederic Lamond is a pianist of prodigious powers, and it would seem that he desires to rival the late Hans von Bülow, for he gave a recital at St. James's Hall, on the 3rd ult., the programme consisting of Beethoven's five greatest Sonatas, Op. 53, 57, 106, 110, and 111. This was a herculean task, but it was accomplished in the coolest possible manner. This is not implying that Mr. Lamond's manner was cold—on the contrary, it was broad and intellectual, as befits the interpretation of the Bonn master's utterances; but the most difficult passages were delivered with apparently consummate ease. Mr. Lamond is, in his way, a giant at the keyboard.

Mr. Emil Sauer, termed in his programmes briefly as "Sauer," gave recitals in St. James's Hall, on the 8th and 16th ult., and displayed more wonderful manipulative dexterity than ever. He has not the sentiment of Paderewski, or the profound feeling in Schumann and Brahms shown by Leonard Borwick; but the manner in which his fingers travel over the keys is little short of miraculous. At his first recital last month Sauer started with Beethoven's Sonata Pathétique, which did not suit him very well, but his interpretation of Schumann's Carnaval was delightful in every sense. Mr. Sauer's three "Impressions de la Forêt" are charming little pieces. The second recital was dedicated wholly to Chopin and included the two Sonatas in B flat minor (Op. 35) and in B minor (Op. 58) and many smaller pieces. The audience would not be satisfied until the good-natured pianist had accorded no fewer than three extra pieces.

Signor Busoni concluded, on the 10th ult., his series of six recitals at St. James's Hall, having in them demonstrated his right to be placed amongst the best pianists of to-day. His readings were somewhat deficient in emotional warmth of expression and the individuality which so surely attracts a following; but his interpretations were always earnest, intellectual, and in themselves consistent, added to which he possesses an executive command of his instrument that seems to laugh at the most exacting passages. Such qualifications excite the esteem of all who take a lively interest in music and naturally caused the attendances to increase. It is unnecessary to criticise in detail the programmes, but it may be said that they comprised a comprehensive selection from the chief masterpieces which have been written for the pianoforte.

Madame Kisch-Schorr gave a pianoforte recital on November 29, at St. James's Hall, and played a well varied selection of pieces in an agreeable manner, being, however, most successful in those of smaller calibre.

MADAME BLANCHE MARCHESI'S RECITAL.

AMONG the most esteemed vocal artists now before the public Madame Blanche Marchesi justly holds a foremost place, and her recital in St. James's Hall, on Tuesday afternoon, November 30, was, of course, fully attended. She commenced with an air from Handel's "Alcina," and followed on with the impressive "Prayer of St. Bernard," by Massenet. Later in the programme Madame Marchesi displayed her unsurpassable qualities as a mistress of vocal art in pieces by Scarlatti, Taubert, Brahms, Saint-Saëns, Bemberg, Blumenthal, and last, but not least, Schubert, in the "Erl-King." In all of these, but especially in the final piece, Madame Marchesi evinced purity of voice, method, and intelligence almost beyond comparison. As the daughter of a gifted mistress in her art, Madame Blanche Marchesi may take credit to herself that she does honour to her mother's name.

AMATEUR ORCHESTRAL CONCERTS.

THERE is no diminution whatever in the activity of the numerous and well-trained orchestral associations carried out almost strictly by amateurs, who play with scarcely less facility than professional artists. For example, the Stock Exchange Orchestral Society and Male-Voice Choir showed itself in excellent form under its new honorary conductor, Mr. Arthur W. Payne. It is true the performances at the Queen's Hall, on the 6th ult., were as a rule somewhat sluggish as compared with those under Mr. George Kitchin, who is unfortunately prostrated by illness; but Mr. Payne, who is not only a first-rate violinist but a good musician, will swiftly infuse more spirit into his orchestra without much doubt. Mr. Hamish MacCunn's Overture "The Land of the Mountain and the Flood" was at the head of the scheme, and the principal feature was Beethoven's C minor Symphony, which was rendered with all due force, but with scarcely sufficient spirit. The male-voice choir did very well indeed in selections by Hatton, Stevens, Clowes Bayley, and C. Lee Williams. The orchestra and choir of this Association

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continue to improve and are now scarcely surpassable in their way.

The Westminster Orchestral Society gave its thirty-eighth concert at the Town Hall, in Caxton Street, on Wednesday, the 8th ult., under the direction of Mr. Stewart Macpherson. The programme opened with three of Dvorák's "Slavonic" Dances (Op. 46), and included Beethoven's Symphony in D (No. 2), capitally played, and a suite, in four movements, from Sir Arthur Sullivan's thoroughly national music to the ballet "Victoria and Merrie England." Mr. Donald Heins displayed a bright and silvery tone as a violinist, and Miss Georgina Delmar was acceptable as the vocalist.

The Royal Amateur Orchestral Society began its twenty-sixth season on the 8th ult., at the Queen's Hall, under its newly appointed conductor, Mr. Ernest Ford. This musician's talent and skill, both as a composer and director of orchestral forces, have been shown in faithful and conspicuous service at the Empire Theatre, and the Royal Amateur instrumentalists may be congratulated on having secured so able a commander. The programme included Haydn's Symphony in D (the second of the Salomon set), Mendelssohn's Overture to "Ruy Blas," and Nos. 1 and 3 of Dvorák's characteristic "Legends," originally written as pianoforte duets, but subsequently orchestrated by the composer. These works were meritoriously rendered, especially the genial symphony, and the orchestra also ably supported Mr. Douglas Boxall, a very promising young pianist, who gave a brilliant rendering of the solo part of Liszt's "Fantaisie Hongroise." The vocalists were Madame Julia Lennox and Mdlle. Otta Brony.

ROYAL ACADEMY OF MUSIC.

The Tenterden Street students have seldom given more satisfactory proofs of the soundness of the training they receive under Sir Alexander Mackenzie's genial rule than during the recent autumn term. In accordance with an excellent and now happily established custom, a concert was given on the 8th ult., at the Imperial Institute, pleasing features of which were the effective interpretation, by Miss Gertrude Drinkwater, Miss Jane Spicer, Mr. Whitworth Mitton, and Mr. Ford Waltham, of Miss Liza Lehmann's clever song cycle "In a Persian Garden," and the respective admirable violin and pianoforte playing by Miss Elsie Southgate and Miss Marguerite Elzy.

It was a happy thought and a graceful act to devote the usual autumn term orchestral concert, which took place on the 16th ult., at the Queen's Hall, to the first performance in London of Professor Villiers Stanford's "Requiem," and it is to be hoped that it may mark the further interchange of like courtesies and manifestations of mutual appreciation between the professors of the two schools. It would seem that so perfect is the harmony and spirit of abnegation which exists between the professors at the Royal College and also amongst those of the Royal Academy, that the pupils are never permitted to bring forward the compositions of their respective teachers. It is highly commendable that the professors should be so keenly alive to the sensitiveness of the musician's temperament; but as many of our best composers are on the staff of either one or the other of these Institutions, the students are consequently kept in considerable ignorance of much modern English music. This is undesirable from many points of view, and the interchange of compositions would seem to suggest an admirable remedy. How loyally the works emanating from the sister Academy would be treated may be gathered from the zeal and intelligence displayed in the interpretation of Professor Stanford's "Requiem." The part-writing in this work frequently presents no small difficulties, as the Birmingham choristers found; but they were boldly attacked and admirably overcome, the performance in its entirety, under the direction of Sir Alexander Mackenzie, being undoubtedly one of the most successful achievements of the Royal Academy students. Two vocal parties were formed, the first consisting of Miss Gertrude Drinkwater, Miss Jane Spicer, Mr. William Maxwell, and Mr. Ford Waltham, the second comprising Miss Ethel Wood, Mrs. Franks, Mr. Whitworth Mitton, and Mr. Frederick Ranalow. In the matter of balance of tone the former was the best, Miss Wood's fine soprano voice frequently being permitted to overpower those of her companions; but individually the singers showed well trained skill and marked intelligence in their respective solo passages, and they were ably supported by the choir and orchestra. The fine music was fully appreciated by a large audience, who insisted upon the composer personally acknowledging the applause. It should be added that the "Requiem" was preceded by Saint-Saëns's Concerto in A minor (Op. 33) for violoncello, the solo part of which was played with remarkable skill by Mr. Dezsö Kordy, and two movements from Rubinstein's Pianoforte Concerto in D minor (Op. 70), the soloist in the latter being Miss Marion White.

The customary dramatic and operatic performances at the Institution took place respectively on the 16th and 17th ult. On the first occasion the pieces chosen were a comedietta in one act, entitled "A case for eviction," by Theyre Smith, and W. S. Gilbert's fairy comedy in three acts, entitled "The Wicked World." The former trifle was brightly played by Mr. Henry W. Stanley, Miss Ethel Hall, and Miss Agnes Jones; and in the latter the principal parts were personated with considerable success and sense of humour by Miss Annie M. Child, Miss Margaret Chatwin, and Messrs. Cecil Rose, Arthur L. Soames, and Maengwyn Davies. On the 17th ult. the students of the operatic class, under the direction of Mr. G. H. Betjemann, were heard in the first and second acts of Flotow's "Martha" and Sullivan and Gilbert's "Trial by Jury." The most complete embodiment in "Martha" was Mrs. Julia Frank's personation of *Nancy*, which was excellent. Very efficient service was also rendered by Miss Margaret Drysdale and Messrs. Whitworth Mitton, Robert Hyett, Ford Waltham, and Robert Radford. In "Trial by Jury" the part of the *Plaintiff* was humorously embodied by Miss Ethel M. Wood, and much dramatic perception was shown by Mr. Haigh Jackson as the *Judge*. The choruses were vivaciously sung, and the accompaniments were skilfully played by Mr. Cuthbert F. Whitemore. A pleasing episode in the evening was a little speech from Sir Alexander Mackenzie, telling the students that Professor Villiers Stanford wished them to know how highly he thought of their rendering of the "Requiem," and that Mr. Ramsden had been so impressed with the excellence of the teaching that could secure such a performance that he had given the Students' Fund a cheque for a hundred guineas.

The competition for the Lady Jenkinson Thalberg Scholarship took place on the 9th ult., and the winner was Elsie E. Horne (of London). The competition for the Heathcote Long Prize took place on the 11th ult. The prize was awarded to Cuthbert F. Whitemore (of Clifton). The examiners highly commended C. H. W. Hickin and G. D. Cunningham. The Bonamy Dobree Prize was competed for on the 13th ult. The prize was awarded to Bertie Withers (of London). The examiners highly commended Arthur C. Maney. The competitions for the Rutson Memorial Prizes (for contraltos, and baritones and basses) also took place on the same day. The prizes were awarded to Gertrude Booth (of Cambridge) and Reginald Chalcraft (of Alton). The examiners highly commended Miss Norah Reade. The following scholarships and prizes were competed for on the 17th and 18th ult.: Sainton Dolby Prize, awarded to Gertrude Drinkwater (of Cardiff); highly commended: Edith A. Hensler and Sarah Gomersall; commended: Marianne S. Hann, Minnie Phillips, and Hettie West. Hine Prize, awarded to Arthur Erskine Newstead (of London). Potter Exhibition, awarded to Cyril W. Cole (of Quinton, Northamptonshire). Westmorland Scholarship, awarded to Ethel Mary Wood (of Holmfirth). The examiners highly commended Alice Coleman and Christine M. E. Warner, and commended Edith M. Nutter and Margaret G. Cooper.

ROYAL COLLEGE OF MUSIC.

Brahms's String Quartet in C minor (Op. 51, No. 1) is perhaps as hard a nut to crack as anything in chamber music, if we except Beethoven's posthumous Quartet. It was not surprising, therefore, that the four young students, William Read, Mary Noverre, Edward Behr, and R. Purcell Jones, who performed the work at the concert of

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November 30, did not do much more than play the notes, and these without obtaining the balance necessary to bring out important inner parts. Perhaps insufficient rehearsals were the cause of this defect—at any rate, we heard hardly one note of the very important viola melody in the *Allegretto*. The performance of Schumann's Pianoforte Quartet by William Scott, Wilfred Mander, Edward Behr, and Robert Grimson suffered through a different cause—viz., the breathless hurrying (most likely due to nervousness) of the violinist. Scott played the pianoforte part with great fluency and exceptional refinement. The Hon. Norah Dawnay sang Brahms's "Liebestreu" and "Meine Liebe ist grün" quite charmingly. Her voice is a very sympathetic mezzo-soprano which she produces with perfect ease. Her intonation is absolutely true and, except for a few too hard consonants, she pronounces German excellently. She cannot yet reveal the emotional depth of such a masterpiece of expression as "Liebestreu"; that will come in time. The College possesses a real live prodigy in young Haydn Wood, a bright-looking little lad, all smiles and collar, who plays the fiddle as if it were the easiest thing in the world, as easy as eating jam tarts. Seriously, the boy is quite exceptionally gifted, for he played Vieuxtemps's difficult Air Varié in D with an assurance and ease that seemed almost uncanny. Francis Harford, who also pronounces German extremely well, sang Schumann's tedious Ballade "Belsatzar." William Hurlstone produced a Capriccio for the pianoforte of his own composition, and played it exceedingly well. It is an elaborate, boldly conceived, spirited, and effective piece, that does not in the least suggest a student's 'prentice hand. The composer is evidently one who will have to be reckoned with ere long. The final concert of the term brought a surprise in the shape of an English Symphony, the first (excepting students' works) we remember hearing at the College. We welcome the innovation heartily, for unless some of the best specimens of native music are played by and before students, what is there to prevent their coming to the sorry conclusion that high-class English music is practically non-existent? Perhaps we may now expect to hear Dr. Parry's splendid No. 4 in E minor, which has only been played once—viz., at the Richter concerts of 1889, for which it was composed. Mr. Cowen's "Scandinavian" Symphony, which was chosen for performance on the 14th ult., is not his best orchestral work, in our opinion; but it has carried his name and fame abroad, besides being a favourite here. We consider his "Niagara" Symphony (No. 5) a finer work, and should therefore have preferred it on this occasion. Unfortunately, the performance of the "Scandinavian" was by no means irreproachable. The first movement was rattled through in a somewhat careless, unsympathetic manner: there was hardly an attempt at phrasing in the strings; the violoncellos were out of tune and the first violins did not seem to care whether they played their difficult passages correctly or not. Amends were made in the poetic *Adagio* and the dainty *Scherzo*, which went excellently, even including the passage for the treacherous horns, in the boat on the fjord! The *Finale* was given with spirit and a sort of rough, not altogether inappropriate vigour. The concert opened with the "Coriolan" Overture (Beethoven). Herbert Fryer played Grieg's Pianoforte Concerto with commendable poetic feeling and highly developed technique. Mary Noverre was somewhat overweighted in Bruch's Violin Romance in A minor. We have heard her play much better on other occasions. Morfydd Williams sang the air "O del mio dolce ardor," from Gluck's "Paride ed Helena," but her exaggerated use of the *portamento* was ill-suited to the classic dignity of the music. R. Madoc Davies attempted Handel's "Nasce al Bosco," the "divisions" of which florid air were, however, quite beyond the stage at which he has arrived in his studies at present. Finally we have to notice the production of two part-songs for female voices: "A Litany" ("Drop, drop, slow tears") and "Love-sick Strephon" ("From White's and Will's"), by William Hurlstone. They are charmingly written pieces, but more remarkable for smooth workmanship than melodic invention. They were fairly well sung and might have gone perfectly if some of the ladies in the choir had not looked upon them as solos in which to distinguish themselves individually.

At the conclusion of the Christmas term, on the 18th ult., the following awards were made:—Council Exhibitions: Ethel Wilson (pianoforte), £15; Claude Hawcroft (violin), £5; Agnes H. Bailey (violin), £15; Sybil Maturin (viola), £15.

A competition also took place for the Norfolk and Norwich Scholarship, which was awarded to Elizabeth Broom (singing), Laura Mortlock being *proxime*.

The Hopkinson Gold Medal for pianoforte playing was awarded, after competition, to Maud Gay (scholar) and the Forsyth Prize to Thomas F. Dunhill.

The Dove Prize was awarded jointly to William Hurlstone (composition scholar) and Mary Noverre (violin scholar).

GUILDHALL SCHOOL OF MUSIC.

THE students of this Institution ably acquitted themselves, on the 16th ult., in a performance of "The Golden Legend," at St. James's Hall, under the direction of the Principal, Mr. W. H. Cummings. That there should be shortcomings by the chorus as well as by the soloists was not surprising, but these were less numerous and less serious than might reasonably have been expected. Throughout there was evidence of careful rehearsal and of close attention to the conductor, who certainly did his best to secure a satisfactory issue. The general effect of the chorus-singing would have been improved by a more even balance of the respective divisions. The ladies were greatly in the majority, but their male companions strove to counterbalance this by extra effort, and occasionally succeeded—notably in the beautiful unaccompanied "Evening Hymn," which, being rendered with much smoothness and delicacy, in addition to the pitch being steadily maintained to the close, evoked an irresistible demand for repetition. The level choral passages were generally well delivered. Miss Jessie Bradford sympathetically rendered the music of *Elsie*, and Mr. Montagu Borwell evinced keen perception of the subtlety and humour of *Lucifer*, as illustrated with such masterly effect by Sir A. Sullivan. Mr. Henry Franckiss, Miss Maude Clough, and Mr. Epstein, on the whole, justified their selection for the parts of *Prince Henry*, of *Ursula*, and of the *Forester* respectively. The band earned a fair share of the applause liberally bestowed.

MUSICAL ASSOCIATION.

AT the meeting of the Musical Association on the 14th ult., at the Royal College of Organists, Mr. W. H. Hadow read a thoughtful paper, entitled "Form and Formation of Music," which, however, chiefly concerned past and present styles of press criticism. These the lecturer roughly divided into two classes, severally naming the writers "Formalists" and "Impressionists." Obviously those to whom such appelations can be justly applied represent extreme views which do not characterise serious press criticism of to-day; but there was much that was interesting in Mr. Hadow's endeavours to create a true basis for criticism, and although the essentials announced have long been known and guided those who hold responsible positions in the critical world, they were pleasantly presented and with considerable literary skill. Mr. Hadow thinks that the old critics, who judged everything by the standard of established precedent, are largely responsible for the Impressionist, "who tells us roundly that laws only exist to give genius the pleasure of breaking them, . . . and that criticism should be restricted to the personal note." Doubtless this is so, but although the Impressionist may be everywhere, his value as a judge is pretty accurately estimated by the public. A strong argument in support of the necessity of form in music was "that in music the relation between form and idea is much more intimate than in literature. The latter may often give us example of a thought clearly seen but marred in the statement by words or clumsy language; in that of music imperfect form means imperfect conception, and inadequate expression is a mark of weakness or confusion in the idea. A false rhyme in a stanza of verse implies no more than an incorrect ear, the thing said may be true in spite of it; a false rhyme in a melody implies,

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in addition, an ill-balanced mind, and the meaning of the passage suffers in consequence. Indeed, it is hardly too much to say that in music form and conception are the obverse and reverse of the same set of relations, and that we cannot properly estimate the one without thereby judging the other." Mr. Hadow showed in felicitous manner that the chief requisite of music was that it should be organic, that it should "build together in unity a diversity of separate parts," and that "to insist upon this formal organisation is not to depreciate the idea but to emphasise it. Design and expression are not antagonistic—they are hardly ever separable. Expression without design would be mere stammering; design without expression would be merely academic accuracy, which is a synonym for bad design." From these and like considerations Mr. Hadow drew the deduction, which has long been recognised by competent critics, that design is subject to development in common with other branches of musical art.

After the usual commendatory words on the paper by the chairman, who was Sir John Stainer, some remarks were made by Mr. John Taylor, Mr. Southgate, and others, relative to a regret expressed by Mr. Hadow at the clumsiness and indefiniteness of musical nomenclature, these comments being amusingly capped by Mr. C. A. Barry, who read a paragraph written by him twenty years ago in which it was proposed that the Musical Association should deal with this matter.

THE HIGHBURY PHILHARMONIC SOCIETY.

THE excellent concerts given by the enterprising Highbury Philharmonic Society, under the conductorship of Mr. Betjemann, were resumed at the Athenæum, on November 23, distinction being given to this occasion by the production of a setting, by Richard H. Walthew, of the "Ode to a Nightingale," by John Keats. The work is laid out for baritone solo, chorus, and orchestra, and is distinguished by the same happy union of accentuation and sentiment between the text and the music which form so admirable a feature in this clever young composer's "Pied Piper of Hamelin" and other compositions. The passages for the solo voice, while calling for a well-trained singer to do them justice, are not difficult, and are of a nature that would appeal to vocalists possessing a refined and sympathetic style. They were excellently rendered on this occasion by Mr. Bantock Pierpoint, and the expressive choruses and cleverly scored accompaniments were intelligently interpreted. Another novelty was a *scena* for soprano solo and orchestra, entitled "Daybreak," by Miss Clarisse Mallard, who has gone to Longfellow for her text. Miss Mallard's setting is a very creditable effort of a young composer who, it may be remembered, has also written an "Elfentanz" for orchestra and a "Concert-overture," which, moreover, have been played by the Stock Exchange Orchestral Society. Miss Medora Henson sang the solo with her usual earnestness, and Miss Mallard was heartily called to the platform at the close. The second part of the programme was occupied with Dvorák's characteristic cantata "The Spectre's Bride," the solos in which were effectively sung by the above-mentioned vocalists and Mr. Edward Lloyd.

"KING OLAF" AT CAMBERWELL.

WHILE Mr. Elgar's splendid Hanley Festival cantata has started on a triumphal career in the provinces (it is included in the prospectuses of about a dozen of the leading provincial societies), London is still waiting for a thoroughly adequate performance of what is, in many respects, the most remarkable cantata produced by a British composer since "The Golden Legend." Suburban London is fortunately more enterprising than that part of London proper which frequents the Royal Albert Hall, St. James's and Queen's Halls, and one of the best suburban musical societies, the South London Choral Association, has had the courage to give a performance of Mr. Elgar's elaborate and very fully scored work with a complete orchestra. The concert took place at the South London Institute of Music, on November 24, when the Society's enterprise was rewarded by attracting a crowded audience. The conductor, Mr. Leonard C. Venables, had good reason to be satisfied with the performance, for though the orchestra (ably led by Mr. T. E. Gatehouse) was somewhat deficient in strings and a proper balance was not always obtained either between its two chief divisions, strings and wind, or between orchestra and chorus, yet sufficient justice was done to Mr. Elgar's masterpiece to enable the audience to recognise much of the beauty and strength of the music. That they should have appreciated it at its full worth was hardly to be expected, for we know from experience that each fresh hearing reveals points of interest and beauties of theme, expression, and poetic or dramatic significance not previously noticed; such are the wealth of ideas and the *embarras de richesses* of the mosaic-like detail work in this cantata. As we pointed out after the Crystal Palace performance, there is, perhaps, too much detail in Mr. Elgar's score. Ear and mind find it no easy matter, under the circumstances, to follow the extremely rapid course of the music. If the latter were merely sound and fury, signifying nothing, it would not matter; but that is just what it is not. Almost every bar deserves, as it invites, close attention; and meanwhile the glowing orchestration rushes past the bewildered listener and surfeits him with sonorous sound as he breathlessly endeavours to follow the story and Mr. Elgar's ingenious and frequently very subtle use of the *Leitmotiven* that illustrate and elucidate it, or to take in the thousand and one more or less important points that claim attention. This and the Schubert-like superabundance of subject-matter may be faults, but we prefer to count them the very virtues which raise the work so highly above the level of the average cantata. Mr. Venables' excellent choir had taken great pains with its difficult task, and, making allowance for an occasional sign of weakness in the attack (due, no doubt, to the fact that no rehearsal with the orchestra had taken place) and the comparative weakness of the tenors, we can award hearty praise for the way in which the splendid choruses were sung. The very beautiful romantic prologue, which transports us as with one bound into Saga-land, the powerful "Challenge of Thor," the weird "Wraith of Odin," and the graphic and impressive "Death of Olaf" were given with appropriate expression and spirit, while the delightfully melodious ballad "A little bird in the air" was sung with a good swing, though somewhat slower than Mr. Elgar takes it. It was enthusiastically re-demanded, but Mr. Venables declined the compliment. The soloists were Miss C. Talbot, Mr C. Ellison, and Mr. A. Walenn. Miss Talbot's clear, high, and well-trained soprano voice did ample justice to the parts of *Gudrun*, *Sigrid*, and *Thyri* vocally, though not altogether dramatically; almost the exact opposite may be said of Mr. Walenn, his dramatic expression outshining his vocalisation. Mr. Ellison as *Olaf* seemed somewhat overweighted, though at times he sang with good effect. Mr. Venables conducted with conspicuous ability.

"THE REDEMPTION" AT PORTSMOUTH.

(BY OUR SPECIAL CORRESPONDENT.)

THE natural associations of Portsmouth might well be considered nautical rather than musical; but the visitor from London who listened to an excellent performance of Gounod's "Redemption" there, on the evening of the 9th ult., could not fail to be impressed with the musical resources of our premier naval port. The concert was given by the Borough of Portsmouth Philharmonic Society, which was established in 1881 by Mr. J. W. D. Pillow, organist of the Parish Church, Portsea, under whose popular direction it flourished until 1893, when, to the great regret of the members, he resigned owing to ill-health. Mr. Pillow was followed by Mr. A. Williams, whose recent appointment to the bandmastership of the Grenadier Guards necessitated his removal to London. Mr. Williams has been succeeded by Mr. Frederick Rutland, who entered upon his duties at the beginning of the present, the seventeenth, season. During its sixteen years' existence the Society has performed twenty five oratorios and cantatas, of which "Elijah" and "Creation" have been performed four times, "The Golden Legend"

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twice, &c., the last annual report giving an excellent record of "something attempted, something done."

The concert at which we had the pleasure of attending on the 9th ult. presented several features of interest. In the first place, the fine Town Hall was crowded by an audience who followed Gounod's descriptive music with evident appreciation. Secondly, the occasion was the first appearance of the new conductor, Mr. Frederick Rutland, who bids fair to maintain the best traditions of his predecessors. The band was not only complete, but numbered sixty-three performers, eleven of whom were ladies, the fair sex including the "leader," Miss Ethel Rutland, four other violinists, two viola players, three violoncellists, and one oboeist.

The chorus, numbering about 200 voices, sang with admirable taste, precision, and expression. A common fault of amateur chorus singers—want of attack—was at times noticeable, but in so comparatively small a degree that, with careful attention on the part of each *individual* singer, it ought very soon to be entirely eradicated. The same comment is applicable in regard to deficiency in rhythmic feeling. But the Portsmouth singers showed so much aptitude and intelligence in their work that we feel sure these remarks will be received in the spirit in which they are offered.

Speaking generally, we may say that the performance attained to a highly commendable level of excellence. It is true that there were moments when Gounod's chromatic progressions tried the capabilities of some of the orchestral players; but there was an earnestness of purpose, stimulated by a zeal for high artistic attainment, which deserves that hearty recognition which we ungrudgingly give.

The soloists were Miss Margaret Barter, the possessor of a bright and pleasant voice, who thoroughly merited the encore she obtained for her beautiful rendering of "From Thy love as a Father"; Miss Edythe Gammon, Madame Hope-Glenn, Mr. Samuel Masters, Mr. Francis Harford, and Mr. Arthur Barlow, all of whom sang with intelligence and feeling. Mr. W. Monk Gould (the honorary organist of the Society) rendered efficient service at the organ.

Finally, the Portsmouth Philharmonic Society is doing excellent work. Its enthusiasm, its resources, and its praiseworthy efforts alike give cause for congratulation and emulation.

MR. WILLEM COENEN'S PIANOFORTE RECITAL.

UNDER the auspices of the London Academy of Music, Mr. Willem Coenen gave a pianoforte recital at the Pavilion, Brighton, on November 24, before a large audience, who frequently showed their admiration of his brilliant gifts as a pianist by hearty applause. The programme included Mendelssohn's Prelude and Fugue in E minor; Beethoven's Sonata (Op. 57); two of Mr. Coenen's own compositions, "Twilight" and "Les Etincelles"; a romance by Grieg; a sonata by Scarlatti; Rubinstein's "Rêve Angélique"; studies by Chopin, Liszt, and Rubinstein; and Liszt's grand fantasia on "Norma." With his pupil, Miss Nelly Gellatly, who has an excellent touch and musical intuition, Mr. Coenen played Moscheles's duet for two pianofortes, "Hommage à Handel," for the excellent rendering of which the performers were enthusiastically recalled. The vocalist was Miss Florence Oliver, who contributed Mr. Coenen's sympathetic song "Thou wilt remember us," which was heartily encored. The recital was in every respect a great success.

MR. COWEN'S "SCANDINAVIAN" SYMPHONY IN MILAN.

AN excellent performance of Mr. Frederic H. Cowen's "Scandinavian" Symphony was given on the 5th ult., at La Scala, of Milan, at one of the grand orchestral concerts conducted by Signor Leandro Campanari. Two movements of the work had already been produced here in 1882, under Faccio's direction; but the present was the first occasion of its performance in its entirety, and the reception it met with, both on the part of the audience and the press, was a most enthusiastic one. The *Corriere della Sera*, in giving a most appreciatory notice of the event, says, *inter alia*: "Mr. Cowen's symphony is, without doubt, a work of the highest artistic value, replete with originality and characteristic elements and pervaded by a spirit of buoyancy which render it a pleasure to listen to. The opening *Allegro*, with its sure and admirable handling of the principal themes, need not shun comparison with the best examples of the classical repertory. And these special features are still more clearly emphasized in the final movement, which may be described as brilliant and vigorous. Exquisitely poetic is the *Adagio*, while the *Scherzo* abounds in charm and originality, and with its transparent texture and scintillating brightness cannot fail to be a source of veritable enjoyment. It was a distinct success, and the conductor at its conclusion was greeted with prolonged and exceptionally hearty applause."

"SAINT LUDMILA" IN VIENNA.

THE first performance in Vienna of Antonin Dvorák's oratorio "St. Ludmila" took place on November 14, at the opening concert of the season of the famous Gesellschaft der Musikfreunde. Since its original production, at the Leeds Festival in 1886, the work has been frequently produced at different places in the composer's native Bohemia, and has been permanently placed on the repertory of the Prague National Theatre. The present performance, which was, of course, given in the German language, was an excellent one, under Herr von Perger's direction, and with Mesdames Wilhelmj and Schemmel, Herren Giessen and Hesch as the highly satisfactory representatives of the solo parts. As regards the reception accorded to the work by the numerous audience, its success was complete, the development of the various stages of the oratorio being followed with intense interest, while in the organs of the press also the distinctive merits of the music are spoken of in terms of high appreciation. The composer, who was present, met with a most hearty reception, and at the conclusion of each part had to bow his acknowledgments of the applause bestowed. We give the following brief extracts from notices contained in some of the leading Viennese journals:—

The *Neue Musikalische Presse* says: "If there is one amongst living composers capable of arousing in us a fresh interest in oratorio, it is Dvorák. With the fertility of invention, the technical resources, and the mastery of form possessed by the old masters, he combines the most modern acquirements of richest orchestral colouring and of subtle instrumental effects. His melodies, moreover, are independent of the ephemeral taste of a period, for they have their root in the soul of a people. His art is essentially national, yet at the same time it is likewise cosmopolitan."

The *Wiener Abendpost* says: "In 'St. Ludmila' the characteristic spirit of both the old and the more modern masters is most happily blended . . . There is a delicate Schumannesque poetry in the graceful chorus 'Blossoms born of teeming Springtime.' Replete with intense devotion, and anon with passionate fervour, is the chorus 'Hear when we call.' *Ludmila's* air, 'I long with childish longing,' is a most fascinating number and characteristic in its form. Again, the final chorus in the first part, 'Now all gives way,' is, like many of the succeeding ones, most masterly in its elaboration and highly effective . . . The success achieved by 'St. Ludmila' in Vienna should lead to a general acceptance of the work also in Germany."

The *Neues Wiener Tagblatt* says: "In the magnificent chorus 'Now all gives way,' with its grand fugal development, we seem to witness the collapse of an entire world. Again, the scene of the appearance of *Borivoj* and his meeting with *Ludmila* is so admirably realised that we appear to live through it ourselves. The composer, thanks to an admirable performance, has achieved a complete triumph."

Die Reichswehr says: "A remarkable freshness and gracefulness breathes in the lighter choral numbers, such as the one 'Blossoms born of teeming Springtime' and the hunting chorus 'Gaily through forest.' The composer's spiritual relationship with Smetana is frequently apparent, more particularly in the air of *Ivan*, 'I greet thee, my daughter.' The beautiful work fascinated and enraptured the audience."

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MANCINELLI'S "ERO E LEANDRO" IN MADRID.

SIGNOR LUIGI MANCINELLI'S opera "Ero e Leandro" achieved a most brilliant success on its first stage representation, on November 30, at the Teatro Real, of Madrid. The work had been most carefully mounted and the performance, with Madame Darclée and Signor De Marchi as excellent representatives of the principal parts, was a most satisfactory one, under the composer's direction. Nor was there any lack of enthusiastic appreciation of the work on the part of the numerous and distinguished audience present, which included the Queen of Spain and the Royal Princesses. Number after number had to be repeated, and at the conclusion of the performance the composer and leading interpreters were recalled again and again. Similarly appreciative and even enthusiastic are the notices contained in the leading journals of Madrid:—

La Epoca thus graphically describes the attitude of the audience: "Upon the first appearance of Luigi Mancinelli to take his seat in front of the orchestra, but little notice was taken of his arrival. The public seemed indifferent and some opposition even mingled with the first demonstrations of applause. Soon, however, the plaudits became general and there came moments when, as in the first duet between the lovers, the audience rose *en masse* to break out into perfectly frantic applause, interrupting for the moment the progress of the scene with vociferous acclamations. And these manifestations were repeated many times during the evening."

La Correspondencia says: "'Ero e Leandro' is without question an important work, appertaining to the true modern Italian school as represented by the great Verdi, and infinitely superior, both as regards its artistic and technical merits, to all other works by the younger generation of Italian composers which we have heard here. All honour to the Maëstro Mancinelli. May he continue to produce works of true art such as the present."

The *Heraldo de Madrid* says: "There can be no doubt that the score of 'Ero e Leandro' is the work of a composer possessing great imaginative powers. It embodies, moreover, not a few novel harmonic and surprising sonorous effects. The composer is an adept in the utilisation of the characteristic *timbre* of every instrument in the orchestra, which enables him to obtain dazzling combinations and a variety of colour which it would be difficult to surpass."

El Diario Ilustrado says: "The triumph achieved by 'Ero e Leandro' could not have been more complete nor yet more justly deserved. There are great beauties contained in this work, much genuine inspiration, charm of melody, passages of true sublimity, and, withal, perfect marvels of instrumentation. Boïto's verses also include many beautiful lines, which were greatly appreciated."

REVIEWS.

The Waxwork Carnival. A Humorous Operetta. The words written by Bernard Page. The music composed by Arthur Richards. (Novello's School Music.)
[Novello, Ewer and Co.]

THE argument of this amusing operetta is set forth as follows: "Julius Cæsar and Mary, Queen of Scots, are engaged, and arrange with the waxworks to be married and hold high carnival in their room. Unfortunately, some nineteen hundred years previously, Julius Cæsar had plighted troth with the proud English Queen, Boadicea, who, hearing of his faithlessness, stops the ceremony by announcing an action for breach of promise. This rouses the indignation of the chorus, who, in the second part, give vent to their woes. Julius Cæsar comforts them by the assurance that Henry VIII. has looked favourably on Boadicea, and that it is highly probable some agreement may be made. Eventually two marriages take place instead of one, and Henry and Boadicea, Julius Cæsar and Mary, are united amid great rejoicings, which, however, are brought to an abrupt close by the clock announcing daybreak, and the waxworks go to sleep as the curtain falls." The quaint humour of this plot has been tersely developed in a series of lyrics and short speaking parts that would not only supply a diverting entertainment for children, but would also provide amusement for their elders. The music is extremely simple, but possesses distinctive attractiveness by its assimilation of folk-song characteristics, and vivacity is imparted to the solos by the interjectional remarks of the chorus. The annexation of the Bridal chorus from Wagner's "Lohengrin" for the marriage festivities increases the humour of the work. It should be added that, in addition to the characters mentioned in the argument, there are speaking parts for *King Cole* and *Little Red Riding-Hood*. Unlimited diversity of dress and any number of assistants can, of course, be introduced in the chorus.

The Bispham Album of Classical Songs. Selected and edited by David Bispham.

An April Shower. Cantata for Treble Voices. Words by Bernard Page. Music by Arthur Page.

A Waif and Stray. Song. Words by Edward Oxenford. Music by Henry J. Wood.

The Mermaiden. Song. Words by J. Gatey. Music by Edwin Stephenson.
[Forsyth Brothers.]

MR. BISPHAM has selected two songs by Schubert—namely, "An die Musik" (To Music) and "Der Zwerg" (The Dwarf)—and eight well-known lyrics by Schumann, the whole forming a convenient selection for baritone singers, to suit the compass of whose voices several of the examples have been transposed. Mr. Bispham's editorial work comprises breath and accent marks, which will be helpful to the imperfectly trained singer, and in "The Dwarf" attention is called to the necessity of alteration of tone colour in certain passages, a matter much overlooked by vocalists.

Mr. Page's cantata is melodious and simple and well adapted for use in schools. The choruses are written in two parts, and the vocal solos only call for very moderate abilities. Speaking parts are also provided and opportunities afforded for variety of costume.

"A Waif and Stray" follows the path of Gounod's "Worker" and meets a like reward. The vocal part is well laid out for the voice and the accompaniment is tasteful and musicianly.

Mr. Stephenson's "Mermaiden" sings an attractive song, although she is much given to say "Ah-lee," the meaning of which is not quite clear, but it rhymes beautifully with "me" and "sea," which may account for its frequent repetition. The music is melodious and the pianoforte part effective. "But never a voice from the ship" replies, and one feels rather sorry for the siren who is left alone perpetually singing "Ah-lee."

Three Dances from the Music to J. M. Barrie's "The Little Minister." Arranged for the Pianoforte. By A. C. Mackenzie. [Novello, Ewer and Co.]

IT has widely been admitted that the requirements of incidental music to the drama have never been better met than by Sir Alexander Mackenzie in his score for Mr. Barrie's fascinating comedy "The Little Minister," produced at the Haymarket Theatre on November 6 last. The "Three Dances" comprise the "Lilt," which, with one of the composer's pieces "From the North," forms the introduction to the second act, and the "Pastoral" Dance and the stirring "Ecossaise" which constitute the subsequent *entr'actes*. Many pianists who have witnessed the performance will doubtless be glad of the opportunity thus afforded to renew at will acquaintance with this music; but apart from the pleasant memories which may be linked with the strains, the dances are bright and vivacious pieces. They demand a decisive and crisp touch, but are by no means difficult either to read or play. The "Lilt" is rendered peculiarly distinctive by the unexpected strong accentuation occasionally thrown on the second beat of the bar and by the deft use of Scotch musical idiom. The latter attribute is still more noticeable in the "Ecossaise," which seems to have come direct to the composer's brain from the wild and breezy Highlands. These features must be thoroughly appreciated by the pianist in order to do justice to this music, which in spirit and style is essentially Scotch.

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Six Pieces for the Organ. Composed by J. Stainer. [Novello, Ewer and Co.]

SIR JOHN STAINER has hitherto almost entirely restricted the exercise of his muse within the domain of vocal music. The high reputation which he has long sustained as an organist, especially in regard to his remarkable powers of extemporisation, has often raised the question: "Why does not Stainer *write* for the organ?" It is quite possible that the Oxford Professor has long had a portfolio full of good things only waiting to see the light. But in any case we gladly welcome these attractive specimens of his handiwork (and pedal work), assuring him that in thus giving to the world this volume of organ music he is rendering his brother organists excellent service, and at the same time increasing—if, indeed, that were necessary—his fame as an English church composer.

The first of these "Six Pieces" is a melodious Andante in A flat, founded upon a motto of five notes suggestive of an invitation—which one gladly accepts—to play through the succeeding pages. Here is the invitation motto, given out by the pedals alone:—

This figure is deftly woven into the texture of the music in an exceedingly happy manner. The next number is a Bach-like Prelude—which flows pleasantly along—and Fughetta, the latter having the following tuneful subject, announced in the tenor—

No. 3 is an Adagio in E flat for the diapasons, having a broad, dignified melody, relieved by a fanciful episode in pleasant contrast to the main theme. The concluding bars of this movement, with its *pianissimo* ending on a reiterated tonic pedal, is the musical embodiment of a benediction breathing perfect peace. The title of No. 4, "On a Bass," is very suggestive of a Professorial pill to be taken between the other pieces. In many a similar example of "learning" (so-called) the superstructure is "ground out" in a manner as forbidding as its "ground bass." But the treatment of this "On a Bass" shows how impossible it is for a man of Sir John Stainer's temperament to write dry, pedantic music. We shall be greatly surprised if this ingenious and highly interesting piece does not find its way into many recital programmes. Following an Impromptu in E is a Reverie in A flat of melodic beauty. In this, as in the other five numbers, the composer's poetic feeling is never absent.

Finally, the charm of these organ pieces lies in what we may designate their heart-music. Their form, spontaneity, melodic freshness, and, that somewhat rare quality, simplicity should ensure for them eager acceptance. We feel sure that this volume will find its way into the hands, and its contents into the heart, of every organist who can appreciate that which is true and beautiful in the art of music.

King Bulbous. Comic Opera for Schools and Classes. Written by P. H. Crib. Composed by Henry Festing Jones (Op. 8). (Novello's School Music.) [Novello, Ewer and Co.]

"KING BULBOUS" is of greater dimensions than the majority of this excellent series and would take about two hours to perform. It is in three acts. In the first, *King Bulbous*, his *Queen*, and two daughters are pic-nicing with their court in a wood. Two pages in attendance, the sons in disguise of a neighbouring king, are in love with the *Princesses Lulu* and *Lolo*, who are subsequently carried off by robbers. Act II. presents the robbers' cave, from which the Princesses are rescued by their lovers, who, in Act III., force *King Bulbous* to give his consent to their marriage. The dialogue is in rhymed verse, which possesses considerable humour and is brightly and neatly written, and is taken part in by all the chief characters. The vocal solos are melodious, flowing, and graceful in character, and make but small demands on vocal abilities. The chief robber, who rejoices in the name of *Burglar Bill*, has a satirical song on the training necessary for success in his profession, and two of the lyrics are furnished with an independent violin part, which increases their attractiveness. There are several vocal duets, and interspersed in the choruses are short solo passages which might be sung by minor characters. Provision is made for a dancer in a rhythmic gavotte and a movement in waltz measure, and there is also a "Grotesque Dance" for the robbers, and, in short, all the material for a merry evening.

English Minstrelsie. Vol. VIII. Edited by S. Baring-Gould. [Edinburgh: T. C. and E. C. Jack.]

THE present volume completes this admirable contribution to our collections of national songs. The name of the editor is a sufficient guarantee for the excellence of the publication, and his "notes and historical introductions" are not only of permanent value, but of great interest. It is no wonder that, in his closing words, Mr. Baring-Gould expresses "the real joy" it has been to him to be engaged on the work, which he has regarded as a labour of love. May his labours meet with due reward. The portraits of Nancy Dawson and Nell Gwynne make Vol. VIII. as attractive in regard to illustrations as the previous issues, and the complete indices to be found at the end of this volume are all that can be desired, the chronological index being specially useful.

The Snow Queen. An Operetta for Children's Voices. The words written by Mrs. George Martyn. The music composed by Charles Braun. (Novello's School Music.) [Novello, Ewer and Co.]

THERE are only five principal characters in this operetta, and one of these, that of the *Frost Genius*, is entirely a speaking part. Story and music are alike simple, but the former is well constructed on traditional dramatic lines, and the latter is well within the musical abilities of young people. There are three scenes, severally "An open space in a village" (Winter), "A woodland glade" (Spring), and "Outside the Snow Queen's Palace," the action being centred in the rescue of a little boy from the last-named place, where he has become a prisoner, owing to his persisting in going out in a snowstorm. There are five vocal solos, but the chief parts of the music are for chorus in two parts. Pleasing features of the work are three melodious and rhythmic dances, which might not only be made to considerably enhance the attractiveness of the performance, but could scarcely fail to increase the enjoyment of the exponents.

It's Hame, and it's Hame. Words by Allan Cunningham. Music by A. Davidson Arnott.

Blue-Bell. Words by G. Hubi Newcombe. Music by Sybil Palliser. [E. Ascherberg and Co.]

MR. DAVIDSON ARNOTT is one of the most promising of our young composers, and his setting of Mr. Cunningham's lines will certainly increase the esteem which his efforts have excited amongst musicians. "It's Hame, and it's Hame," is a modern Scotch ballad of the best class. Words and music are alike instinct with genuine feeling, and a sympathetic baritone singer, with such a ditty, could scarcely fail to appeal successfully to an audience.

Miss Sybil Palliser is known as a brilliant pianist, and in her song, "Blue-Bell," distinct talent is shown as a composer. The simple and unaffected nature of the words is admirably echoed in the unpretentious and melodious music, and the song is as dainty as the flower in praise of which it has been written.

Ten Songs from the "Hesperides" of Robert Herrick. Set to music by Joseph S. Moorat. [George Allen.]

THE composer of the songs in this attractive gift-book has been content to clothe Herrick's charming lyrics with simple music, and, on the whole, he has been successful, his setting of "I call and I call" being a typical reflection of the poet's artless lines. The full-page illustrations, by Mr. Paul Woodroffe, add to the interest of this seasonable publication; but the printing of the music is hardly up to the standard of the other portions of the book.

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Now is my Chloris fresh as May.

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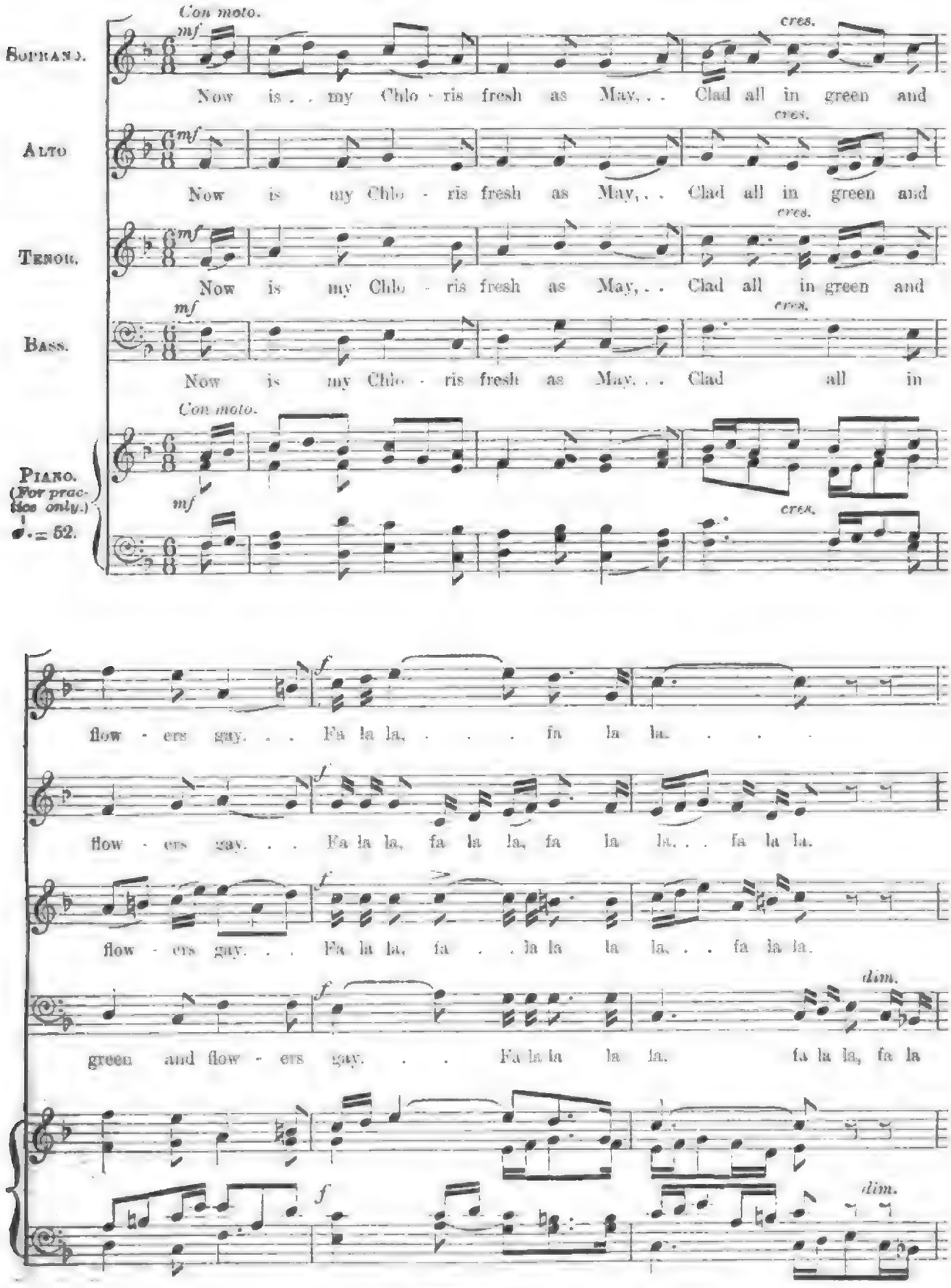
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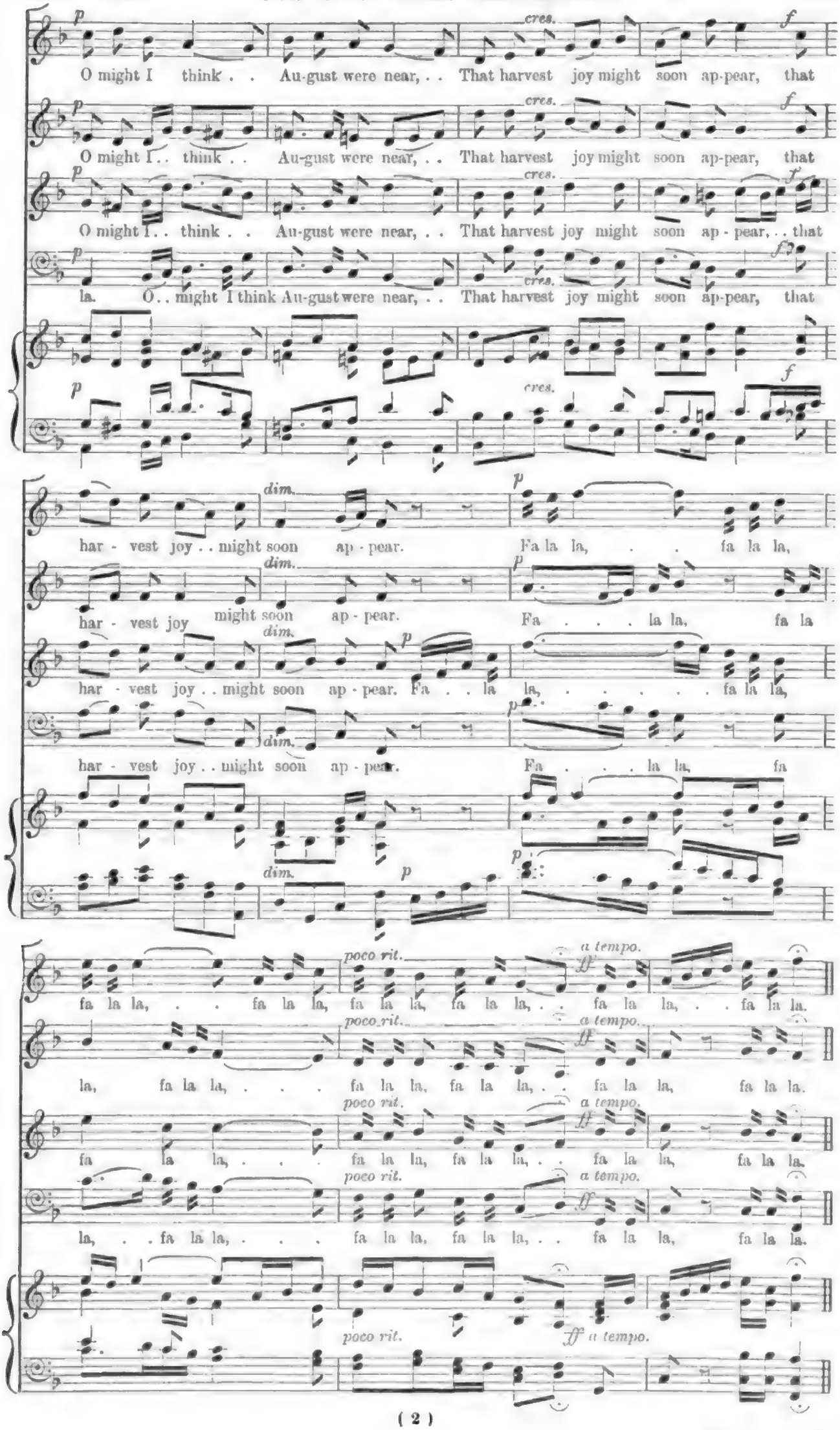
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473. God so loved the world J. V. Roberts 3d.
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401. Have mercy upon me J. Shaw 3d.
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138. Hear, O heavens P. Humphreys 3d.
94. Hear, O Lord Sir John Goss 2d.
139. Hear, O Lord ... C. King 2d.
162. Hear, O Lord Sir F. Ouseley 4d.
203. Hear, O Thou Shepherd Dr. Clarke 4d.
522. Ditto T. A. Walmisley 4d.
376. Hide not Thy face Kellow J. Pye 2d.
330. Holy Ghost to earth descending, *Ludmila* ... ... Dvorák 4d.
111. Holy, holy, holy ... Dr. Crotch 3d.
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366. Ho! every one J. M. Crament 4d.
412. Honour the Lord ... J. Stainer 4d.
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373. How long wilt Thou Oliver King 2d.
104. How lovely are ... ... Spohr 8d.
539. I am Alpha ... J. V. Roberts 3d.
268. I am well pleased J. Rheinberger 3d.

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THERE IS A GREEN HILL FAR AWAY

COMPOSED BY

CH. GOUNOD

THE WORDS WRITTEN BY MRS. C. F. ALEXANDER *

ARRANGED FOR SOLO AND CHORUS WITH ORGAN ACCOMPANIMENT BY

J. M. BENTLEY

Price Fourpence

Mus. Doc., Cantab.; Hon. Fellow of the Royal Academy of Music.

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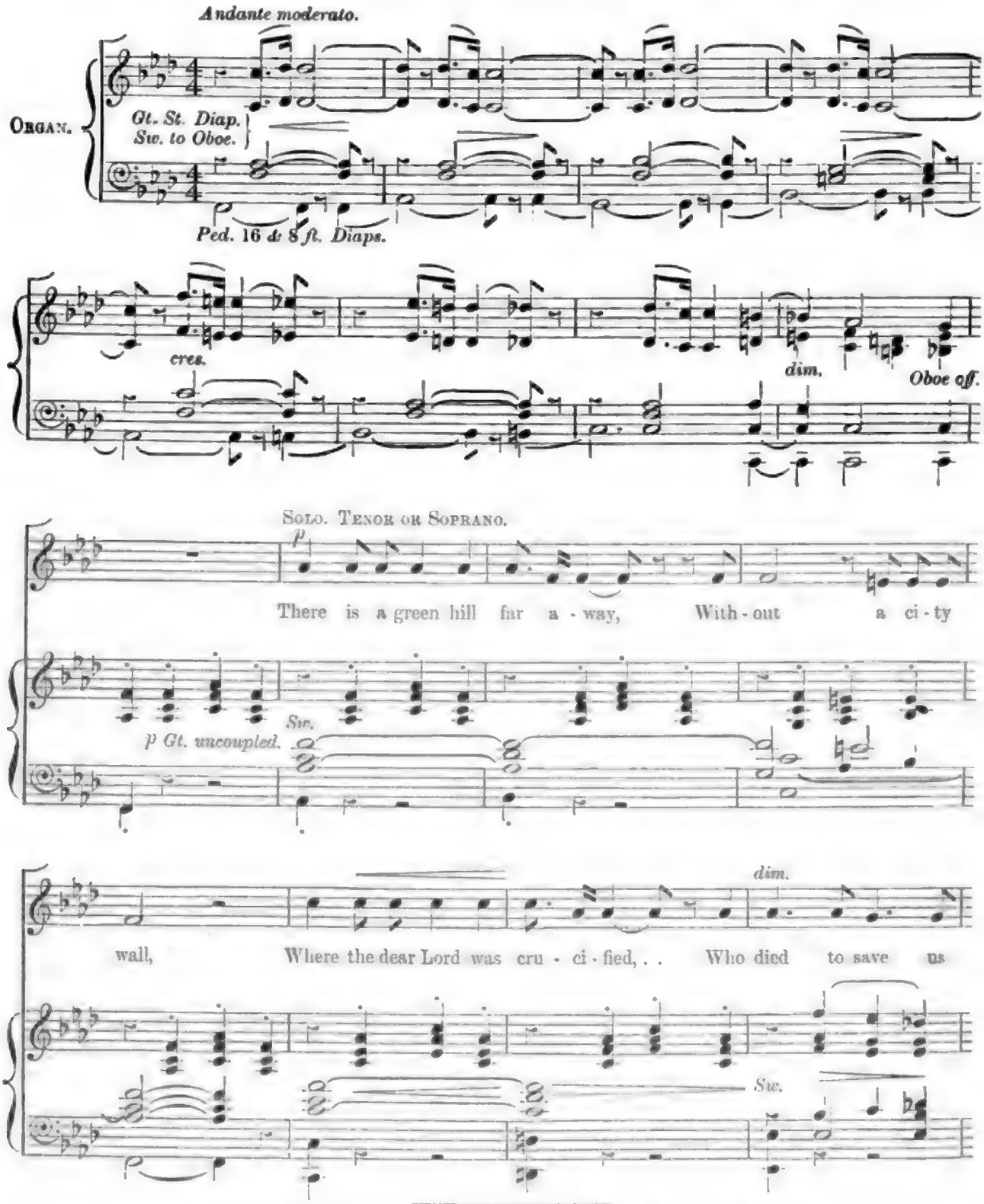
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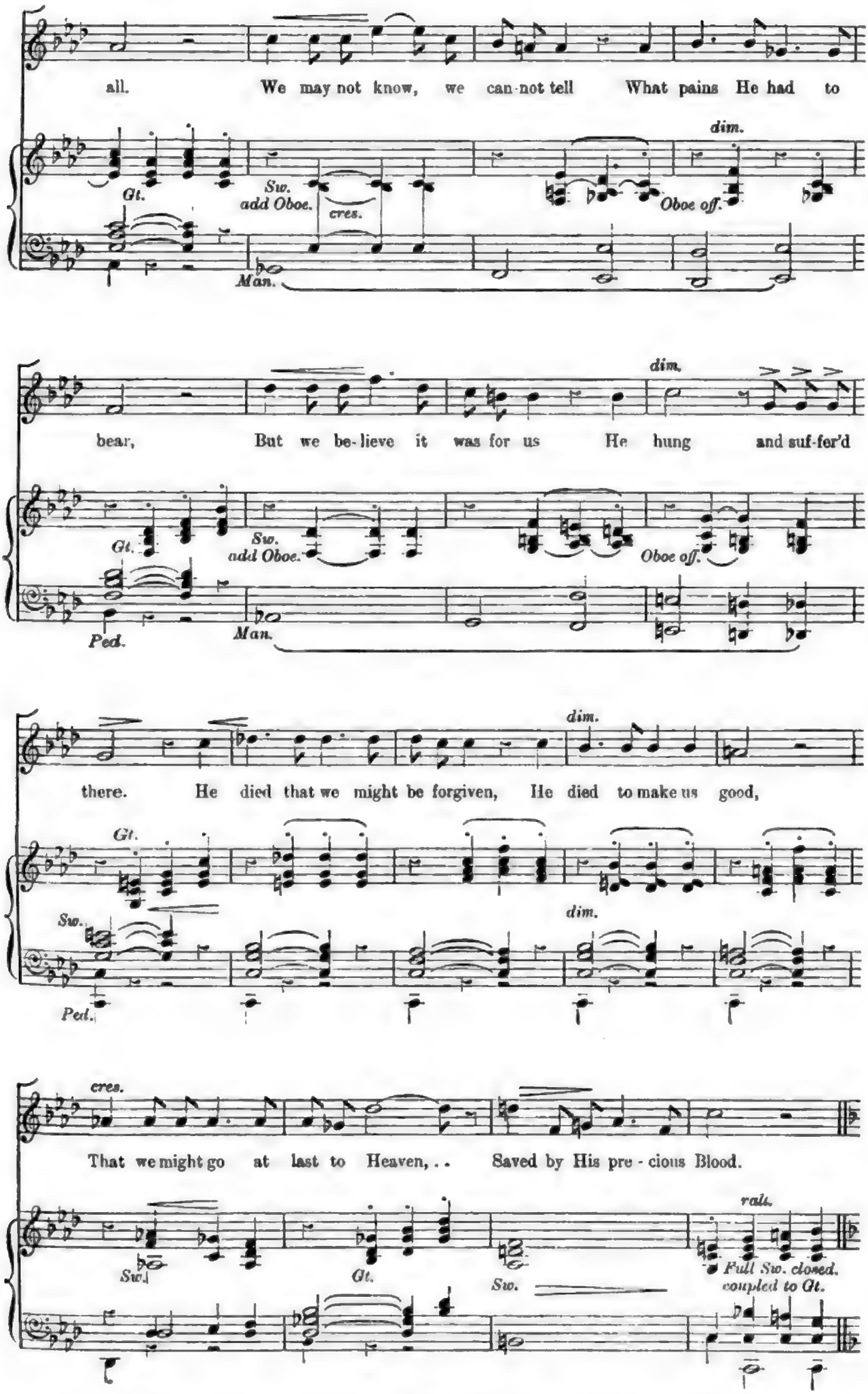
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THERE IS A GREEN HILL FAR AWAY.

a tempo.

Soprano. *p*

There was no o - ther good e - nough To pay the price of

Alto. *p*

There was no o - ther good e - nough To pay the price of

Tenor. *p*

There was no o - ther good e - nough To pay the price of

Bass. *p*

There was no o - ther good e - nough To pay the price of

a tempo.

Gt. add Gamba & Flute. 3 *legato.* 3 3 3

cres.

sin; He on - ly could un - lock the gate Of

cres.

He on - ly could un - lock the gate Of . . .

sin; *cres.*

sin; He on - ly could un - lock the gate Of . .

cres.

sin; He on - ly could un - lock the gate Of

cres.

f Solo.

Heaven, and let us in. Oh, dear - ly, dear -

f

Heaven, and let us in.

f

Heaven, and let . . us in.

f

Heaven, and let us in. *Soft Solo Stop.*

p Sw. *Sw.*

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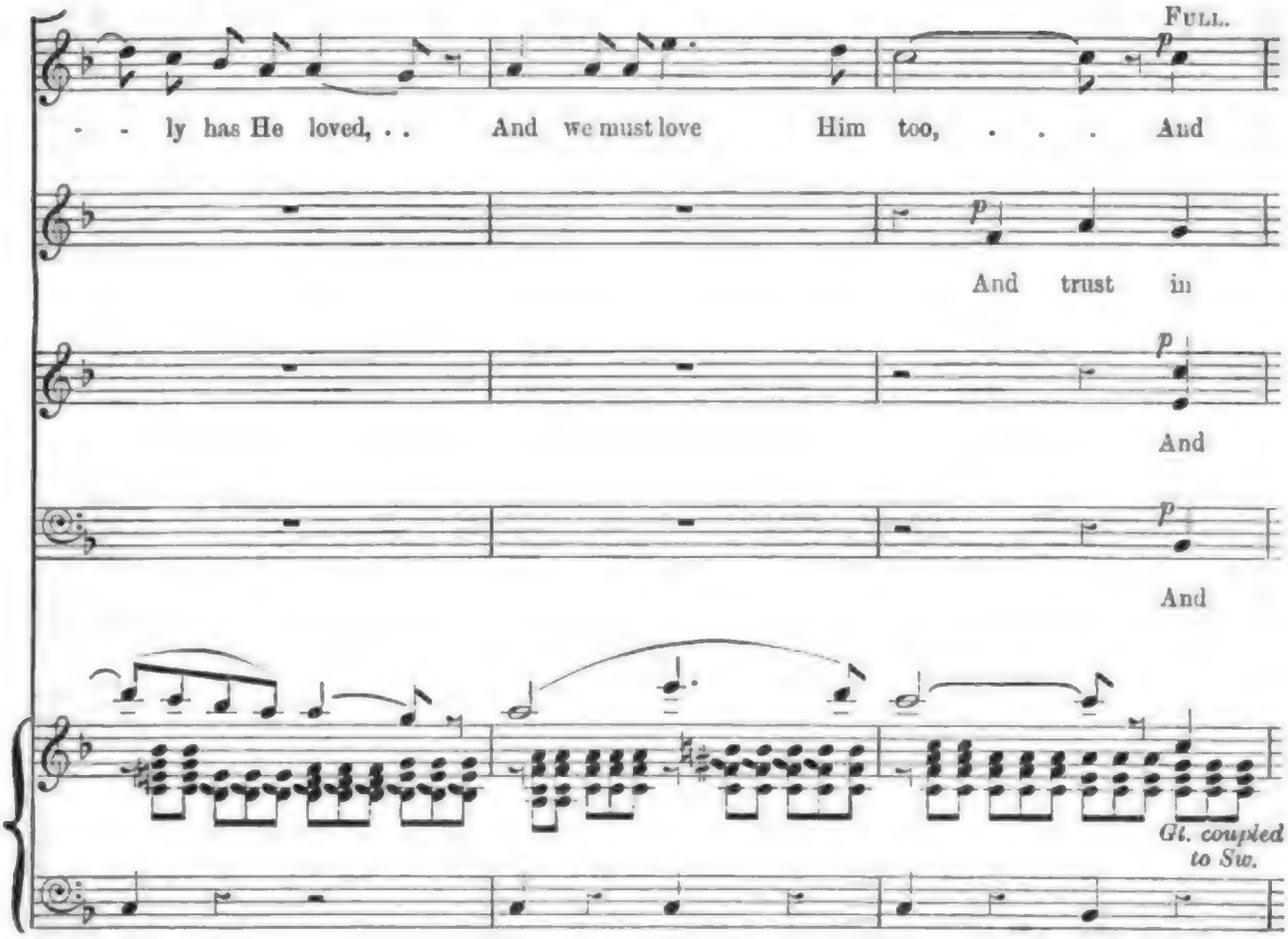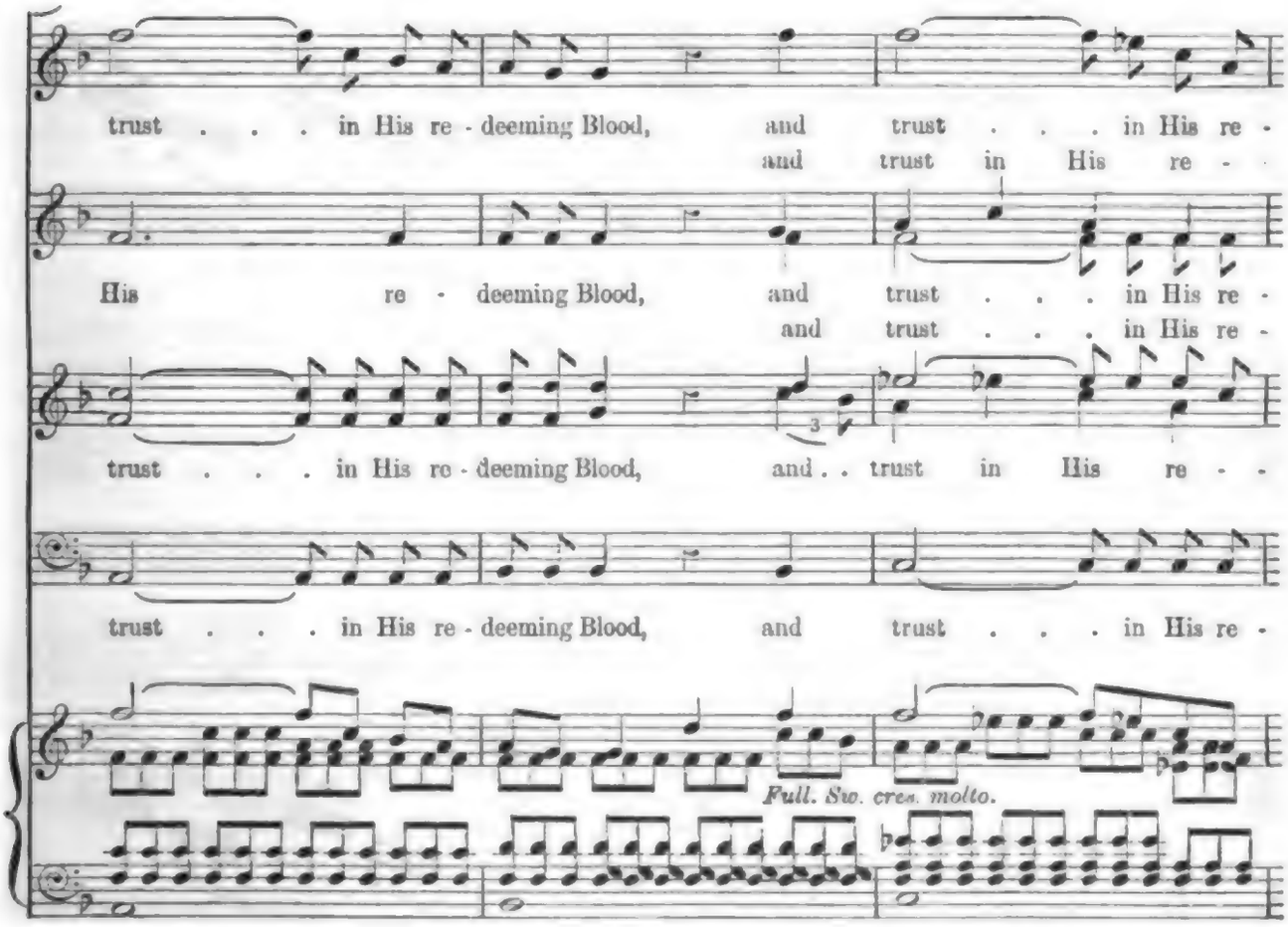
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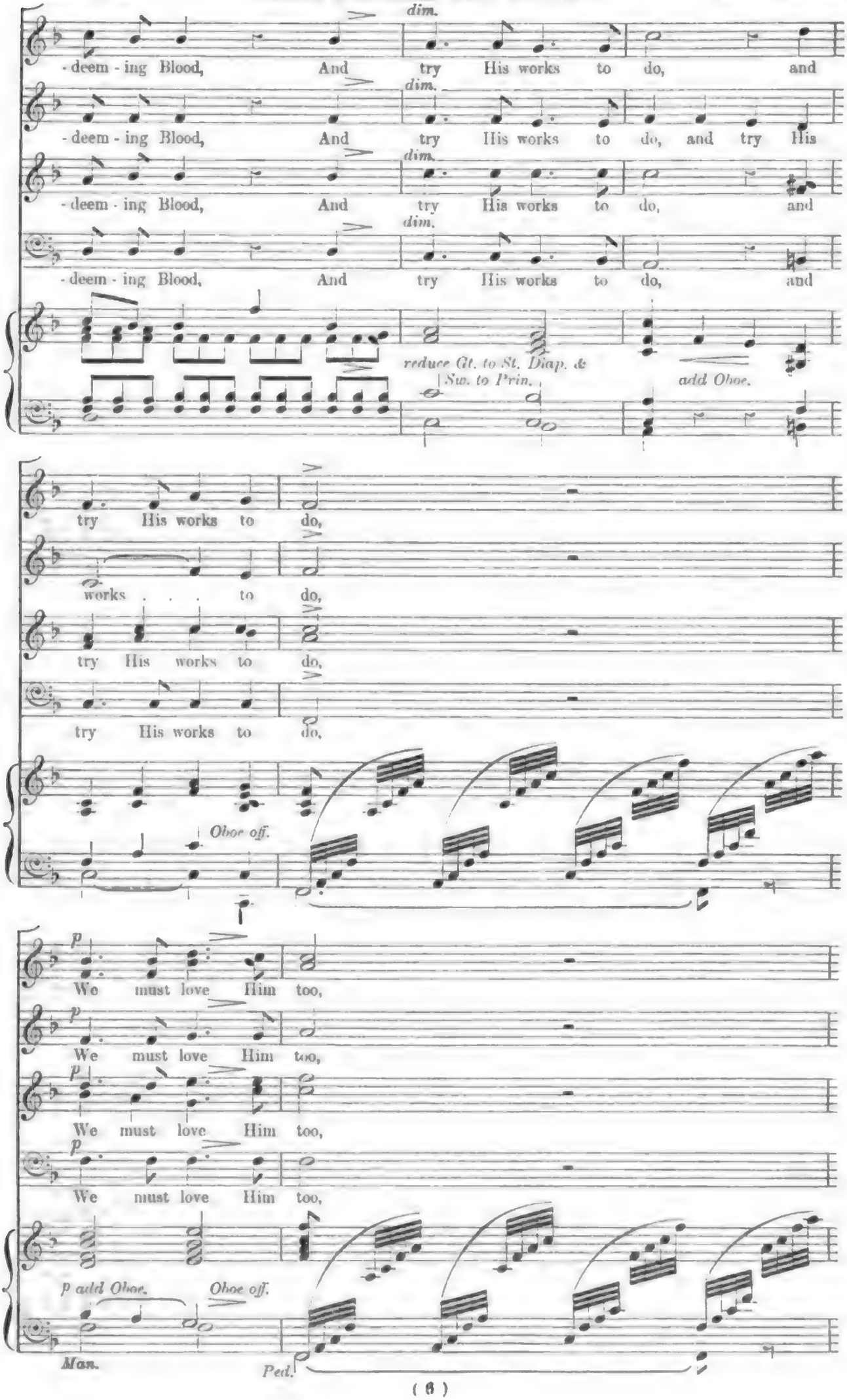
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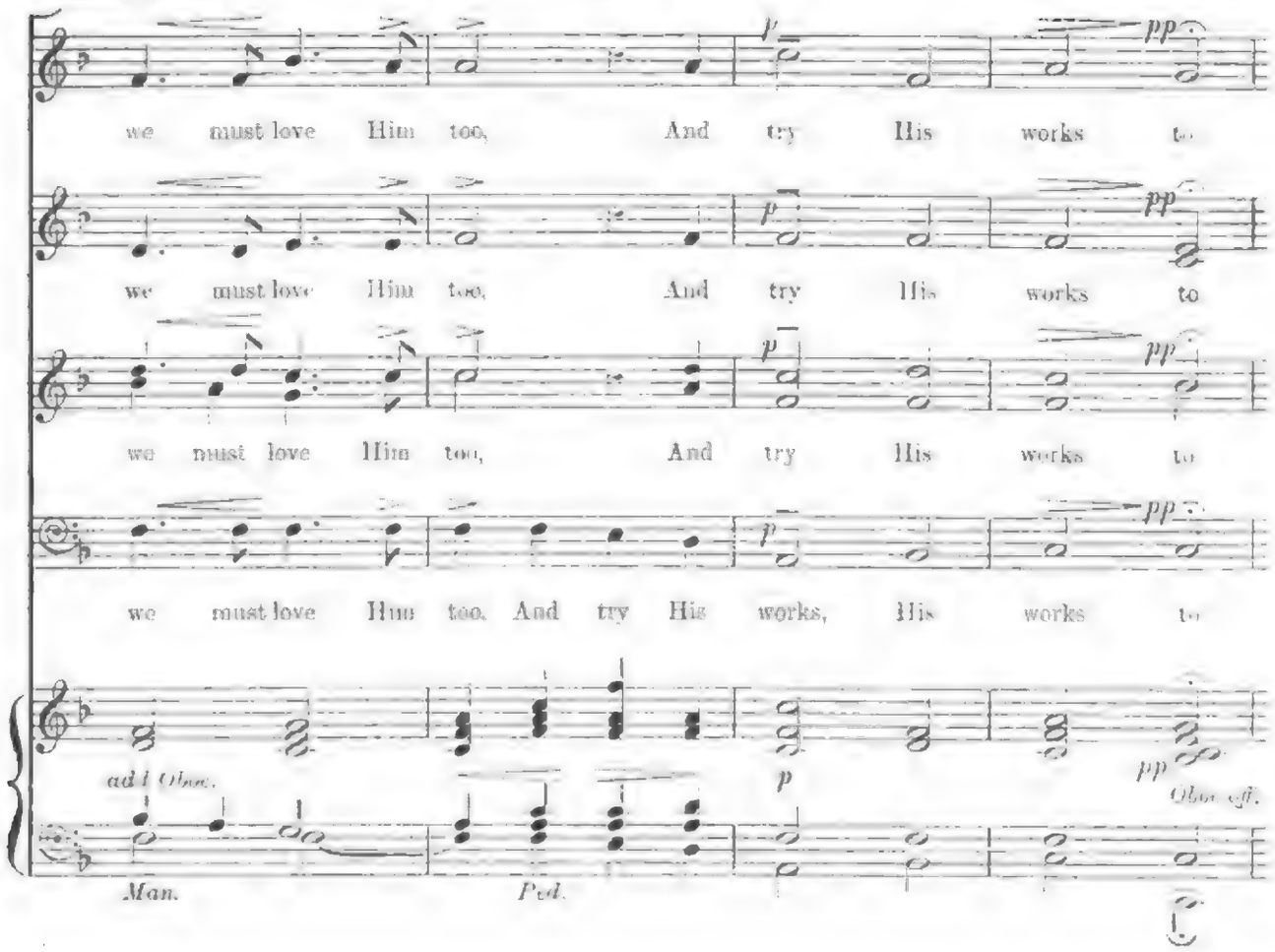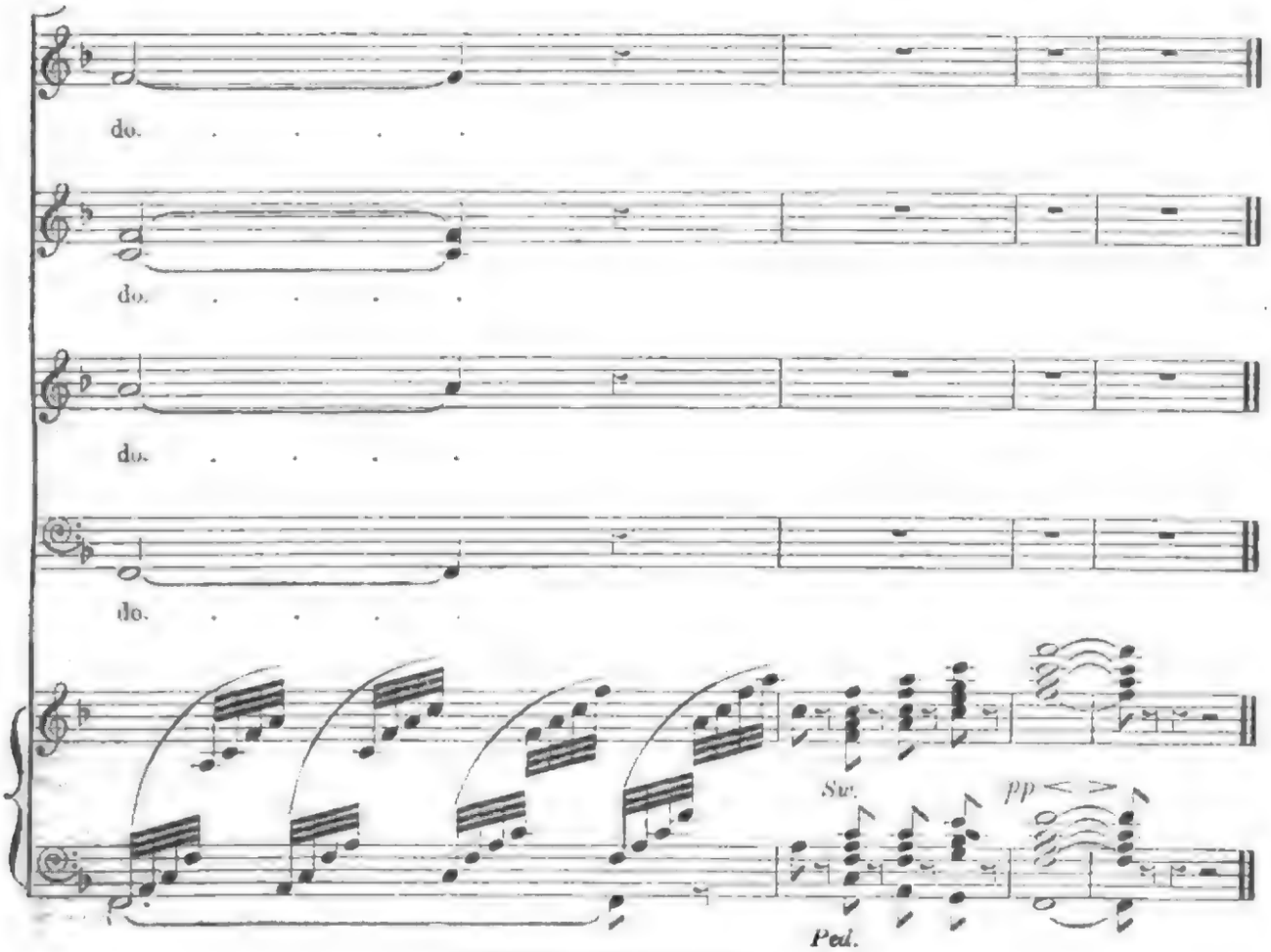
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RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

622.	There was silence in Bethlehem's fields	John Stainer.
624.	O saving Victim	F. Kœnig.
625.	Hearken unto me	Myles B. Foster.
628.	I will sing unto the Lord	H. Purcell.
629.	The eyes of all wait upon Thee	A. R. Gaul.
633.	The night is far spent	Bruce Steane.
634.	Thou wilt keep him	A. D. Culley.
636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.
640.	Save me, O God	C. S. Jekyll.
641.	Let us now fear the Lord our God	John E. West.
645.	Sing, O heavens	A. R. Gaul.
646.	God, that madest earth and heaven	C. L. Naylor.
648.	Bow down Thine ear	William Beale.
649.	The strife is o'er	Bruce Steane.
651.	Blessed be the man	Cuthbert Harris.
654.	God, Who madest earth and heaven	E. Harold Davies.
656.	O come, Redeemer of mankind	John E. West.
657.	O Holy Babe	A. C. Mackenzie.

Price Three-Halfpence each.

THE MUSICAL TIMES (Secular).

623.	Spring	Frederic H. Cowen.
626.	The shades of night	J. Varley Roberts.
627.	Now the wearied sun declining	R. F. Lloyd.
630.	Under the greenwood tree	James Shaw.
631.	Autumn	J. Booth.
632.	A Shadow	Jacques Blumenthal.
635.	To Sylvia	Schubert-West.
637.	O happy eyes	E. Elgar.
639.	Pack, clouds, away	W. A. C. Cruickshank.
642.	A wet sheet and a flowing sea	R. H. Evans.
643.	The Fairy Queene	Alexandra Thomson.
644.	How soft the shades	King Hall.
647.	The Queen—God bless her!	Myles B. Foster.
650.	If I had but two little wings	C. H. H. Parry.
652.	In Sherwood lived stout Robin Hood	C. H. Lloyd.
653.	Airs of summer softly blow	H. Elliot Button.
655.	Sleep, baby	J. Christopher Marks.
658.	Home is home however lowly	G. M. Garrett.
659.	Now is my Chloris	Battison Haynes.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

571.	Is it nothing to you?	Myles B. Foster	3d.
572.	Ye holy Angels bright	Henry W. Richards	3d.
573.	The eyes of all wait upon Thee	Myles B. Foster	3d.
574.	There shall come forth a Star	Orlando A. Mansfield	3d.
575.	I will not leave you comfortless	Bruce Steane	2d.
576.	There is a green hill far away	Gounod	4d.
577.	Praise the Lord, O Jerusalem	J. H. Maunder	3d.
578.	Be glad and rejoice	Bruce Steane	3d.
579.	Thou, O God, art praised in Sion	B. Luard Selby	3d.
581.	Kings shall be thy nursing fathers	George C. Martin	2d.
582.	In the beginning was the word	Ferris Tozer	4d.
583.	Be ye all of one mind	Arthur E. Godfrey	3d.
584.	Eye hath not seen (S.A.T.B.)	Myles B. Foster	3d.
586.	My soul truly waiteth	Bruce Steane	2d.
587.	Behold My servant	Frederick Bridge	3d.

To be continued.

NOVELLO'S PART-SONG BOOK.

769.	Whether men do laugh or weep	C. Hubert H. Parry	3d.
770.	Tell me, O love	" "	3d.
771.	Follow your saint	" "	2d.
772.	Love is a sickness	" "	2d.
773.	All hail the glorious reign	F. H. Cowen	4d.
774.	Rest thee, my little one	Thomas Facer	3d.
775.	The sea hath many a thousand sands	C Hubert H. Parry	2d.
776.	Turn all thy thoughts to eyes	" "	2d.
777.	Every sweet with sour is tempered	Arthur Berridge	3d.
778.	God save the Queen	Arrd. by J. Frederick Bridge	2d.
779.	Huntsmen's Chorus, from "Der Freischütz" (S.A.T.B.)	C. M. von Weber	2d.
780.	Mark when she smiles	C. H. Lloyd	2d.
781.	Thomalin, why sytten we soe	"	2d.
782.	Sweet day, so cool	E. C. Bairstow	3d.

To be continued.

NOVELLO'S PARISH CHOIR BOOK

342.	Magnificat and Nunc dimittis in A (Unison)	Sir John Goss	3d.
343.	Benedicite, omnia opera, in G	M. B. Elliott	1½d.
344.	Magnificat and Nunc dimittis in D	Charles E. Tinney	6d.
345.	Magnificat and Nunc dimittis in F	G. F. Wrigley	3d.
346.	Te Deum Laudamus in B flat	A. Herbert Brewer	3d.
347.	Jubilate Deo in B flat	" "	1½d.
348.	The Apostles' Creed	Edward Cruse	1½d.
351.	The Plain-Song of the Athanasian Creed	J. Stainer	3d.
352.	The Order for the Holy Communion	B. St. J. B. Joule	2d.
354.	Onward, Christian Soldiers ("St. Gertrude"). On Card	Arthur Sullivan	1d.
355.	The Office for the Holy Communion in F	Bruce Steane	6d.
356.	The Office for the Holy Communion in F	J. W. Elliott	6d.
358.	Hymn Tune, "Bishopgarth"	Arthur Sullivan	1d.
360.	The Parish Hymn	George C. Martin	1½d.
362.	A Short Festival Te Deum	" "	6d.

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THE ORPHEUS (New Series).

291.	A Cavalier's Song	Percy Pitt	3d.
292.	The Flirt	J. F. Bridge	3d.
293.	The leaves to one another say	C. H. Döring	3d.
294.	The moon looks down	" "	2d.
295.	Far down the green valley	" "	2d.
296.	Street music	Hamilton Clarke	4d.
297.	The kiss	J. Barnby	3d.
298.	In laudem amoris	" "	3d.
299.	There's life to be seen	George Miller	4d.
300.	A Hunting Song	Edward Peiro	3d.
301.	The hunt is up	John Bennet	3d.
302.	When the cock begins to crow	Henry Purcell	3d.
303.	Two Snails	J. Frederick Bridge	3d.
304.	Shall I look to ease my grief?	C. H. Lloyd	3d.
306.	Hark, hark! the lark	Hamilton Clarke	3d.
307.	The Queen—God bless her!	Myles B. Foster	3d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

68	Whom have I in Heaven but Thee	G. J. Elvey	2d.
69.	O wisdom	J. Stainer	1½d.
70.	O Lord and ruler	"	1½d.
71.	O root of Jesse	"	1½d.
72.	O key of David	"	1½d.
73.	O day-spring	"	1½d.
74.	O King and desire	"	1½d.
75.	O Emmanuel	"	1½d.
79.	Lord, on our offences	Mendelssohn	1½d.
82.	I heard a voice from heaven	G. M. Garrett	1½d.
83.	The Lord redeemeth the sou	J. Baptiste Calkin	1½d.
84.	O send out Thy light	" "	2d.
85.	If any man sin	Thomas Adams	1½d.
86.	I heard a voice	Alan Gray	1½d.
87.	The steps of a good man	F. Cambridge	3d.

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NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c. FOR FEMALE VOICES.

304.	You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
305.	Moonlight	Hamilton Clarke	4d.
306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird	" "	6d.
308.	To-day and to-morrow	Hamilton Clarke	4d.
309.	England	J. L. Hatton	2d.
310.	Hurrah for merry England	H. Hugh Pierson	2d.
311.	Frost Bound	Herbert W. Wareing	3d.
312.	The wings of sleep	C. H. Lloyd	3d.
313.	Night music	Herbert W. Wareing	3d.
314.	A song in snowtime	" "	2d.
315.	The Queen's Song	Eaton Faning	3d.
316.	All hail the glorious reign	F. H. Cowen	3d.

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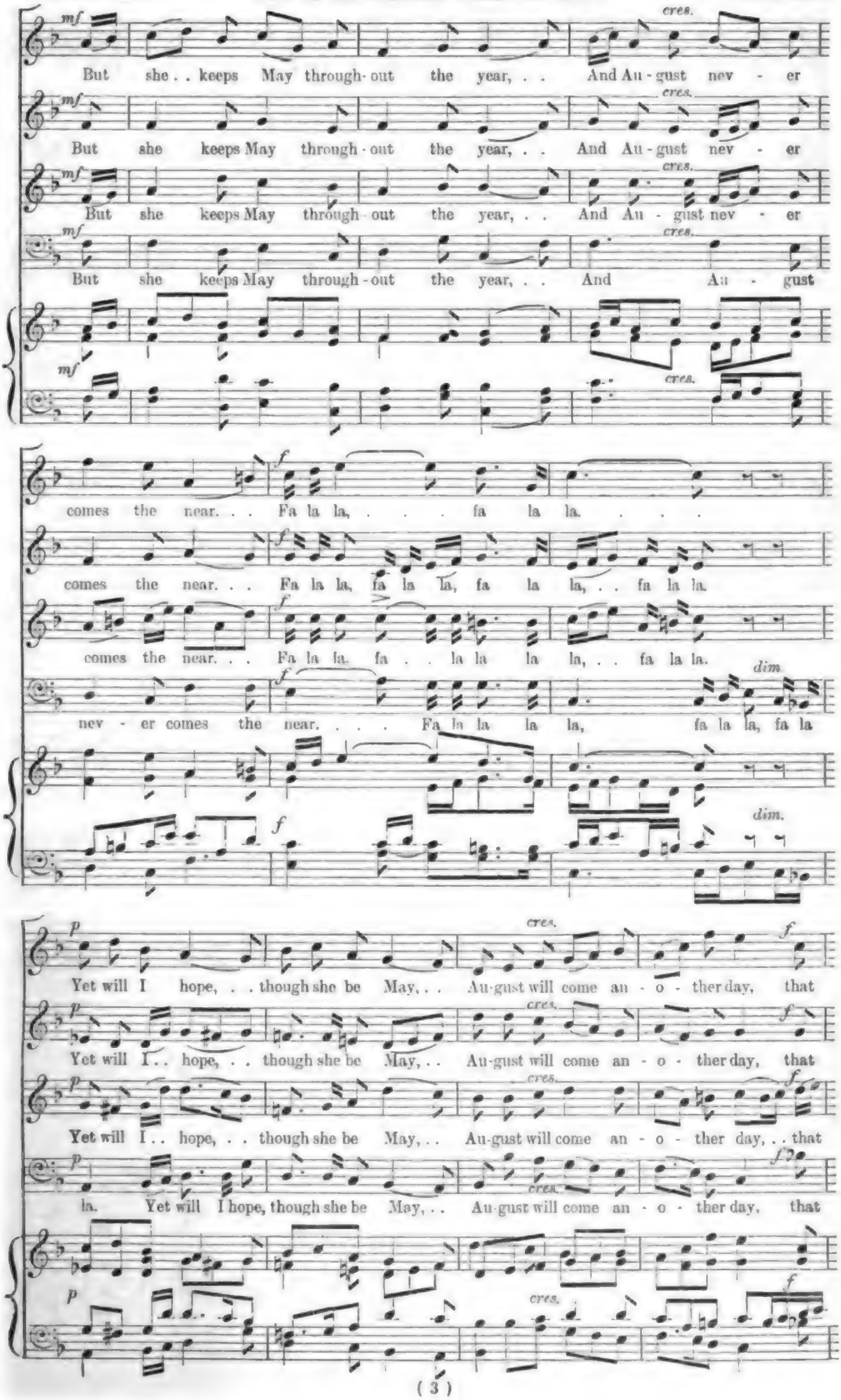
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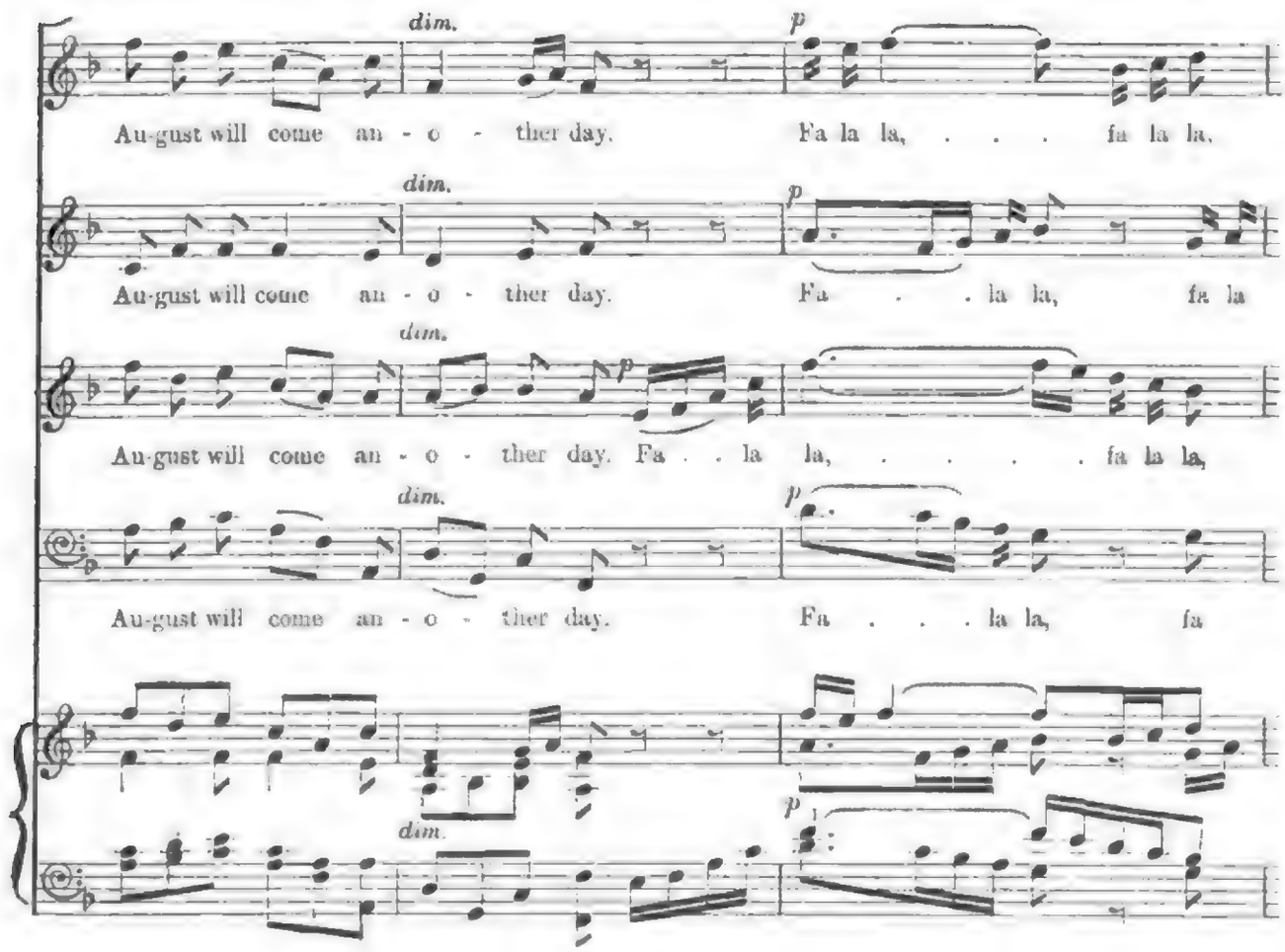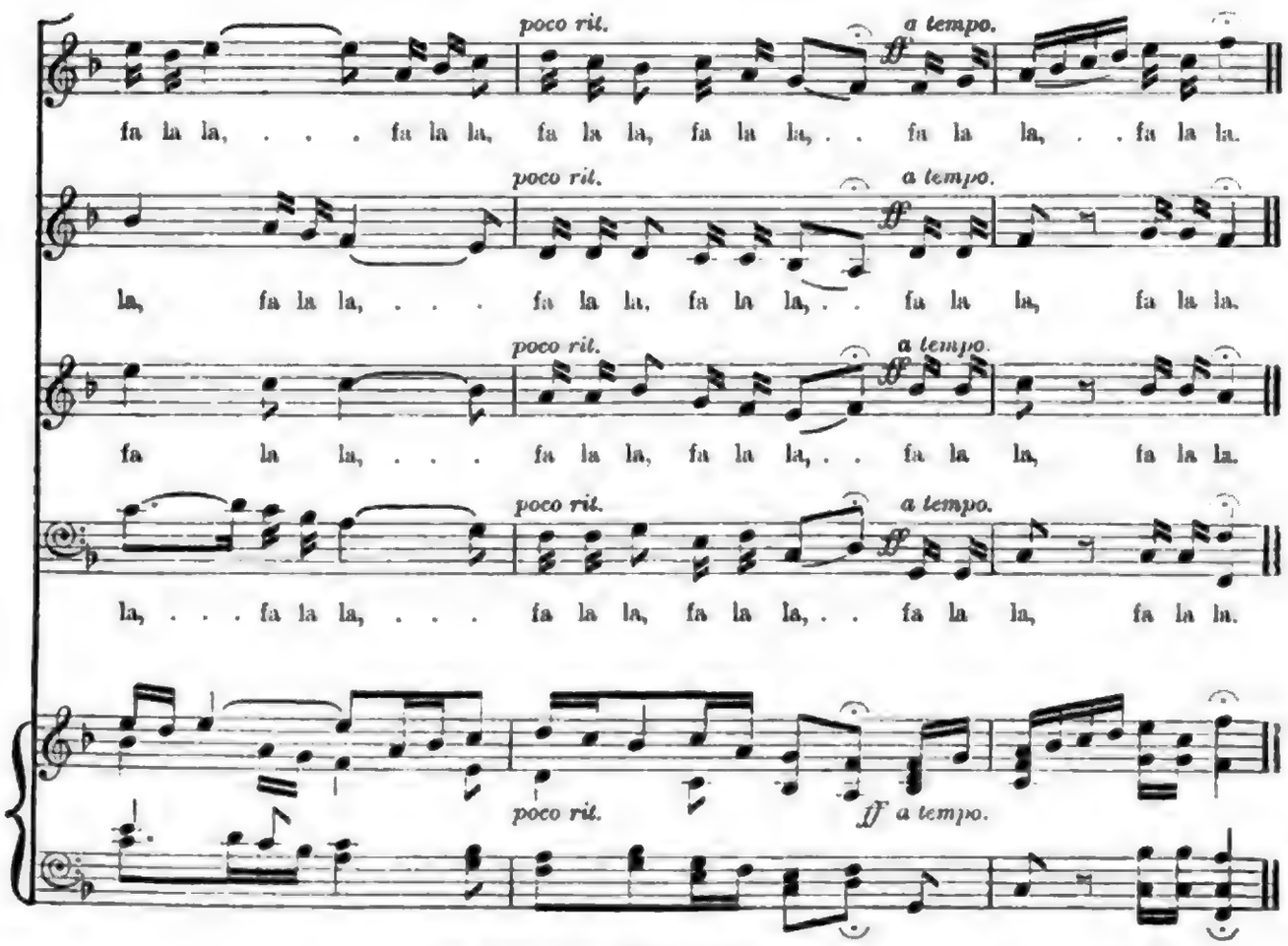
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The Fairy Slipper. A Children's Opera. (Novello's School Music.) By E. Cuthbert Nunn.
[Novello, Ewer and Co.]

"THE Fairy Slipper" has for its basis the ever-welcome story of Cinderella, which in this instance has been deftly arranged as a children's opera. The incidents are developed in three scenes, diagrams for the effective grouping of which are given, together with directions for the costumes. There are seven principal characters, all of whom have short speaking parts, and an unlimited number of youthful folk can be utilised as fairies, guests, and flunkeys. The only scenery required is a representation of the "Kitchen in the Baron's mansion," and a "Ballroom in the palace," both easy of accomplishment even in the "Theatre Royal, Back Drawing-room." The work begins with an overture for pianoforte duet, based upon themes subsequently heard during the course of the play. The first vocal number is a gay trio for the *Baron* and his eldest daughters, which shortly afterwards is followed by a song for *Cinderella*. These numbers may be taken as indicative of the general style of the music, which is above the average of merit in works of this class, and distinguished by humorous fancy, rhythmic melody, and skilful musicianship. The care which has manifestly been bestowed by the composer is particularly noticeable in the pianoforte accompaniments to the songs, which, although simple, possess considerable independence and interest. In addition to the overture there is a spirited march and a "Graceful Dance" of attractive character.

The Imperial Souvenir. Devised and Edited by H. Anthony Salmoné. [D. Nutt.]

THIS little book, published at the modest price of a shilling, although coming as an echo of the Diamond Jubilee year, is by no means to be considered *de trop* on that account. It consists of "a translation of the third verse of the National Anthem metrically rendered into fifty of the most important languages spoken in the Queen's Empire." The languages range from English to Tshi, and include Popo, Oriya, Pashtu, and other euphonious tongues. In one of these it seems that the music has to be sung through twice in order to get all the syllables in! The illustrations include a special design drawn by Sir W. B. Richmond, R.A., and an excellent photograph of the Queen, with a *fac-simile* of her signature in English and, we presume, Hindustani.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

OWING to M. Paderewski's inability to give the pianoforte recital on November 28 as originally arranged, Messrs. Harrison found it necessary to transpose the engagement for the second and fourth concerts of their series respectively; consequently the celebrated Hallé band, conducted by Mr. Frederic Cowen, appeared at the second concert, and M. Paderewski's visit is now postponed until the final concert in March. The place of honour in the programme was assigned to Schumann's Fourth Symphony. Mr. Cowen had fully grasped its poetic purport, and gave a truly artistic rendering of it. Wagner's "Tannhäuser" Overture and Tschaïkowsky's air and variations from the Suite (No. 3) in G (Op. 55) helped to make an admirable orchestral programme. Miss Ella Russell, Madame Alice Gomez, and Mr. Kennerley Rumford were the vocalists, and Madame Nettie Carpenter played Saint-Saëns's Violin Concerto in A major (Op. 20).

The Festival Choral Society has entered this year upon a new venture, and has, in addition to three choral, included three orchestral concerts in its scheme for the season. The first of the latter series was given in the Town Hall, on the 2nd ult., under Dr. C. Swinnerton Heap's conductorship. The programme was entirely devoted to works by Brahms and Schubert, the principal features of the concert being centred in the fine performance of Brahms's "Tragische" Overture, the same composer's Violin Concerto in D major (Op. 77), superbly and faultlessly given by Miss Gabriel Wietrowetz, and Schubert's Ninth Symphony in C major. The chorus was present on this occasion and gave an impressive rendering of Brahms's "Song of Destiny."

The most notable feature of our busy musical season, and one that aroused a great deal of enthusiasm, was the visit of Dr. Edvard Grieg, who, with M. Johannes Wolff, gave a pianoforte and violin recital in the Town Hall, on the 26th ult. The programme opened with the third of his pianoforte and violin sonatas, and the concert-giver played for his soli "Aus Holberg's Zeit" and two numbers from his "Popular Life in Norway." Madame Medora Henson, who was the vocalist, gave nine of the best known *Lieder*.

Dr. Winn gave his second orchestral concert on the 10th ult., in the Town Hall, the principal novelty being Liszt's "Les Préludes." The other pieces consisted of Mendelssohn's "Ruy Blas" Overture, Saint-Saëns's "Danse Macabre," and some excerpts from Wagner's music-dramas. Miss Louise Nanney achieved a decided success by her finished and artistic violin playing. The orchestra was in splendid form, and Dr. Winn had evidently bestowed care and attention in the preparation of the works enumerated.

Mr. George Halford's third and fourth orchestral concerts took place in the Town Hall, on November 30 and the 14th ult. His orchestra is making wonderful advance under his careful and efficient training, and he has already given proof of undoubted talent as a conductor. The principal novelties introduced at these concerts consisted of Glazounow's "Poème Lyrique" and Rimsky-Korsakow's "Caprice Espagnol." The symphonies given included Brahms's No. 2 in D and Schubert's "Unfinished." Mr. Robert Kaufmann appeared as the vocalist at the third concert, and M. Siloti, the eminent Russian pianist, at the fourth.

The Royal Society of Artists' musical *matinées* in connection with the Autumn Exhibition were brought to a successful close on Saturday, the 11th ult. The concert was the 120th given under Mr. Oscar Pollack's direction, and their popularity has steadily increased from their inception up to the present time.

Cowen's "Sleeping Beauty" was given in the large Lecture Theatre of the Midland Institute, on the 17th ult., by Mr. A. R. Gaul's ladies' singing classes, assisted by a number of gentlemen, to a pianoforte and harp accompaniment.

An excellent all-round performance of "Elijah" was given in the Town Hall, on the 18th ult., by the Birmingham Choral Union, under Mr. Thomas Facer's able conductorship.

Mr. Max Mossel's first drawing-room concert of the season was given in the Grosvenor Rooms of the Grand Hotel, on the 16th ult. The concert consisted of a pianoforte and vocal recital, interpreted by Mr. Leonard Borwick and Mr. Plunket Greene.

The Midland Musical Society, under Mr. H. M. Stevenson, gave the first part of Dr. Stanford's oratorio "The Three Holy Children" and Gaul's popular cantata "The Holy City," in the Town Hall.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

CHIEF amongst the many concerts that have taken place during the past month was the performance of "The Messiah" by the Bristol Choral Society, on the 18th ult. More than 600 performers took part, under the direction of Mr. George Riseley, who had devoted much time to the careful preparation of the familiar work. The solos were entrusted to Miss Emily Squire, Miss Jessie King, Mr. Lloyd Chandos, and Mr. Douglas Powell.

Performances of sacred cantatas in places of worship are becoming more general in Bristol and the suburbs. Among the many that took place during Advent were a rendering, on November 28, of Spohr's "Last Judgment," at St. Andrew's, Montpelier, the soloists being Miss Perry, Mr. Cann, and Mr. A. Wilmut; that of Gaul's "Holy City," at St. Mary's, Tyndall's Park, on the 7th ult., the chief singers being Miss Chambers, Miss Annie Boucher, Mr. W. S. Spray, and Mr. W. H. Wickes; and an interpretation of Spohr's "God, Thou art Great," solos by Miss A. Sharland, Mrs. Mathews, Mr. T. Rushworth, and Mr. R. Culverwell, at St. Bartholomew's Church.

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Two of the younger male-voice glee societies have given their annual "ladies' night." The gleemen sang to a large audience in the Victoria Rooms, on the 9th ult., new and familiar part-songs and glees, the degree of excellence with which they were rendered showing that they had been well prepared. Miss Lucile Hill sang several songs charmingly, and Mr. W. J. Kidner conducted with his customary good judgment. On the 11th ult. the Bristol Æolian Choir, all tonic sol-faists, entertained their friends in St. Philip's Vestry Hall, when they sang with admirable precision and expression. Mr. G. A. Sleigh, the enthusiastic conductor, and his singers are to be congratulated on the success attending their efforts. Miss Marion Harris and Miss Clara Aldersley contributed songs.

The Glasgow Select Choir sang in Bristol on November 29. J. L. Roeckel's pretty cantata "The Hours" was represented, on the 10th ult., by the Teachers' Musical Society, under the direction of Mr. W. J. Kidner. Miss Marion Harris, Mr. James Boddy, and Mr. A. E. Colston were the soloists.

The Clevedon Philharmonic Society gave a performance of Gounod's "Messe Solennelle" and selections from Sullivan's "Prodigal Son," at its concert on the 15th ult.

At the Christmas concert of the Weston-super-Mare Philharmonic Society, on the 16th ult., Barnett's "Ancient Mariner" and Rossini's "Stabat Mater" were given.

MUSIC AT CAMBRIDGE.

(From our own Correspondent.)

The Wednesday Popular Concerts, after a chequered career of eight years, have come to an end, and in their place has arisen a new organisation, called "The Masonic Hall Concerts." These performances are more or less of a private character, prices are high, and the comfort of the audience is to be more studied than is possible in the ill-seated Guildhall. They will doubtless prove highly attractive to the select few; but it is a pity that the shilling paying democracy will be entirely excluded, and the series cannot, therefore, be considered a force in the popularisation of the best music. Mr. Noble's music to "The Wasps" was noticed in the November number of The Musical Times, and the only other event that requires mention here is the performance of a miscellaneous programme in Trinity Chapel by the University Musical Society. The chief piece was the Credo from Bach's B minor Mass. This terribly exacting work was, on the whole, very creditably given. If there were unsteadiness here and there, particularly in the opening chorus, the "Et resurrexit" and "Confiteor" went with great swing, and the effect of the "Et expecto," where the full resources of the magnificent organ were brought in, was overwhelming. Miss Kate Thomas, Miss Evelyn Downes, and Mr. Norman Alston were admirable soloists. Dr. Sweeting played the organ part with conspicuous skill and taste and Dr. Gray conducted. The audience was miserably small, considering that such a magnificent work was to be performed.

MUSIC IN DUBLIN.

(From our own Correspondent.)

In addition to its regular homes of music and the drama, Dublin has just thrown open to the public the new Lyric Concert Hall, Burgh Quay, which accommodates about 1,500 persons. The hall was opened on November 26, since when several concerts have been given, under the management of Mr. Farley Sinkins, with leading vocalists and instrumentalists, including Miss Ella Russell, Madame Antoinette Sterling, Mr. Plunket Greene, Signor Salvi, Signor De Angelis (violin), and the child-pianist, Bruno Steindel.

The Dublin Musical Society gave its first concert for the season on November 25, at the Royal University Buildings, Earlsfort Terrace, under the direction of Dr. Joseph Smith. Dvorák's "Spectre's Bride," with a miscellaneous second part, made up the programme, and the principal singers were Madame Marie Duma, Mr. Otto Dene, and Mr. Andrew Black. The same Society gave a Christmas performance of "The Messiah," on the 20th ult., with Miss Prendergast, Miss Alice Lamb, Mr. Lloyd Chandos, and Mr. Lawrence Mooney.

"The Messiah" was also given as a Christmas oratorio in St. Patrick's Cathedral, on the 17th ult., under the direction of Mr. Charles Marchant, Cathedral organist.

On the 1st ult. a performance of "The Messiah" took place in the New Town Hall, Rathmines, with band and choir of 150 performers, under the direction of Mr. Raymond Revelle.

The Dublin University Choral Society opened its sixty-first season, on the 11th ult., with Oliver King's cantata "The Romance of the Roses" and selections from Gounod's opera "Mirella. The solo parts were entrusted to Miss Agnes Neacy (prize soprano of the "Feis Ceoil") and Mr. G. Matthews, and the choir of 150 voices was ably conducted by Mr. Charles Marchant.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Norwich Festival Committee's first interim concert took place on the 6th ult., in St. Andrew's Hall, when Gounod's "Faust" was performed. The *dramatis personæ* were disposed as follows: *Margarita*, Madame Alice Esty; *Siebel* and *Martha*, Miss Kirkby Lunn; *Faust*, Mr. John Child; *Valentine*, Mr. William Dever; and *Mephistopheles*, Mr. Alec Marsh. The choruses were well sung, and the Norwich Philharmonic Society was responsible for the orchestral part of the work. Dr. Horace Hill conducted and Dr. Bunnett rendered useful work at the organ.

Sir Frederick Bridge, being honorary president of the Norwich Orchestral Union, conducted by Mr. Ernest Harcourt, attended the concert given by the Society on the 10th ult., when his dramatic cantata "Boadicea" was performed, under the composer's baton. Madame Marie Mallia, Miss F. Burton, Mr. W. H. Gunston, and Mr. Dennham Barri formed the solo quartet. Sir F. Bridge's music received a fair (if not perfect) interpretation. A novelty in the second part was a new orchestral eulogy by Mr. E. Harcourt, entitled "Salve! Victoria Regina," for orchestra, soprano solo, and chorus. The second part included Handel's Organ Concerto in D minor, the solo part being artistically played by Sir F. Bridge, who was also heard in three charming sketches by Schumann.

With the sympathetic assistance of Dr. Bates, Mr. Walter Hansell organised a very enjoyable evening's entertainment at the Church of England Young Men's Lecture Hall, on November 30, when the opportunity was taken of introducing, for the first time in his native city, Mr. Owen Morgan, whose *début* in the Queen's Hall last June was favourably noticed in the London press. Mr. Morgan possesses a robust tenor voice which he uses with artistic care.

The annual concert on behalf of the Eastern Counties branch of the Commercial Travellers' Benevolent Institution took place in St. Andrew's Hall, Norwich, on November 26. The vocalists were Miss Sarah Berry, Miss Rossow, Mr. James Leyland, and Mr. Harold Charles, while Mdlle. Murkens and Miss Marguerite Swale were responsible for violin and pianoforte solos respectively. Dr. Bunnett contributed some organ solos.

The Great Yarmouth Musical Society commenced its season on the 7th ult., with a very creditable performance of Haydn's "Creation." The chorus, although weak in tenors, showed high proficiency. The band also acquitted itself admirably. Much of the increased improvement in connection with the Society is due to the zealous efforts of Mr. Haydon Hare, who was recently installed as conductor. The vocal trio consisted of Madame Alice Esty, Mr. John Child, and Mr. Alec Marsh. During the interval the late secretary, Mr. W. D. Tomkins, was presented with a handsome study chair by the members of the Society.

The King's Lynn Musical Society gave its first concert of the season on the 8th ult., Mendelssohn's "St. Paul" being the work chosen. Under the conductorship of Mr. A. H. Cross, a very satisfactory performance took place. The principal vocalists were Mrs. C. W. Nelson-Lowe,

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Mrs. Monkman, Mr. Joseph Reed, and Mr. Arthur Barlow. Mr. F. W. B. Noverre led the band, while Mr. J. H. Pratt and Mr. W. O. Jones presided at the pianoforte and organ respectively.

Under the conductorship of Mr. A. S. Wilde, a successful performance of Mendelssohn's "Son and Stranger" was given at Wymondham, on the 8th ult. The parts were most creditably filled by local vocalists.

The Downham Market Choral Society selected Gluck's "Orpheus" (concert form) as the principal piece at its concert of the 9th ult. With the assistance of Miss Margaret Cooper (*Eurydice*) and Miss Edith Nutter (*Orpheus*), a creditable performance resulted. Mr. G. Farrant conducted and the orchestra was led by Mr. F. W. B. Noverre.

The Kirkley (Lowestoft) Madrigal Society gave its third concert on the 7th ult. Mr. Philip Chignell is the leading spirit in the Society, and under his conductorship some madrigals and part-songs were successfully given. Miss Evelyn Ray, Mr. G. E. Jeffries, and Mr. J. J. Manning were responsible for several songs, and Mr. E. E. Abbott played two violin solos in a masterly manner.

The Beccles Choral Society selected Haydn's "Creation" for its initial concert this season, which took place on the 13th ult. Mr. W. W. Harvey conducted a chorus and band numbering about 100 performers, who did their work with great excellence. The solo vocalists were Miss Percival Allen, Mr. James Leyland, and Mr. Edward Iles.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

FIRST in point of interest last month was the visit of Dr. Grieg to the country whence his name and ancestry were transplanted to his now native Norway. The distinguished composer was greeted by an enthusiastic audience, which severely taxed the capacity of the Music Hall. Dr. Grieg had the sympathetic support of M. Johannes Wolff in selections from his violin and pianoforte compositions, and he gave the utmost pleasure to his appreciative hearers in his own rendering of the "Holbergs" Suite and other pieces. Madame Medora Henson sang some of Grieg's beautiful songs.

The first visit of the Hess Quartet offered a rare treat to Edinburgh music-lovers. The most enjoyable numbers in an excellent programme were Schubert in D minor and Beethoven in G major.

The eleventh series of Messrs. Paterson's orchestral concerts was inaugurated, on the 6th ult., by the Scottish Orchestra, under Mr. Kes and its old leader, M. Sons. Volkmann's fine Symphony in D minor had more justice done to it than Beethoven's Symphony in B flat experienced on the 13th. M. Petschnikoff was the violinist, and in a Wieniawski concerto and two charming Tschaïkowsky pieces won the evident favour of the audience.

The festivities connected with the inauguration of the McEwan Hall culminated, on the 15th ult., in an orchestral concert arranged by the Students' Representative Council. Mr. McEwan's princely gift to the University cost about £120,000, and in its noble proportions and beautiful decorations it can challenge comparison with any building of the kind in the country. At the inauguration ceremony the brilliant audience had an opportunity of hearing Dr. Peace give a recital on the huge Hope-Jones organ. At the orchestral concert the programme included Brahms's "Academic" Overture, Beethoven's C minor Symphony, &c., while the vocal numbers were in the capable hands of Miss Ella Russell and Mr. Ben Davies.

Space is left only for the bare mention of the second historical concert at the University, arranged by Professor Niecks, at which Mr. Collinson conducted the performance of English Cathedral music by the St. Mary's Cathedral choir. The feature of the programme was the Purcell selection. Anthems by Greene, Weldon ("Hear my crying"), Boyce, and others were also given, and the programme was varied by organ solos from the works of Purcell, Arne, and others, played by Mr. Collinson.

On the 11th ult. Spohr's "Last Judgment" was performed at the Advent Service in St. Paul's, under the direction of Mr. W. Prendergast, organist of the church.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE opening of the regular musical season took place on the evening of November 30, when the Glasgow Choral Union and the Scottish Orchestra united in a performance of Berlioz's "Faust." This season's orchestra, notwithstanding many changes in its *personnel*, is an excellent one in every important respect. Mr. Sons again leads the eighty instrumentalists and Mr. Kes is, of course, the conductor of the orchestral adjunct of the scheme. Mr. Joseph Bradley, the esteemed choirmaster of the Union, conducts the choral concerts. Under Mr. Bradley's baton the performance of "Faust" was singularly free from blemish, the choristers acquitted themselves admirably, the orchestra was kept well in hand, and the soloists were Miss Jenny Taggart, Messrs. Ben Davies, Lemprière Pringle, and Walter Harvey. The last-named is a young Glasgow baritone who has evidently a bright career before him. On the 4th ult. the first popular concert was given in presence of an enormous audience, the spare seats in the orchestra being, indeed, crowded. A very familiar feast of light, yet, in its way, good music was provided, and Mr. Atherton Smith, another local vocalist, sang in a highly promising manner. At the second classical concert, on the 7th ult., M. Petschnikoff, the new violinist, made his first appearance here. His technique is excellent, and in pieces like Wieniawski's concertos he takes foremost rank. The programme contained Volkmann's Symphony in D minor (a composition which failed to attract any interest, and for reasons not far to seek) and Liszt's Hungarian Rhapsody (No. 1). Mr. Kes did well to include Beethoven's C minor Symphony in his programme for the 11th ult., the second "Pop." of the series. The ever popular work was magnificently played, and the programme otherwise contained Handel's Largo and the introduction to the third act of "Lohengrin." Miss Mabel Berrey sang and was heartily received.

What will in all probability prove the outstanding feature of the Choral and Orchestral Union season was reserved for the evening of the 14th ult., when Miss Marie Brema, who sang no fewer than nine times, was most enthusiastically received. The orchestral pieces in the programme included Mr. Hamish MacCunn's bright and engaging suite for orchestra "Highland Memories," wherein the young Greenock composer gives, it is pleasing to say, free vent to his melodic gifts; Beethoven's Symphony (No. 4) in B flat, and Cherubini's Overture to "Medéa."

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

AT the Philharmonic concert given on the 7th ult. Tschaïkowsky's Pianoforte Concerto in B flat took the most prominent place in the programme, and for a very fine rendering of this delightful work thanks are alike due to Mr. F. H. Cowen, the conductor, and Mr. F. Lamond, the solo performer. Handel's "Messiah," which has for some years past alternated with Mendelssohn's "Elijah" at Christmas time, was announced for the 21st ult., and as usual brought the first half of the series of subscription concerts to a close. In high favour as usual have stood a ladies' and a smoking concert given under the auspices of the Liverpool Orchestral Society by Mr. A. E. Rodewald. At the first-named, Dvorák's Symphony in G and Dr. C. H. Parry's Theme and Variations in E minor divided the honours, the latter composer conducting his own composition.

The Schiever Quartet initiated another series of its excellent chamber afternoons in the concert-room of the College of Music, on the 11th ult., a Beethoven programme being rendered in that refined manner to which those who are familiar with the work of the artists in question have always been accustomed. The same quartet filled the programme at the small concert-room, St. George's Hall, the following day, at one of the Sunday Concerts. The latter had on the two or three previous occasions been devoted to ballads and the like, a solitary exception being a Wagner performance, with an orchestra of ninety players, under the direction of Mr. W. I. Argent.

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Chamber concerts have also been given at the Hall of the College of Music by Messrs. Weingartner, father and son, well known as conscientious and artistic musicians; and by Mr. Leopold, a more recent comer to the ranks of the local professorate, who has deservedly acquired an excellent reputation. The College itself closed its doors for the vacation with a very good students' concert, which included Beethoven's First Symphony in C, conducted, as usual, by Mr. Courvoisier.

On the 14th ult. the Post Office Choral Society gave its annual charity concert, the object selected for benefit being the School for the Blind. The chief work selected was Gade's "Psyche," and Mr. Clarke conducted with the accustomed happy result. At the pro-Cathedral Dr. Armes directed his "St. John the Evangelist," on the 2nd ult., and it was repeated on the 9th ult. For these excellent performances credit is due in the main to Mr. F. H. Burstall.

At Chester, Sir Frederick Bridge's "Flag of England" was announced by his brother, Dr. J. C. Bridge, for the 20th ult.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

We are so frequently told by young half-fledged amateurs, puffed out with their new fancies and bursting with anxiety to proclaim them, that our old standard favourites, and especially our long-loved oratorios, are doomed, that it was really consoling on Thursday and Friday evenings, the 16th and 17th ult., to find that, in spite of a drenching rain, which must have caused many people to think twice before venturing out, all the unreserved parts of the Free Trade Hall were crowded fully an hour ere the tuning of the instruments began. A "Messiah" night here means an audience of upwards of 4,000, and surely the record must have been broken on the first evening of the festival wherewith we annually inaugurate Christmas. On the Saturday night there was just as large a gathering in the same room, and a dense crowd in the smaller Association Hall. Where, then, are the signs of decay, or of that slow awakening from our insular obtuseness which is so often prophesied? Mr. Cowen was fortunate in having to guide a choir so well trained by Mr. Wilson, supported by an organist so ready and quick of resource as Mr. Fogg, and an orchestra so talented and complete as is the Hallé corps of instrumentalists; and he enjoyed the co-operation of such experienced soloists as Messrs. Santley and Lloyd, whose good services we have for many years enjoyed at this season. Miss Ada Crossley is welcome in sacred works for many reasons—because of the quiet composure of her style, of that self-reliance which frees the conductor as well as the audience from all anxiety, and for a general completeness of rendering of her work. It was the first time that to Madame Alice Esty the soprano music of "The Messiah" had been entrusted at the Hallé concerts. Mr. Lane, also, on the Saturday evening was fortunate. His large choir is gaining fulness of tone and promptness of attack, and he secured an excellent staff of soloists in Misses Palliser and Butt and Messrs. Ben Davies and Andrew Black.

Of the Thursday evening concerts preceding the Christmas oratorio few words must suffice. Sir Charles Hallé, on the very first night of his orchestral concerts—so many years ago—gave us some extracts from Berlioz's "Faust," and he afterwards found it advisable to have the whole work adapted for English performance. In no work did the Manchester choir so revel or appear to such advantage. Could a second and equal success be drawn from the same pen everybody would be delighted. But it must be a stronger work than "The Childhood of Christ," suitable enough for a small suburban choral society, but not for performance on a grand scale. Nor will "Les Troyens" serve. In spite of every exertion on the part of all concerned, it proved excessively wearisome on the 2nd ult. At the concert of the following Thursday, the 9th ult., Tschaïkowsky's "Pathetic" Symphony was given again, and received with the enthusiasm which a splendid presentation of a most original work deserved. Mr. Cowen was loudly applauded for a rendering which could scarcely be equalled by any orchestra and certainly has never been surpassed here. Mrs. Helen Trust always sings with acceptance, but the Free Trade Hall is rather large for her; and the intonation of M. Gorski also appeared to be disturbed by some over-eagerness to create an effect. The Violin Concerto of Beethoven has so often been played here by the greatest artists that perhaps a keen criticism was unavoidably excited.

At the second Harrison concert, on the 8th ult., Miss Ella Russell sang delightfully, as she generally does in suitable music; and Herr Popper, Mr. Jack Robertson, Madame Burmeister-Petersen, and other artists were there. But it is no disparagement to them to say that the interest centred in the re-appearance of Lady Hallé on the platform where she has so often proved the unequalled refinement of her style, the absolute truth of her intonation, and the pure liquid quality of her tone. That she could not again mount the oft-trodden boards without some strong emotion was evident, but so soon as she became absorbed in Spohr's beautiful Adagio the instinct of the artist conquered the pain of the woman; and everybody hoped that now, after more than two seasons of voluntary, but perfectly natural, withdrawal from the subscription concerts, we may again often greet her as in evenings gone by.

No concert of the Brodsky series has been more interesting than that of the 15th ult. Between one of Haydn's most pleasing quartets and Beethoven's Op. 132—the interpretation of which could not have been surpassed—there was a glorious pianoforte trio by Arensky, followed by the *Basso Ostinato* of the same composer, interpreted by M. Siloti, who played with a reserve of force most refreshing in these days when almost every pianist seems bent upon smashing the instrument. The *Scherzo* of the trio was irresistibly redemanded, and, indeed, the first *Allegro* and the slow movement might have been repeated to the intense pleasure of a crowded and musically educated audience.

Mr. Sachs, with his male-voice choir, gave a concert on the 6th ult., in the doomed concert hall, with a good programme, including Dr. C. H. Lloyd's "Longbeard's Saga"; and on the 8th ult. Dr. Watson, with his Vocal Society, appeared for the second time this winter, giving, together with many other interesting *morceaux*, John Wrigley's motet "He brought down my strength."

The closing concert at the College of Music was more than usually attractive, showing a rapid expansion of artistic feeling among the students. Dr. C. Swinnerton Heap takes the place of Sir F. Bridge for the next two years as external examiner to the Victoria University.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

On the 9th ult. the Durham Amateur Orchestral Society gave a very successful concert in the Town Hall, Durham. Mozart, Haydn, Reinecke, Gounod, and Gluck were represented in the programme, and the vocalist was Miss Jeannie Appleby, who has recently completed her studies at the Royal College of Music. The conductor was Mr. Wallerstein.

The Northern Musicians' Benevolent Society gave its annual concert in the Town Hall, Newcastle, on the 7th ult. The programme included Beethoven's Pianoforte Concerto in C, with Miss Ethel Amers as soloist; Mackenzie's "Burns" Rhapsody, Grieg's "Peer Gynt" Suite, the Overture to Wagner's "Flying Dutchman," and other works. The orchestra numbered about eighty performers, all local musicians, who give their services gratuitously on these occasions to aid the funds of the Society in which they are all interested. The vocalist was Madame Goodall, and Mr. J. H. Beers was the conductor.

On the 14th ult. a performance of Spohr's "Last Judgment" was given in the Cathedral Church of St. Nicholas, Newcastle. A small orchestra was engaged for the occasion and Mr. J. E Jeffries conducted. The work was very creditably performed.

The South Shields Choral Society gave its first concert of the season in the Royal Assembly Hall, South Shields, on the 15th ult. The principal works performed were Mendelssohn's "Walpurgis Night" and Goetz's

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"Nœnia," the soloists being Miss Jeanie Rankin, Mr. D. S. Macdonald, and Mr. Charles Copland. The orchestra and chorus numbered about 200 and Mr. M. Fairs conducted.

A remarkably fine performance of "The Messiah" was given in the Town Hall, Newcastle, on the 15th ult., by the Newcastle and Gateshead Choral Union, under the conductorship of Mr. James M. Preston. The soloists were Miss Maggie Davies, Madame Marie Bellas, Mr. Lloyd Chandos, and Mr. David Hughes. The choruses were admirably sung by a choir of 400 voices and created much enthusiasm. This Society is doing excellent work in reviving the standard oratorios, which have, during recent years, been rarely heard in this locality, and its continued prosperity may be ardently wished for.

The Sunderland Philharmonic Society announced a Christmas performance of "The Messiah" for the 27th ult., in the Victoria Hall, Sunderland, with Miss Helen Jaxon, Miss Muriel Foster, Mr. Tom Child, and Mr. William Thornton as soloists, Mr. J. M. Preston as organist, and Mr. N. Kilburn as conductor.

On the 16th ult. the Alnwick Choral Union gave a performance of Haydn's "Creation," in the Corn Exchange, Alnwick, under the direction of Mr. C. E. Moore, and with Miss Maud Wadham, Mr. D. T. Macdonald, and Mr. G. W. Moore as soloists. A small orchestra was engaged, and Mr. C. S. Wire presided at the pianoforte.

Parts I. and II. of "The Messiah" were performed at St. Peter's Church, Newcastle, on the 17th ult. Mr. A. Docksey presided at the organ and Mr. T. W. Ritson conducted.

Miss Hildegard Werner gave her silver jubilee concert on the 7th ult., in the Assembly Rooms, when an excellent programme was rendered by several artists. During the evening Miss Werner received some valuable gifts, including a gold bracelet and purse of sovereigns, presented by Lady Browne, and a silver-mounted ebony baton by the Ladies' Mignon String Orchestral Society.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

A choir holding two challenge shields, six first prizes, four second, and three third, deserves prominent notice in a journal so largely devoted as is The Musical Times to the encouragement of choral singing. Such is the record of the Nottingham Tabernacle Temperance Prize Choir, conductor, Mr. Riley, accumulated in about ten years. Its career has been one of steady progress, culminating in the capture of the Curwen challenge shield at the National Temperance Choral Union Festival at the Crystal Palace last July; and, for the second time, the winning of the National Grand Challenge Shield at the Autumn Festival recently held at Portsmouth. The shields were presented before an enormous audience on November 25.

The first of Miss Cantelo's classical concerts was held in the Albert Hall, on the 3rd ult., when the Cologne Quartet, led by Mr. Willy Hess, was announced to appear. Its playing aroused enthusiasm, especially in the Dvorák Pianoforte Quintet. Miss Cantelo and Mr. Hess gave a capital rendering of Brahms's Sonata for violin and pianoforte.

The Stapleford Choral Society performed Barnby's "Rebekah" and Mendelssohn's "Hear my Prayer" on the 7th ult. The soloists were Miss Maggie Jaques, Mr. Hamlyn Crimp, and Mr. Herbert Baker. Mr. E. Swift accompanied on the organ.

The Mansfield Harmonic Society is doing good work under Mr. Marshall Ward. On the 7th ult. it gave "The Messiah," the principals being Miss Helene Mearns, Miss K. Tennien, Mr. H. Stansfield, and Mr. W. H. Dawson (from York Minster).

The committee of the Mechanics' Institution organised a classical *matinée*, on the 20th ult., in place of the organ recitals which have been continued with fluctuating success for several years. The attendance was gratifying alike to promoters and performers, who hardly expected to find such enthusiasm in a Saturday afternoon popular audience. With Mr. Arthur Richards at the pianoforte, Mr. Ellenberger (violin), and Mr. E. Thorpe (violoncello) the programme was in more than safe hands.

On the 9th ult. Messrs. Ellenberger and Thorpe commenced their annual series of chamber concerts. The programme included Dvorák's Pianoforte Trio (Op. 90), which proved a welcome novelty. Messrs. Ellenberger, Johnson, Thorpe, and Miss K. Ellenberger were the artists.

MUSIC IN OXFORD.

(From our own Correspondent.)

Three local societies have given concerts on a considerable scale during the past autumn. The Oxford Gleemen, with the Reading Orpheus Society, who joined them on this occasion, gave Grieg's "Landerkennung," Schumann's "Luck of Edenhall," and Mendelssohn's "To the Sons of Art," in the New Town Hall, and the effect of these two fine choirs in combination with an excellent orchestra was exceedingly grand. In the same place "The Messiah" received a good performance from the Choral and Philharmonic Society, conducted by Mr. Betjemann, and Bach's "Christmas" Oratorio was also well rendered under the direction of Dr. Harwood. Rumour asserts with a good deal of persistency that all these concerts resulted in severe financial losses to those concerned. It can only be hoped that these reports are exaggerated, but it could be in no way cause for surprise if they were true. The number of concerts of all kinds that have been compressed into eight weeks is almost incredible. Three perhaps may be mentioned — the Richter concert, the Albani concert, and the Patti concert. Besides these, the Classical concerts and the Balliol concerts have been in full swing. Gratifying as all this musical activity may be from one point of view, it hardly admits of doubt that, if it crushes the local choral societies out of existence, it will have done more harm than good.

The academic side of music in Oxford during the past term has been of exceptional interest. The lecture of the Professor of Music, elicited by the tercentenary of the publication of Morley's "Plaine and Easie Introduction," was marked by the learning and humour that we expect from him. The syllabus of the lecture, given to every member of the audience, was remarkable for the beautifully executed *fac-similes* that adorned it. The wise will preserve them with care. The illustrations were very beautiful and were well sung by the excellent body of musicians known as "The Professor of Music's Choir." The other lecture of importance was delivered by Mr. Hadow, and consisted of an account of a book published in the Austrian Empire to prove the influence of Croatian folk-songs on Haydn's music. The general result of this interesting discourse was to produce an absolute conviction that Haydn had been enormously and consciously under the influence of Croatian popular songs, a piece of fresh information of the highest interest. An announcement has since been made that Mr. Hadow is just about to issue a pamphlet on the subject.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Spohr's "Last Judgment" was performed in the Parish Church, Sheffield, on the 10th ult., under Mr. T. W. Hanforth. The choir was augmented and brass and drums supplemented the organ.

The St. Peter's Abbeydale Choral Society performed Bennett's "Woman of Samaria," on the 14th ult., under the direction of Mr. W. Gadsby, when the work was adequately rendered. The principals, most of whom were members of the Society, acquitted themselves admirably. On the same date the Attercliffe Christ Church Choral Society gave an excellent performance of Romberg's "Lay of the Bell."

The Sheffield Amateur Instrumental Society, under Dr. Coward's conductorship, has won an enviable reputation, and its latest concert, also on the 14th ult., will do much to enhance it. Schumann's Symphony (No. 1) in B flat major formed the principal piece in a programme which included Massenet's "Scènes Pittoresques,"

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a selection from "Aïda," and overtures by Nicolai and Sterndale Bennett.

The Mansfield Harmonic Society performed "The Messiah," on the 7th ult., in the Town Hall. Mr. F. Marshall Ward conducted.

Sterndale Bennett's "May Queen" was performed, on the 8th ult., by the Doncaster Musical Society. Mr. H. Mackenzie directed an excellent rendering of the popular work. The soloists were Madame Goodall, Miss A. Whitehead, Mr. H. Stansfield, and Mr. J. A. Schofield. Mr. C. Reasbeck led the band.

The Ripley Choral Society performed "The Messiah" on the 8th ult. Band and chorus numbered about 100 performers. The solo vocalists were Mrs. Haynes, Miss Beastall, Mr. L. Parker, and Mr. T. Ranshaw. Mr. J. Beastall conducted.

Elgar's "King Olaf" was performed on the 20th ult. by the Sheffield Amateur Musical Society. To this old established Society Sheffield music-lovers are mainly indebted for the introduction of new works, and "King Olaf" had a reception which fully justified its inclusion in the Society's repertory. The singing of the several dramatic and descriptive choruses was marked by much excellence of tone, attack, and expression. the vivid "Challenge of Thor" chorus and the section entitled "The Wraith of Odin" being worthy of especial praise. The principals were Madame Henson, Mr. William Green, and Mr. Joseph Lycett. The elaborate score was admirably played, Mr. J. Peck leading the band. Mr. J. W. Phillips was organist and Mr. Schöllhammer conducted.

The Ashbourne Choral Society performed Cowen's "St. John's Eve," on the 16th ult. Mr. W. H. Tutt conducted.

Performances of "The Messiah" were given at three of the Sheffield Theatres on Christmas Day, and during the week previous the oratorio was given at Heeley, Cherrytree, and in the Music Hall, Sheffield.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

The Sarum Choral Society made its first appearance this season, on the 15th ult., at the Council Chamber, Salisbury, in a miscellaneous programme, which included Hamish MacCunn's choral ballad "Lord Ullin's Daughter." The annual Advent performance of Spohr's "Last Judgment" was given in Salisbury Cathedral on the 7th ult. For some reason the purely instrumental portions of the oratorio, which, on previous occasions, have been played in a masterly manner by the organist, Mr. C. F. South, were omitted. The solos, by members of the Cathedral choir, and choruses were carefully sung, and Mr. South, at the organ, did all that was possible with the accompaniments.

At Andover, on the 9th ult., Mr. G. H. Westbury's choir gave a very successful Mendelssohn concert in the Assembly Room. The choral numbers included the Psalms "Come, let us sing," and "As the hart pants"; the orchestra contributing the "Cornelius" March and the *Adagio* from the "Scotch" Symphony. The principal vocalists were Madame Eva Scorey, Mrs. Rogers, and Mr. Burlingham.

The principal feature of the concert given by the Wimborne Choral Society, assisted by the Harmonic Society, on the 7th ult., was Macfarren's cantata "May Day." The rendering of the work was, on the whole, satisfactory, the soloist being Miss E. M. V. Rogers. An efficient orchestra, which contributed in no small measure to the success of the concert, was led by Signor Bertoncini, and Mr. H. J. Eaton was the conductor.

An interesting programme of Christmas music was given, on the 7th ult., in the Congregational Church, Boscombe (Bournemouth), under the conductorship of Mr. S. W. Chandler. The selection included Sir Joseph Barnby's anthem "It is high time to awake," Dr. Vincent's "There were Shepherds," and a number of carols.

The Southampton Philharmonic Society gave an admirable performance of Mendelssohn's "Hymn of Praise," on the 7th ult., under the conductorship of Mr. H. M. Pike. The solos in the work were well sung by Miss Amy Harding and Mr. Bright Jones, and the choruses gave evidence of much careful training.

On the 16th ult. the Dorchester Vocal Association gave a very satisfactory performance of Henry Smart's cantata "The Bride of Dunkerron," conducted by Mr. E. A. Lane. The chorus numbered about eighty, and there was besides a very compact orchestra, led by Mr. Stone. The principal vocalists engaged were Miss Maggie Purvis, Mr. E. Branscombe, and Mr. Bantock Pierpoint.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The past month has been a fairly busy one in Leeds, and of six or seven concerts at least three may be described as of some artistic moment. First in order of merit and of time comes the subscription concert, on November 24, at which the Hallé band was heard to more than common advantage in the now almost hackneyed "Pathetic" Symphony, with pieces by Beethoven, Wagner, Dvorák, and Liszt. In Sir Charles Hallé's later years, as his energy flagged, slovenly performances marred the well-deserved fame of the Manchester Orchestra. It is no reflection upon his memory to hold that Mr. Cowen has, by his careful attention to points of detail, raised the standard of finish to a point higher than the band has attained for many years past. Some of the performances at this Leeds concert deserve to be called brilliant, notably those of the Symphony and Liszt's first Rhapsody. A special feature of the concert was a very finished rendering of Brahms's "Nänie," by the chorus of the Philharmonic Society. The Leeds Symphony Society, an amateur body, gave a concert on the 7th ult., when its playing of the "Unfinished" Symphony and other standard works evidenced a healthy progress, manifested most, perhaps, in the *Nocturne* from the "Midsummer Night's Dream" music. Mr. Grimshaw conducted very ably and Mr. Gordon Heller sang some well-chosen songs. The wave of enthusiasm for orchestral music has hardly as yet reached Leeds, but by a singular coincidence the third important concert of the month was also of orchestral music, the Leeds Orchestra, a young and promising Society, giving one of its not too frequent concerts on the 16th ult. Mr. N. H. Bell, organist of one of the Leeds churches, gave a really brilliant performance of the solo part in Beethoven's C minor Pianoforte Concerto, and the orchestra, under Mr. E. Elliott's conductorship, was heard in two movements from Schubert's great Symphony in C, Beethoven's "Prometheus" Overture, and some lighter pieces. Mr. Elliott also took part, with Mr. Rawdon Briggs, in Bach's Concerto in D minor for two violins.

The remaining Leeds concerts to be chronicled are of less artistic importance. One given by the Glasgow Select Choir, aided by the pipers of the Black Watch, gave a pleasant glimpse into the humour and sentiment of Scottish music, and attracted a large and enthusiastic audience. Equally popular was a concert, given on the 8th ult., in aid of the Railway Guards' Friendly Society, at which Miss Maggie Davies, Madame Hope-Glenn, Mr. Lloyd Chandos, and Mr. Watkin Mills were the solo singers; Miss Ethel Heap playing violin pieces, and the Leeds Parish Church Quartet contributing glees. On the 10th ult. little Bruno Steindel gave a pianoforte recital, and on the 14th ult. the second of the Messrs. Haddock's Musical Evenings took place, the Meister Glee Singers proving as popular as ever. Miss Faliero and Miss Ada Crossley also sang, and Miss Edith Robinson played violin solos with much accomplishment. Two youthful pupils at Messrs. Haddock's College made their public *début* as pianist and violinist respectively, and showed unmistakable promise. We may take it as a welcome sign that the Leeds Corporation are not indifferent to music, that during the continuance of a loan exhibition in the Public Art Gallery they have arranged for a series of free lecture recitals on the great composers for the pianoforte, which have been given by Mr. Charles Wilkinson, a local pianist. These have been attended by large audiences, and, apparently, thoroughly appreciated. This is the more satisfactory since it may be regarded as a stepping-stone towards supplying what is the most crying of all wants in the English provinces—that of local orchestras subsidised out of public monies.

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At Bradford excellent performances of Dvorák's "Stabat Mater" and Goring Thomas's "Swan and the Skylark" were given at the subscription concert, on the 10th ult. The chorus of the Bradford Festival Choral Society has never done better work, and we recollect no occasion on which the numerous pitfalls for choralists in Dvorák's exacting music were more satisfactorily avoided. The soloists were Miss Palliser, Miss Ada Crossley, Mr. Herbert Grover, and Mr. Andrew Black, who did well, though the first and last-named were out of voice. The orchestra was the Hallé band, the conductor Mr. Cowen, whose *tempi* in the "Stabat Mater" were open to question, though they had the doubtful advantage of giving more variety than the composer intended. The Bradford Permanent Orchestra gave its second concert on November 20 and its third on the 18th ult. At the former three movements from Beethoven's Eighth Symphony were played creditably, but with less success than attended Stanford's spirited "Shamus O'Brien" Overture and some minor pieces. Mr. Alec Marsh and Miss Alice Esty were the vocalists. The latter was of less moment, the orchestral pieces being of a lighter type and outnumbered by an extra allowance of songs. On the 16th ult. the Messrs. Harrison gave one of their ballad concerts, at which Miss Palliser, Madame Gomez, Mr. Robertson, and Mr. Fergusson sang, Herr Popper being violoncellist, Madame Burmeister-Petersen, pianist, and Mr. Henley, violinist.

At the fifth of the Huddersfield subscription concerts, on November 23, Madame Albani was the chief attraction and sang a varied selection of solos, ranging from "Let the bright Seraphim" to the latest drawing-room ballad. In the absence of Mr. Kaufmann, the Swiss tenor, Mr. G. Fergusson appeared as the other vocalist; Miss Wietrowetz played some violin solos in masterly fashion, and Dr. Peace showed his brilliant powers as a solo organist. At the annual conversazione, on the 7th ult., the chief entertainer was Mr. Charles Fry, assisted by Miss Olive Kennett in a series of recitations, including Longfellow's "King Robert of Sicily," with Mr. John E. West's orchestral setting. On the 14th ult. the Hallé band was responsible for the programme of the sixth concert, which was one of the most enjoyable of the series, Schumann's Fourth Symphony, Max Bruch's G minor Violin Concerto (ably played by Mr. John Dunn), and Tschaïkowsky's masterly variations from the Suite in C were perhaps the most striking features of a very interesting programme. Mr. Cowen conducted and Miss Mabel Berrey was the vocalist. The Glee and Madrigal Society gave one of its concerts of glees, part-songs, and the like, on November 30, under Mr. J. E. Ibeson's conductorship. Miss Bertha Beanland's violoncello solos gave a variety to the programme.

At Dewsbury the Orchestral Society, an amateur body, gave a capital concert on November 30, when a remarkably well arranged programme failed to meet with anything like an adequate response from the public. Spohr's Ninth Concerto was most artistically played by Mr. Rawdon Briggs, and the band made a plucky effort, as successful as could possibly be expected under the circumstances, in the "Hebrides" Overture and pieces by E. German and other living composers, under Mr. G. H. Hirst's careful direction. The vocalist was Miss Ruby Shaw. Mr. Frederick Dawson gave a pianoforte recital at Keighley, on the 7th ult., and met with his usual success. The Batley Choral Society performed the "Creation" on the same evening, with Mrs. Helen Trust, Mr. Tom Child, and Mr. W. Thornton as principals, and under the conductorship of Mr. John Bowling. On November 29 the "Hymn of Praise" and Barnby's "Rebekah" formed the programme of a successful concert given by the Pudsey Choral Union, of which Mr. Jowett is conductor. Miss Kate Shields, Miss Crosthwaite, Mr. Tom Child, and Mr. Walker Lawson were the soloists, the last-named being a new-comer who promises to make a very useful concert baritone. Wallace's "Maritana," a singular choice for a choral society's concert, but a popular one in this part of the world, was given by the Harrogate St. Cecilia Society, on the 14th ult., Miss Elster, Miss Sadée, Messrs. Arthur and Homer being the principals, and Mr. Buckley the conductor. The same work was chosen by the Keighley Musical Union for its concert on the 18th ult., when Madame Sadler-Fogg, Miss Kay, Mr. Brearley, and Mr. Hoyle were the principals. The "Hymn of Praise" was the work selected for the Ilkley Vocal Society's concert, on the 7th ult., under Mr. Akeroyd's conductorship, and, though "The Messiah" season has, at the time of writing, only just begun, we have already to chronicle performances at Armley, under Mr. Pickard; at Farsley, under Mr. Hullay; at Frizinghall, under Mr. Fitton; and at Oakworth, under Mr. Moore. On the 15th ult. Barnett's "Building of the Ship" was performed at Cleckheaton, Mr. W. H. Wright being the conductor.

An excellent performance of "The Golden Legend" is to be credited to the York Musical Society, on the 7th ult., when the improvement shown in the chorus singing since Canon Hudson became conductor seems to have been fully maintained. The soloists were Miss Agnes Nicholls, Mrs. Burrell, Mr. W. Green, and Mr. Andrew Black. The York Musical Union, whose care is for chamber music, had a very enjoyable concert on November 20, when the admirable Brodsky Quartet came over from Manchester and went through a delightful programme, including Mozart's Quartet in F (one of his latest works of the kind) and Grieg's Quartet in G (Op. 27), in addition to movements by Haydn and Schubert. At Scarborough, Mr. Owen Williams is the promoter of some artistic chamber concerts. The third of the eleventh season took place on the 13th ult., when Mendelssohn's D minor Trio (Op. 49) and a Pianoforte and Violin Sonata in E, by Sinding, were the most important things in the programme, the rest of which was made up of solos. The artists were Mr. Cass (violin), Miss Alderson Smith (violoncello), Mr. Owen Williams (pianoforte), and Miss Edith Child (contralto). "Acis and Galatea" and Gade's "Erl-King's Daughter" were given on the 7th ult., by the Scarborough Choral Union, of which Mr. Pitcher is the honorary conductor. Miss Bishop and Messrs. Brearley and Fergusson were the principals. The Selby Abbey Choral Society had its "Messiah" celebration on the 16th ult., in the fine old Abbey Church. The principals were Miss Marjorie Eaton, Miss Enid Grimshaw, Mr. Brearley, and Mr. Peacock, and Mr. Egglesham conducted.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE next novelty to be brought out at the Opéra will be a lyrical drama in three acts by M. Samuel Rousseau, entitled "La Cloche du Rhin" (the libretto from the pen of MM. Montargueil and Ghensi), rehearsals of which are now going forward. M. Vidal's "Gauthier d'Aquitaine" is likewise in course of preparation.

At the Opéra Comique the first performance took place, on November 27, of M. Massenet's opera "Sapho." The work is in five acts, the libretto, by MM. Henri Cain and Arthur Bernède, being founded upon M. Daudet's well-known novel bearing the same title. As regards the score, it may be said to be written with a view chiefly to its vocal elements, which the orchestra merely serves to support and place in relief without assuming any symphonic significance. It is above all dramatic music we have here, and although some objections might be raised concerning the somewhat ultra-realistic character of certain scenes, the dramatic spirit pervading the work communicated itself to the audience and its success has been considerable. The *Sapho* of Madame Calvé is a most touching conception of the part and met with very general appreciation. Mdlle. Wyns and M. Leprestre also came in for a good share of the applause, while MM. Marc Nohel, Gresse, Jacquet, and Dufour were equally efficient in their respective parts. The first performance also took place here of two one-act works—viz., a *pastorale*, "Daphnis et Chloé," by M. Busser, a pleasing enough little piece, without being particularly original; it was charmingly interpreted by Mdlles. Guiraudon and Tiphaine, MM. Dumontier and Badiali; the other was a comic opera by M. Hirschman, entitled "L'Amour à la Bastille," with music of the lighter order, well rendered by Mdlle. Laisné, MM. Clément and Bernaert.

M. Chevillard continues to develop his qualities as an excellent conductor, and the continued prosperity of the Lamoureux concerts seems thus to be assured. There was a first hearing, at the concert of the 5th ult., of fragments

of a little-known work by César Franck, "Rebecca"; sacred music of somewhat austere simplicity. The programme also included the first performance of two numbers from "Scènes de ballet," by M. Hué—a prelude and a "Bacchanale," which obtained great applause, and "L'Enterrement d'Ophélie," by M. Bourgault-Ducoudray, a poetical little piece, pervaded by a sweet and expressive melancholy. At the concert of the 12th ult. we heard for the first time the "Prélude de Fiona," of M. Bachelet, a thoughtful and cleverly-written work, not, however, calculated to attract the attention of the general public. Bach's Concerto for two violins received a fine interpretation on the part of MM. Géloso and Secchiari.

At the Colonne concert of November 21 the first performance here of the overture of Wagner's "Die Feen" was included in the programme, a fact which perhaps merits a record, although little more than a historical interest attaches to this early work of the Bayreuth master. Herr Richard Strauss, of Munich, took part in the concert of November 28, and conducted his symphonic poems "Tod und Verklärung" and "Till Eulenspiegel," two works which, with their rich instrumentation and elevated æsthetic qualities certainly prove him to be a musician of the first rank. He was greatly applauded, as was also Madame Strauss, who interpreted some of her husband's songs. At the concert of the 5th ult. M. Dubois conducted his own violin concerto, a work exceedingly well written for the solo instrument, but wanting in inspiration. M. Marteau was the interpreter, and both he and the composer scored a distinct success. At the same concert Mr. Harold Bauer, just returned from a brilliant tour in Germany and elsewhere, gave a superb and immensely appreciated interpretation of the Pianoforte Concerto in E flat by Beethoven. The concert of the 12th ult., owing to the indisposition of M. Colonne, was conducted by MM. Vincent d'Indy and Pierné.

The famous Société des Concerts du Conservatoire gave its first performance of the season on the 12th ult., the programme including Weber's "Euryanthe" Overture, a Rhapsody by Lalo, and Beethoven's Ninth Symphony. These concerts now take place at the Opéra, which was completely filled by an enthusiastic audience.

THE Borough of West Ham Choral and Orchestral Society inaugurated its fourth season in a most spirited manner at the Stratford Town Hall, on November 25. The places of honour were allotted to Sir Frederick Bridge's hymn "The Rock of Ages" and the cantata "The Flag of England," each conducted by the composer, who was most warmly received. The extremely favourable verdict delivered on the spirited setting of Rudyard Kipling's stirring ballad at the Albert Hall in May was fully ratified by the audience at the other extremity of the metropolis. The patriotic tone of the work, so clearly and effectively reflected in the music, was acknowledged in the heartiest manner, the performance being a triumph for all concerned. The solo part was impressively sung by Miss Teresa Blamy, and the choralists ably acquitted themselves. With Mr. Douglas Powell as soloist the numerous beautiful passages in "The Rock of Ages" also went well. Eaton Faning's "Song of the Vikings," H. E. Nichol's "Ode to Music," and violin and organ solos, by Miss Marie Rodriquez and Mr. G. B. Gilbert respectively, were also in the programme, these works being given under the baton of Mr. W. Harding Bonner, the painstaking conductor of the Society.

MR. H. LANE WILSON'S vocal recital at Steinway Hall, on the 9th ult., included several old English melodies arranged by himself. Among them were "The happy lover," "The beggar's song," "False Phillis," and "Come, let us be merry," to the contrasted spirit of which he personally did justice. Equally successful was Miss Hilda Wilson with "The Forsaken Maid" and "The Slighted Swain," though her artistic gifts naturally found more grateful exposition in Schubert's lovely "Ave Maria" and "Impatience." In other fields of vocal composition, Mr. Lane Wilson's excellent voice and style were acceptably displayed in Handel's "Si tra i ceppi," which every baritone is expected to sing at some stage of his career, and in Massenet's "Pensée d'Automne." Miss Kate Bensted made a most favourable impression by a refined rendering of "As when the dove" ("Acis and Galatea"). Mr. Bernhard Carrodus, the violinist, played with taste and breadth Saint-Saëns's Rondo and Wieniawski's "Légende." The pianist was Miss Eva Lonsdale, who gave a dashing Etude in C sharp minor of her own composition, and Schumann's "Traumeswirren" with adequate point. She also joined Mr. Carrodus in a neat performance of a duet by Niels Gade.

THE Trinity College concert (mainly choral) at St. Martin's Town Hall, on the 14th ult., proved such a success that the policy adopted will doubtless be repeated when occasion offers. Dr. Henry J. Pringuer has done so much with the choir that it can now take its fair share of responsibility in public performances. Some of the members have excellent voices, and the conductor has the entire force, mustering nearly a hundred, completely under control. They sang with precision and commendable regard for expression Mendelssohn's noble setting of the Psalm "Judge me, O God," Benet's delightful old madrigal "All creatures now are merry," Smart's part-song "The Break of Day," Callcott's glee "O snatch me swift," Jackson's "Lord Ullin's Daughter," and Eaton Faning's "Moonlight," a catalogue sufficiently varied to enable judgment to be formed respecting the qualifications of the choir. There is no reason why such a body should not be a powerful support to the College. Miss Buehnell, Miss Suzanne Stokvis, Miss Florence Hughes, and Mr. Richard F. Tate sang solo airs tastefully, and instrumental pieces were contributed by Mrs. Blazey (pianoforte), Mr. Claude J. E. Russell (pianoforte), and Miss Edith Evans (violoncello).

THE Hampstead Academy Choir did credit to Madame Lottie Williams, the principal of the Academy, and to Mr. George Aitken, the conductor, at a concert at the Vestry Hall, Haverstock Hill, on the 7th ult. "Acis and Galatea" formed the first part, and proved thoroughly acceptable to the large audience, its melodious solos and picturesque choruses being rendered with both care and intelligence. It is eminently gratifying to meet with a body of choralists so appreciative of Handel's secular masterpiece. Madame Minna Fischer sang the beautiful music of *Galatea* with taste and feeling, and her claims to approval were increased by the fact that she took up the part at short notice owing to the indisposition of Miss Margaret Hoare. Mr. Reynolds Wood (*Acis*), Mr. J. G. Blanchard (*Damon*), and Mr. Adolph Fowler (*Polyphemus*) also evinced zeal and spirit. For the second part there were Mr. Hamish MacCunn's "Lord Ullin's Daughter," sung by the choir with appropriate energy; solo pieces by the artists named, and instrumental performances by Madame Lottie Williams (pianoforte), Mr. Ernest Harman (violin), and Mr. H. T. Halfpenny (violoncello). Mr. Herbert L. Cooke was at the organ.

ON the 14th ult. the Catford Choral Society, under the direction of Mr. Alfred Furse, gave its first concert of the present season at St. James's Hall, Forest Hill. The programme included Professor Stanford's "The Revenge" and Sir Frederick Bridge's "The Flag of England," both of which works were sung with precision and dramatic point. There was a tendency to sing flat in Professor Stanford's ballad, but the choir atoned for this by its excellent rendering of "The Flag of England," which work was evidently greatly relished by choir and audience alike. The soprano solo was sung very effectively by Miss Kate Cherry. The choir was also heard in Mr. Eaton Faning's "The Miller's Wooing" and G. A. Macfarren's "Three Fishers." Miss Ethel Brissenden, the hon. accompanist to the Society, played in good style and with excellent effect Mendelssohn's "Variations Sérieuses" and Moszkowski's "En Automne," and Mr. Herbert Walenn's violoncello solos, by César Cui, Noel Johnson, and Popper (of course!), deserve special mention. Miss Cherry and Mr. Samuel Masters sang a number of songs, and Mr. Furse conducted with his usual energy and inspiriting enthusiasm.

THE Stoke Newington Choral Association, one of the most promising of younger suburban musical societies, distinguished itself, on the 6th ult., at Morley Hall,

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Hackney, by a telling performance of Cowen's "St. John's Eve." This charming cantata, which is not so frequently given in central London as its merits warrant, was closely followed by the large audience, to many of whom it was evidently a novelty. Miss Maggie Purvis sang the grateful music of the heroine with thorough appreciation of its opportunities; Madame Marie Hooton was satisfactory as the elderly *Margaret*, and the representatives of the young *Squire* and *Robert the Villager* respectively were Mr. Edward Branscombe and Mr. John Sandbrook, neither of whom missed a point. There were evidences of good material and of zealous exertion in the chorus (numbering 120), and the capability of the orchestra may be estimated from the fact that it comprised many members of the 1st Life Guards' band. Mr. Percy Taylor conducted with care and decision. A society evincing so much discrimination and enterprise in the choice of works for performance deserves hearty encouragement.

MR. RICHARD GOMPERTZ opened his second chamber concert, on the 1st ult., at the Queen's (Small) Hall, by a meritorious performance of Professor Villiers Stanford's third String Quartet in D minor (Op. 64), first produced by this party on November 11, 1896. Since that date the composer has quickened the time of the slow movement from *Adagio molto* to *Andante (quasi-fantasia)*, a remarkable alteration, but one which certainly accentuates the dramatic nature of the number. The quartet greatly improves on further acquaintance and is undoubtedly one of the finest examples of British chamber music. The other quartets heard on this occasion were those in E flat by Karl Dittersdorf and in A minor (Op. 51, No. 2) by Brahms. Miss Agnes Witting was a very acceptable vocalist. Dvorák's characteristic Quartet in E flat (Op. 51), Brahms's beautiful example in like form in B flat (Op. 67, No. 3), and the first movement from the Quartet in C minor (posthumous), by Schubert, were the instrumental works selected for the third concert, on the 15th ult., the enjoyment of which was much increased by the finished singing of Miss Fillünger.

AMONG other concerts which have been given since our last issue, and which space does not permit us to notice in detail, are the following: at St. James's Hall, on the 7th ult., by Miss Maude Rihll; at the Queen's (Small) Hall, by Mr. Harold Charles, on the 3rd ult., whose programme included Miss Lehmann's song cycle "In a Persian Garden"; Mr. Luard Selby, on the 8th ult., when several of his own compositions were played and sung; Miss Hilda Stapylton, on the 17th ult.; and a vocal and pianoforte recital, on the same evening, by Miss Olga Leonow and Mr. Charles Inches. At Steinway Hall, by Madame Teresa Tosti and Herr Rudolph Panzer, on November 24; Miss Gertrude Lynes, on November 26; Madame Madeline Freidheim, on November 30; Master Basil Gauntlett (who has made considerable progress in his playing since last heard), on the 7th ult.; and Mrs. Halkett, on the 13th ult. At Kensington Town Hall, on the 14th ult., a chamber concert by Miss Winifred Holiday and Mr. Jasper Sutcliffe. At Portman Rooms, on November 27, the 4th and 11th ult., by the Mozart Society; and on the 16th ult. by the North London Orchestral Society.

MR. NEWLANDSMITH, a very promising young violinist, who has formed a party for the performance of instrumental trios, gave a chamber concert, on the 7th ult., at the Queen's (Small) Hall, that demands notice by reason of the enterprise shown in the production of two new works of this class, and the performance of Smetana's fine Pianoforte Trio in G minor (Op. 15), introduced to London music-lovers at one of Mr. Walenn's chamber concerts on November 17, 1896. The most important of the novelties was a Pianoforte Trio in A (Op. 54), entitled "Walzer Märschen" (Fairy-tale waltzes), by Edward Schütt. This proved a vivacious and dainty composition, consisting of three movements. The other trio, by J. C. Holbrook, only comprised movements severally headed "Weakness" and "Strength." The former was perceptible in both numbers, the latter in neither. The executants of the above works were Messrs. Newlandsmith, Earnshaw, and Mummery, whose playing exemplified the saying that "union is strength." Some songs were sung by Miss Lucia Fydell and recitations given by Miss Margery Dale.

MR. WALTER FORD'S vocal recital at Queen's (Small) Hall, on the 14th ult., possessed somewhat uncommon features. The only instrumental pieces were supplied by the *ensemble* pianists, Messrs. Ross and Moore, who with remarkable unanimity of feeling gave on two pianofortes Chopin's Rondo in C, the *Allegro con spirito* from Mozart's Sonata in D, and the waltzes arranged by Brahms specially for Frau Tausig thirty years ago. Mr. Ford's agreeable and cultivated tenor was heard in numerous songs in German, Italian, and English. He sang with notable refinement Brahms's "Minnelied" and immediately afterwards showed refreshing brightness of style in Jensen's animated ditty "Margreth am Thore." Miss Fillünger, who was in excellent voice, gave with splendid effect Schubert's "Die junge Nonne," admirably accompanied by Mr. Henry Bird. Her rendering of the same composer's "Der Jüngling an der Quelle" and "Auflösung" was also replete with sympathetic touches.

THE Victoria Madrigal Society at St. Martin's Town Hall, on the 2nd ult., marked the commencement of its second season by bringing forward Massenet's "Narcissus." This early work of one of the most popular of French composers manifests little of the dramatic power since developed, but it is graceful, melodious, and generally pleasing. There is nothing in the score to surpass the "Hymn to Apollo," a really telling number. Mr. Samuel Masters sang the air of *Narcissus*, Miss Lucy Clarke gave the recitatives describing the legend, and judgment characterised the rendering of the choruses under the baton of Dr. G. Stanley Murray. Walmisley's madrigal "Sweete Floweres" and Pearsall's "Who shall win my lady fair?" were sung with adequate expression. Justice was also done to the conductor's "Conscript Song" and setting of "The Sands of Dee." Mr. Frederic Griffith, the pianist, both in the cantata and in the solos, did valuable service.

MADAME BERTHA MOORE, at Steinway Hall, on the 3rd ult., introduced an elegant musical piece called "Good night, Babette," one of Mr. Austin Dobson's poems set to music by Miss Liza Lehmann. The spice of dramatic element contained in this work and in the musical duologue "The Holly Branch" (by Charles Thomas and Harriet Young) effectively afforded the concert-giver scope for manifesting her ability. She derived conscientious assistance from Mr. Charles Copland in the first-named and from Mr. Franklin Clive in the second. In these works, as in some solos, Madame Bertha Moore sang with the utmost refinement. Miss Lehmann's music has the great recommendation of melodious charm and general brightness. The vocalists, besides the two already mentioned, who appeared were Madame Dews, Messrs. Lawrence Kellie, Kennerley Rumford, and Maurice Farkoa. Miss Edie Reynolds and Mr. Paul Ludwig respectively played violin and violoncello pieces.

MADAME ADELINA DE LARA'S exceptional ability as a pianist was unmistakably manifested at her concert at the Hampstead Conservatoire, on the 13th ult. As a soloist her efforts were restricted to a group of short pieces by Chopin, Schubert, Rachmaninoff, and Stojowski; but her brilliant and finished performance of these testified to a command of differing schools of thought and expression, combined with the artistic skill to do justice to each. Her interpretation was characterised by the highest intelligence. Madame de Lara also did her share towards a spirited reading of Schumann's Quartet in E flat, in which her associates were Messrs. John Dunn, Hobday, and Ould. Mr. Dunn neatly played Bruch's Romance for violin in A major (pianoforte accompaniment given by Mr. Landon Ronald), and Arensky's Trio in D minor (Op. 32), rendered by Madame de Lara and Messrs. Dunn and Ould, brought the concert to a satisfactory termination.

MR. ARNOLD DOLMETSCH gave distinction to the ballad concert, on November 24, at the Queen's Hall, by a recital of music of the seventeenth and eighteenth centuries, on the instruments for which the music originally was written. The effect was heightened by the performers being dressed in Louis XV. costumes, and although the tones of the virginals and harpsichords are too weak for this spacious hall, the pieces by Christopher Simpson and Marin Marais,

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played by Miss Hélène Dolmetsch on a fine specimen of the viol da gamba, were fully appreciated. Mrs. Bertha Moore and Mr. Charles Copland sang a quaint pastoral dialogue between a *Nymph* and a *Shepherd*, by John Jenkins, and Mr. Jack Robertson was equally successful in his rendering of a charming setting, by an anonymous composer, of Shakespeare's "Oh, Mistress mine."

AN important and interesting prize competition, open to competitors of all nationalities, has been instituted by Herr Ludwig Boesendorfer, the eminent pianoforte manufacturer of Vienna, to signalise the twenty-fifth anniversary of the inauguration of the Boesendorfer Concert Hall by Hans von Bülow, and as a tribute to the memory of the great pianist. Three prizes of 2,000, 1,200, and 800 crowns respectively are to be given for a Pianoforte Concerto with orchestral accompaniment, the successful competitors retaining all proprietary rights in their compositions, and the scores to be sent in to arrive in Vienna not later than July 1 in the present year. Four pianists—viz., Herren Epstein, Leschetizky, Rosenthal, and Grünfeld, and an orchestral conductor, Herr Gericke, are the members of the jury.

THE Bernhard Carrodus String Quartet gave the third concert of the series on the 16th ult., at Queen's (Small) Hall. The leading feature of the programme was Dvorák's imposing Quintet for pianoforte and strings, played with considerable breadth and with correct spirit throughout by Mrs. Ralph, Messrs. B. M. Carrodus, R. Carrodus, W. Richardson, and J. F. Carrodus. In artistic value the next best performance was that of Bach's Chaconne, by Mr. Bernhard Carrodus, who, besides mastering the executive difficulties of the composition, displayed taste and knowledge of effect. Mr. Wilson Pember was the vocalist in lieu of Madame Bertha Moore.

SPOHR'S "Last Judgment" was given in St. Paul's Cathedral on November 30, according to the excellent custom which, for several years, has prevailed here on the first Tuesday in Advent. Nowhere is this impressive work heard to greater advantage, the vast area of the building serving to intensify its lofty dignity and earnestness. The general rendering of the oratorio by which Spohr is best remembered in this country was as satisfactory as on preceding occasions under the conductorship of Sir George Martin, which is saying a great deal. The solos, like the choruses, were devotionally rendered, and there was an efficient orchestra.

A DRAMATIC and musical recital was given by the Misses Cheeseman at the Athenæum, Camden Road, on the 2nd ult., assisted by Mr. Haydn Grover, Mr. Arthur Walenn (vocalist), Mr. Gerald Walenn (violin), Miss Mary Philpott (accompanist), and Mr. William Stewart (reciter). A special feature was the recitation, by Miss F. Cheeseman, of Longfellow's "Old Clock on the Stairs," with musical accompaniment by Haydn Grover; the music, which was very melodious, gave additional effect to the words, without in any way being obtrusive, and the piece was very heartily applauded.

MR. WILLIAM A. GARDNER gave his seventh annual concert at Stanley Hall, Highgate Road, on the 14th ult. The most notable feature of the concert was the artistic rendering of Saint-Saëns's Concerto in G minor by Mr. Gardner's pupils, Miss Grace Furniss and Miss Ethel Bayne, accompanied by the orchestra of the Highgate Philharmonic Society, directed by Mr. Gardner. Other artists who appeared were Miss C. A. Waldron, Mr. P. Sessions, Mr. d'Arcy Clayton, Mr. H. Wynn Reeves (violin), and Mr. Bertie Withers (violoncello).

THE West Ham Philharmonic Society gave its first concert of the season at the Town Hall, Stratford, on the 9th ult. The chief feature of the evening was Beethoven's C minor Symphony, which was performed in a very creditable manner. The orchestral performances gave evidence of good work being done, the Prelude to the third Act of "Lohengrin" receiving a well-merited encore. The soloists were Miss Lilian Coomber, Rev. R. Spurrell, and Miss Agnes Comerford (harp), who were much appreciated. Mr. H. A. Donald ably conducted.

THE violoncello is scarcely a handy instrument for a young lady, but it is now essayed by many aspirants, and certainly Miss May Fussell displayed remarkable facility as a violoncellist at the recital she gave with Miss Gwendolyn Toms in the Queen's (Small) Hall, on Thursday, the 9th ult. The programme was well arranged, and both artists played well, the latter as pianist. Mr. Plunket Greene's vocal selections were interesting, as they always are, and the entertainment was therefore enjoyable, though particulars need not be cited.

MR. ALFRED J. DYE'S annual concert took place at the Queen's (Small) Hall, on the 13th ult., when he received valuable assistance from Madame Zippora Monteith, Miss Lucie Johnstone, Mr. Charles Chilley, Mr. Arthur Walenn, Mr. Herbert Walenn, and Miss Beatrice Thorne. Mr. Dye introduced some new songs, and also took part, with Miss Beatrice Thorne and Mr. Herbert Walenn, in Mendelssohn's D minor Trio and a pianoforte duet by the late C. E. Stephens. Mr. R. Woodthorpe Browne acted as accompanist.

THE choral society connected with Park Church, Highbury, performed a selection from "The Messiah," with orchestral accompaniment, on the 7th ult. The principals were Miss Kate Munro, Miss Lillian Corner, Mr. James Girdwood, and Mr. Seemer Betts. The programme included Haydn's "Clock" Symphony and German's "Henry VIII." Dances, which were rendered by the orchestra in a very effective manner. Mr. Frederick Meen presided at the pianoforte and Mr. John Cook conducted.

THE Cologne String Quartet, consisting of Messrs. Willy Hess, F. Grutzmacher, J. Schwartz, and W. Seibert, gave its first concert in London on the 2nd ult., at the Queen's (Small) Hall, and rendered Brahms's Quartet in A minor (Op. 51, No. 2), and others by Beethoven in C (Op. 59, No. 3) and Schumann in A minor (Op. 41, No. 1), in a manner that indicated great individual ability and careful rehearsal. We shall probably hear more of this party next season.

MR. PERCY SUCH, the gifted young English violoncellist, gave a very successful first concert on the 3rd ult., at the Berlin Singakademie, with the co-operation of the Philharmonic orchestra, and in Schumann's A minor Concerto and another by Davidoff gained the admiration of his audience. The *Allgemeine Musik-Zeitung* praises the young artist's brilliant technical acquirements and considers his future to be a most promising one.

MR. LEONARD C. F. ROBSON delivered, on the 6th ult., a concert-lecture, at the Abney Literary Society, Stoke Newington, on Shakespeare's "Midsummer Night's Dream." The lecturer was assisted in the musical illustrations by Miss M. L. Cowley, Mrs. H. Green, Mr. Bertram Gill, and Mr. H. W. Bull. An interesting feature of the occasion was a selection from "Pyramus and Thisbe," a mock opera by J. F. Lampe, published in 1745.

THE Bermondsey Settlement Choral and Orchestral Union gave a very successful concert in the Town Hall, Bermondsey, on the 9th ult., when Spohr's "Last Judgment" and Mendelssohn's "Hear my Prayer" were performed by full orchestra and chorus. The soloists were Miss Helen Jaxon, Miss Jessie King, Mr. James Horncastle, and Mr. R. E. Miles. Mr. John E. Borland was, as heretofore, an efficient conductor.

A SPECIAL Advent service was held at Holy Trinity, Bishop's Road, on the 16th ult., when Handel's "Messiah" was sung by the choir of the church, augmented by eighty vocalists. The solo parts were taken by Master Percy Hale, Mr. Percy Coward, Mr. Harry Stubbs, and Mr. George Stubbs. Mr. F. G. James played the trumpet *obbligato*, the organist was Mr. H. W. Richards, and Mr. Edwin Barnes conducted.

MASTER H. VERNON WARNER, son and pupil of Mr. H. E. Warner, organist of Kew Church, played before the Prince and Princess of Wales, and the influential house party recently gathered together at Welbeck Abbey, on the 16th ult., by special invitation of the Duchess of Portland, when the little boy's wonderful performances on the pianoforte were greatly appreciated and commended by the distinguished guests.

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ON the 12th ult. a performance of Spohr's "Last Judgment" was given at the Church of St. Mary Brookfield, Dartmouth Park Hill. The solo parts were sung by Master Hale (soprano), Mr. H. Sowerby (tenor), and Mr. W. P. Rivers (bass). A string orchestra of about twenty members assisted in the performance, and Mr. Herbert Try played the organ part, specially arranged by Dr. J. M. Ennis, who conducted.

THE first concert of the Civil Service Vocal Union's seventeenth season was given in the Great Hall at Cannon Street Hotel, on the 2nd ult., under the conductorship of Mr. Alfred Furse, when the choir sang excellently. Solos were contributed by Messrs. Samuel Masters, W. A. Peterkin, T. J. Morgan, and Herbert Walenn (violoncello). Mr. J. H. Maunder accompanied.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of Rossini's "Stabat Mater" and Spohr's "Last Judgment," on the 1st ult., in All Hallows' Church, Bromley-by-Bow, when the soloists were Madame Edwardes, Madame Lily Howard, Mr. John Probert, and Mr. Reginald Chalcraft. Dr. E. H. Turpin accompanied on the organ.

"THE Holy Supper" (Wagner) will be performed at the Queen's Hall Saturday Symphony Concerts in the early part of 1898. As this work requires four separate male-voice choirs, special aid from tenors and basses will be required. Any gentlemen willing to assist at the rehearsals and performance are requested to apply immediately to Mr. Robert Newman, Queen's Hall.

MISS MACDOUGALL'S second recital, which took place on the 2nd ult., at the Queen's (Small) Hall, was made distinctive by her artistic rendering of Cornelius's "Weinachtslieder" ("Christmas-eve songs"), a charming song cycle of six lyrics in this composer's best manner. Very pleasant variety was given by the pianoforte playing of Miss Katie Goodson.

AT the special Advent services at St. Mark's, Kennington, selections were given from Gounod's "Mors et Vita," with orchestra. Gounod's "Marche Solennelle" was played as concluding voluntary. The solos were sung by members of the choir, assisted by Miss Georgina Tear. Dr. Hamilton Robinson presided at the organ and Mr. Warren Tear conducted.

MR. ERNEST MEADS and Mr. Edgar Archer gave a dramatic and vocal recital at the Hampstead Conservatoire, on the 3rd ult., with much success. Mr. Meads, in his varied recitations, proved himself to be an excellent elocutionist, and Mr. Archer, the possessor of a fine bass voice, sang several songs with intelligence and musical feeling.

Apropos of the Donizetti centenary, the Berlin *Allgemeine Musik-Zeitung* presents its readers with an amusing and clever portrait of the composer, done by himself, which, though a caricature, is easily recognisable and characteristic. The original, which has never before been reproduced, is in the possession of Herr Siegfried Ochs, in Berlin.

THE Dean and Chapter of Southwark have voted a present of fifty guineas to Dr. A. Madeley Richardson, "in acknowledgment of his great services this year in bringing the music of St. Saviour's to a remarkable state of efficiency in so short a time."

MISS CATHERINE RODBARD gave a successful concert on the 13th ult., at the Assembly Rooms, Balham, when she was assisted by Madame Antoinette Sterling, Mr. Fredk. Ranalow, Miss Marian Jay, Miss Mary Whittingham, and Mr. Claude Pollard.

SPOHR'S "Last Judgment" was sung at St. Anselm's, Davies Street, on the evening of the 16th ult. and on the following Sunday afternoon, under the direction of Mr. David J. Thomas. Soloists and choir acquitted themselves very creditably.

HER MAJESTY THE QUEEN has been graciously pleased to accept a copy of Alicia Adélaïde Needham's new album of twelve "Hush Songs." T.R.H. the Princess of Wales and the Duchess of York have also been pleased to receive copies.

SPOHR'S "Last Judgment" was sung at the Parish Church, Lewisham, on the 1st and 15th ult., by the regular choir of the church, under the direction of Mr. Frederic Leeds, who efficiently presided at the organ.

AT the Central American Exhibition at Guatemala, which has just been closed, the "Bechstein" pianofortes were awarded the first prize—the highest distinction given at the Exhibition.

MR. ALBERT JOLL, organist and choirmaster of St. George's Church, Campden Hill, Kensington, gave an organ recital at St. George's Church, Perry Hill, Catford, on the 1st ult.

AT the meeting of the Abbey Glee Club, on the 14th ult., Sir John Stainer was proposed as an honorary member by the president, Sir Arthur Blomfield, and seconded by Mr. North.

AN orchestral and choral society is being formed at Stepney Meeting House. Mr. John Howell, address as above, will supply all particulars.

FOREIGN NOTES.

BERLIN.—A cycle of Mozart's operas was given at the Royal Opera from the 4th to the 11th ult., including, on the 5th ult. (the death anniversary of the composer), the performance of "Maurerische Trauermusik," the Symphony in G minor, and the Requiem. The Meiningen orchestra, under the direction of Herr Fritz Steinbach, gave four concerts here during November, its performances being greeted with storms of applause. The receipts of these concerts are to be devoted to a Brahms monument fund. A most enthusiastic reception was also accorded to the Paris pianist, M. Risler, who appeared here for the first time in one of the Philharmonic concerts and at recitals given by him on the 4th and 11th ult. The well-known Stern'sche Gesangverein was able, on the 6th ult., to celebrate the fiftieth anniversary of its foundation. Professor Julius Stern, the founder, retired from the conductorship in 1874, and among subsequent conductors were Max Bruch, Ernst Rudorff, and, for a short period also, Julius Stockhausen. The festival concert given on this occasion included the "Gloria" from Beethoven's "Missa Solennis," the third part of Schumann's "Faust," and numbers by Bach, Mendelssohn, Bruch, Gernsheim, and others. Frau Marie Goetze, Herr van Rooy, and Professor Joachim were amongst the soloists.——Dr. Martin Blumner, the excellent director of the Singakademie, was the recipient of numerous tokens of esteem on the occasion of his seventieth birthday, on November 21.——An interesting and valuable biography of Brahms, with an analysis of his works, from the pen of Dr. Heinrich Reimann, has just been issued by the Berlin Publishing Society "Harmonie."——On the occasion of the recent fiftieth anniversary of the death of Mendelssohn, the composer's grave in the old churchyard of Holy Trinity was visited by a great number of musicians and art-lovers in the capital. It had been decorated by a profusion of flowers and wreaths contributed by members of the Mendelssohn family and by numerous admirers of the master. Amongst the latter may be instanced the Oratorio Society of Baltimore, whose handsome laurel wreath, as having been the first to arrive, occupied a conspicuous place attached to the simple marble cross which marks the final resting-place of the composer of "Elijah."

BRESLAU.—Herr Theodor Loewe, the enterprising director of the Opera in this town, is to be the successor of the late Herr Pollini in the management of the Hamburg Stadt-Theater.

BROOKLYN (NEW YORK).—Under the auspices of a number of German choral societies here, a monument erected to Mozart was unveiled, on October 23, in Prospect Park, a choir of some thousand voices taking part in the proceedings.

CARLSRUHE.—The romantic opera "Alar," by Count Geza Zichy, was brought out at the Court Theatre for the first time on the 3rd ult., the birth anniversary of the Grand Duchess of Baden, under the direction of Herr Mottl, and very well received, the composer being present. The work is likewise being mounted at the Berlin Opera.

CASSEL.—A posthumous opera by Spohr, who for many years filled the post of Capellmeister at the Court Theatre in this town, is to be brought out at this Institution in the course of the present season. Some special interest attaches to this work, entitled "Der Kreuzfahrer," inasmuch as in it the composer of "Jessonda" is said to have foreshadowed to some extent the artistic principles underlying the modern music-drama.——Herr Heinrich Zöllner's new comic opera, "Das hölzerne Schwert," was brought out here with great success on November 24, and is now also being mounted at Berlin, Leipzig, and Schwerin.

DARMSTADT.—The new comic opera "Das Unmöglichste von Allem," by Anton Urspruch (the libretto of which is an adaptation of Lope de Vega's comedy "El mayor impossibile"), already successfully produced recently at Carlsruhe, again achieved a brilliant success on its first performance at the Hof-Theater, on November 30. Both the composer and the principal performers were recalled many times.

DESSAU.—A musical curiosity! The Duke of Anhalt is the possessor of an antique clock to which some musical works are attached playing a number of tunes. These, according to tradition, are all of them original compositions by Johann Sebastian Bach, and emanating from the period (1717-1723) during which the great Cantor was in the service of Prince Leopold of Anhalt-Koethen. The tunes, with their harmonies, have recently been noted down, for the first time, by the Dessau Court-Capellmeister, Herr August Klughardt, and are about to be published by Messrs. Breitkopf and Härtel, of Leipzig.

HAMBURG.—The first performance here of Herr Bungert's "Odysseus" took place at the Stadt-Theater on November 26, when the reception accorded to the remarkable work by a numerous and critical audience was as enthusiastic as on the occasion of its *première* last year, at the Royal Opera, Dresden.

LEIPZIG.—Dr. Georg Göhler, of Zwickau, has been appointed the successor of Dr. Kretzschmar in the conductorship of the famous Riedel'sche Gesangverein. Dr. Kretzschmar, whose retirement from the post on account of ill-health is greatly regretted, has, however, accepted the honorary directorship of the Society.——Herr Leo Grill, the highly esteemed professor at the Conservatorium, celebrated last month the twenty-fifth anniversary of his appointment at that Institution.

MADRID.—M. Saint-Saëns was the conductor of three orchestral concerts of the Sociedad de Conciertos, last month, devoted entirely to his own works; and, on the 12th ult., the first performance here of "Samson et Dalila" took place at the Opera-house. The distinguished French composer, who was received throughout with marked enthusiasm, has been nominated a member of the Royal Academy of Spain.

MILAN.—Signor Guiseppe Martucci, the distinguished musician and director of the Bologna Conservatoire, gave a series of three concerts here, between the 5th and 12th ult., devoted respectively to compositions by Bach, Beethoven, and Schumann.

PRAGUE.—Zdenko Fiebich has completed a new opera, entitled "Scharta," which will be first brought out at the National Theatre here. Smetana's grand opera "Libuscha" was given at this theatre on November 25, the excellent conductor, M. Adolf Cěch, being accorded a perfect ovation by the audience on the occasion, which marked the thirty-fifth anniversary of his official connection with the establishment.

RIGA.—Herr Hans Schmidt, a well-known musician and poetical author here, has had the happy idea of connecting by a series of elucidatory verses, founded upon Tieck's story of "Die schöne Magelone," the cycle of Brahms's *Lieder* bearing the same title. The verses are intended to be recited at intervals between the different songs and greatly assist in the general appreciation of the purport of the latter

ROME.—At the initiative of Signor Ernesto Pacelli, municipal Councillor, it is proposed to establish in this capital a National Lyrical Theatre, to be subventioned both by the municipality and by government, and where performances of opera are to be given throughout the year. The closing of La Scala Theatre cannot fail to assist in the realisation of this important scheme.

STETTIN.—A new choral work, "The Maid of Orleans," the libretto founded upon Schiller's drama, the music by Professor A. Lorenz, was produced for the first time on November 25, by the Musikverein, and proved a work of considerable importance, replete with melody and dramatic energy. It met with an enthusiastic reception under the direction of the composer.

VIENNA.—Tschaïkowsky's "Eugèn Onéguin" was given for the first time at the Imperial Theatre, on November 19, under Herr Mahler's direction, and with Fräulein Renard and Herren Schroedter and Ritter in the leading parts. The reception of the work was a very favourable one. A new three-act operetta, "Die Blumen-Mary," by Herr Carl Weinberger, the composer of several successful similar works, is making full houses just now at the Theater-an-der-Wien.——It is stated that the authorities here have recently discovered, in a desk formerly in the possession of Brahms, a very considerable number of letters written to the master by Wagner, Liszt, and others, which cannot fail to prove of special and peculiar interest.

WEIMAR.—Wagner's "Siegfried" was produced at the Court Theatre for the first time on the 2nd ult., the performance (without any of the customary "cuts"), under Herr Stavenhagen's direction, being an excellent one. The periodical "crisis" in the principal conductorship at the Court Theatre has again set in, Herr Stavenhagen having sent in his resignation, which has been accepted by the Grand Duke. As in the case of his predecessor in office, Eugene d'Albert, differences with the Intendant, Herr von Vignau, are said to be the cause, and the conductorship will once more become vacant at the end of the present season.

WIESBADEN.—The twenty-fifth anniversary of the Wiesbaden Conservatorium für Musik, under the able direction of Herr Albert Fuchs, was celebrated, on November 26, by a concert of chamber music, and by an excellent performance, on the following day, of Handel's "Acis and Galatea," with Herr Mottl's amplifications of the score.

OBITUARY.

"CARADOG" is dead: he drew his last breath at Pontypridd on the 3rd ult. The patronymic of "Caradog"—which name signifies "Full of love"—was GRIFFITH RHYS JONES, and therefore it is hardly necessary to say that he was a Welshman. He was born at Trecynon, December 21, 1834, became a village blacksmith, and afterwards a hotel proprietor. But his claims to notice in these columns are as a well-known and enthusiastic choir leader in the Principality, where he had a deservedly high reputation. He was an accomplished violinist, and while still in his teens aspired to become a choir leader. The first Eisteddfod choir he trained—he was then only nineteen—he led to victory. It consisted of only seventeen performers and the test piece was Beethoven's "Hallelujah to the Father!" The chief event in the career of "Caradog" was when he brought a large choir from South Wales to compete at the National Music Meetings at the Crystal Palace in 1872 and 1873. On the latter occasion one of the Welsh boys who sang in the chorus has since become known to fame—his name is Ben Davies. Those who were present on the former occasion are not likely to forget the tremendous effect made by these enthusiastic Welsh singers in Mendelssohn's "The night is departing" under the still more enthusiastic direction of the victorious "harmonious blacksmith"—"Caradog."

We regret to record the death, on the 5th ult., at Cardiff, after a lingering illness, of FREDERICK ATKINS. The deceased musician was born at Cromhall, Gloucestershire, in 1830, but when very young he came to Cardiff, where he has lived nearly all his life. Until 1889 Mr. Atkins was organist of St. John's Church, Cardiff, where he had been a chorister. His other organ appointments included the Roman Catholic Church at Cardiff, to which he was appointed at the age of twelve. At one time he held a mastership at Cowbridge Grammar School, and went to Oxford with a view of entering the Church. Mr. Frederick Atkins, who was well known and highly respected in Cardiff and South Wales, took the degree of Bachelor in Music, at Oxford, in 1859, at the same time as Sir John Stainer. His son, Mr. Ivor Algernon Atkins, is the recently appointed organist of Worcester Cathedral.

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JOHN DAVIES, of Dowlais, died on the 3rd ult. The deceased, born in 1831, was the brother of Mr. Dan Davies, the renowned choir leader, to whom he acted as assistant; and on several occasions the famous Dowlais Choir was triumphant at Eisteddfod contests under his direction.

HOFRATH POLLINI, the well known operatic manager, died suddenly, of heart disease, on November 26, at Hamburg. He has been director of the Hamburg Stadt-Theater since 1874, an Institution which he raised to a leading position in Germany, particularly as regards the performance of opera. Not a few young vocalists, who subsequently obtained celebrity, have gained their first operatic experience at the Hamburg Stadt-Theater. In 1882, as will be remembered, the distinguished impresario, with Dr. Hans Richter as conductor, gave the first representations in England of Wagner's "Die Meistersinger" and "Tristan und Isolde," at Drury Lane Theatre. Herr Pollini (whose real name was Bernhard Pohl) was born at Cologne in 1838, and began his career as an operatic baritone at the theatre of his native town. He was only recently married to the well known *prima donna*, Mdlle. Bianca Bianchi.

Madame RÉTY, a once famous singer under her maiden name of Amélie Faivre, died in Paris, on November 20, at the age of sixty-one. She was for a number of years principal contralto at the Théâtre Lyrique and created the part of *Siebel* in Gounod's "Faust." Her husband, the late M. Charles Réty, was for many years the musical critic of *Le Figaro*.

The death is announced, on the 12th ult., at Leipzig, of ENGELBERT ROENTGEN, the highly esteemed leading violinist of the Gewandhaus orchestra and of the Stadt-Theater. He was a pupil of David, at the Leipzig Conservatorium, and for many years a professor of his instrument at that Institution. A highly cultured musician and violinist of the first rank, he but rarely appeared in public as a solo performer, owing to his extreme nervousness. He was the author of some valuable critically revised editions of the violin compositions of Bach and Beethoven. His son, Julius Roentgen, is well known in the musical world as an excellent pianist and composer.

We have also to record the following deaths:—

On November 13, at Dorchester (Mass.), GIDEONI OLIVIERI, vocal teacher in the United States, aged forty-six.

On November 15, at Czernowitz, FANNY EMERY, pianist and teacher.

On November 21, at Cologna Veneta (Italy), VINCENZO MELA, formerly well-known vocalist, composer of "Il Casino di Campagna" (produced in Milan and Paris) and other operatic works, aged seventy-six.

On November 28, at Leipzig, FERDINAND SIEGERT, for many years conductor of the Lehrer Gesangverein, aged forty-eight.

On November 29, at Breslau, REINHOLD SUCCO, organist and vocal teacher and professor at the Berlin Royal Hochschule für Musik since 1874, in his sixty-first year.

On the 5th ult., at New York, ADOLPH NEUENDORFF, composer and orchestral conductor, aged fifty-four.

On the 7th ult., at Creuznach, HERMANN WOLF, composer and musical director.

CORRESPONDENCE.

A SUGGESTION TO MUSIC PUBLISHERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be permitted to make another suggestion to music publishers? It is that the date of publication should be printed on all works issued by them. The want of this is greatly felt by those who have to search into past musical history, and it would be a distinct gain to future writers were such a plan adopted.—Yours truly,

R. A. M.

CREYGHTON'S CATHEDRAL MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A voice from this part of the world may perhaps add a little interest to the music of the above-named composer. I was a chorister boy in Wells Cathedral in 1852, and subsequently assistant-organist under the late C. W. Lavington. It was a part of my duty to copy music for the choir, and I have good cause to remember the trouble it gave me to decipher the notes from the worn-out copies. Creyghton's music was very popular with our choir at the time, and visitors who came to Wells invariably requested copies of the services and anthems which they heard finely rendered by the choir. In 1851 it was not so easy to obtain printed music, and then only folio size, which was very expensive. It was, therefore, a saving to the Chapter to have the music copied, and it was largely my duty to do the work. It is possible that I may be blamable for incorrectly transcribing it. I wrote rapidly, and as I knew the music by heart I may have frequently trusted too much to my memory.—Yours faithfully,

J. SUMMERS.

The College of Music, Perth, Western Australia.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ARMAGH.—On the 14th ult. a special Advent service was held in the Cathedral. The music selected for the occasion was "The Last Judgment" (Spohr). The solos were impressively sung by the following members of the choir: Masters Mitchell, Blair, and Marks; Messrs. Crook, Owen, Tarleton, Archer, Dean, and Merriman. The choruses were excellently sung. Dr. T. Osborne Marks (organist and choirmaster) presided at the organ.

BASINGSTOKE.—The Choral Society gave its first concert of the ninth season on the 14th ult., when the programme included Stanford's "Phaudrig Crohoore," Elgar's chorus "It comes from the misty ages," and part-songs. The Society was assisted by "The Recital Trio"—Miss Marie Olson (pianist), Miss Ethel Barns (violinist), and Mr. Charles Phillips (vocalist). Mrs. H. Seymour and Mr. Cyril Miller were the accompanists and Mr. H. E. Powell conducted.

BEDFORD.—The 124th concert of the Bedford Musical Society was given in the Corn Exchange, on the 7th ult., when a commendable deviation from the beaten track was made in the presentation of Handel's "Joshua." The chorus was in excellent form, and they evidently enjoyed singing Handel's vigorous music. The principals were Miss Alice Simons, Miss Jessie Browning, Mr. Reginald Brophy, Mr. Ralph Pearse, and Mr. S. Heath. Unfortunately there was no organ, which proved to be a serious drawback in such a performance. Mr. P. H. Diemer, who conducted, as usual, had a specially hearty greeting on his first public appearance after his recent illness.

BIGGLESWADE.—The Choral Society performed Handel's "Messiah" with much acceptance on the 9th ult. The band and chorus, of about 100 performers, gave an excellent account of themselves, and the soloists—Miss Annie Norledge, Miss Lizzie Neal, Mr. Harry Stubbs, and Mr. W. H. Brereton—admirably acquitted themselves in their respective parts. Miss Miller and Mr. E. P. Cooper presided at the pianoforte and organ respectively, and Mr. J. G. Cooper conducted with conspicuous ability.

BLACKBURN.—The first concert of the twenty-third season of the St. Cecilia and Vocal Union took place on the 13th ult., when a fine performance of Mendelssohn's "Elijah" was given in the Exchange Hall. The choir specially distinguished itself and showed the results of skilful training—tone and attack being most commendable; and the efforts of the band, numbering about fifty performers, were equally praiseworthy. The principal vocalists were Miss Alice A. Simons, Miss Jessie Browning, Mr. Bright Jones, and Mr. Watkin Mills. Mr. S. H. Broughton and Mr. John Ward rendered valuable assistance at the harmonium and organ respectively, and Mr. James H. Rooks conducted with marked tact and efficiency.

BRADFIELD.—Gade's "Erl-King's Daughter" was performed at Bradfield College, on the 18th ult., by the members of the College Musical Society, the soloists being

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Mr. Ivor Foster, and Masters Brooke and Bannerman, pupils of Bradfield College. The chorus, numbering about fifty boys and masters, has much improved. The orchestra, consisting chiefly of boys, under the leadership of Mr. J. K. Hayes, of Oxford, besides accompanying the cantata, gave a spirited rendering of two movements from a Haydn symphony. Mr. N. Cawley was most efficient in filling in the wind parts on the pianoforte, and Mr. Abdy Williams conducted.

BRIERLEY HILL.—The Choral Society gave Mendelssohn's "St. Paul," on the 20th ult., in the Town Hall. The artists were Miss Aimée Wathen, Miss Minnie Hackett, Mr. J. T. Birch, and Mr. B. Poole. The band was led by Mr. D. Poole and conducted by Mr. Joseph Lewis, Mr. J. S. Lewis presiding at the organ.

BRIGHTON.—The Brighton and Hove Philharmonic Society gave a concert at the Hove Town Hall, on the 17th ult., when the orchestra played Beethoven's Symphony in C minor, Schumann's Concerto in A minor (soloist, Miss Beatrice Hallett), the Prelude to the "Meistersingers," and one of Dvorák's Sclavonic Dances, under the able direction of Dr. F. J. Sawyer. The artists who assisted were Miss Lilian Burgess, Mr. Francis Harford (vocalists), and Mr. Charles Fry (reciter.) During the evening Dr. Sawyer played on the beautiful new Willis organ Guilmant's "Lamentation," and, with the orchestra, Handel's Concerto in B flat for organ and strings, the latter piece being conducted by Mr. John Crapps.——The Brighton Sacred Harmonic Society performed Costa's "Eli" in the Dome, on the 19th ult., with full band and chorus, under the able and experienced direction of Mr. Robert Taylor. The chorus specially distinguished themselves, and the solo numbers were safe in the hands of Miss Lea Bowles (a native of Brighton), Miss Edith Hands, Mr. James Gawthrop, and Mr. Bantock Pierpoint. Mr. P. J. Starnes efficiently presided at the organ.

CHARD.—The Chard Harmonic Society gave a successful concert on the 19th ult., when it performed Gade's "Erl-King's Daughter," with a band and chorus of about eighty performers. The piece was admirably rendered, the principals being Miss Marion Harris (soprano) and Mr. Montague Worlock (baritone), of Bristol. The Rev. H. Dymond, rector of Chaffcombe, was the honorary conductor; Mr. Frank L. Bartlett, of Salisbury, led the orchestra; and Mr. F. G. Risdon was the pianoforte accompanist.

CHELMSFORD.—An excellent performance of "The Messiah" was given, on the 7th ult., by the Musical Society, under the conductorship of Mr. F. R. Frye. The soloists were Miss Ella Wright, Madame Eliza Thomas, Mr. Iver McKay, and Mr. W. H. Brereton.

DARLINGTON.—The Darlington Choral Society, which has now been established for upwards of forty years, gave a Christmas performance of Handel's "Messiah" in the Drill Hall, on the 16th ult., when the band and chorus numbered 200 executants. The choruses were admirably sung, and the band showed its capabilities to the greatest advantage. The principal vocalists were Madame Zippora Monteith, Madame Marie Bellas, Mr. Tom Child, and Mr. Duncanson. Mr. G. Newby Watson led the band, Mr. C. Stephenson presided at the organ, and Mr. T. Henderson was an efficient conductor.

DOVER.—A performance of Handel's "Messiah" was given by the Dover Choral Union, in the Town Hall, on the 8th ult. The soloists were Mrs. Glover Eaton, Miss Emily Foxcroft, Mr. James Gawthrop, and Mr. Henry Sunman. There was a full band and chorus of 150 performers, conducted by Mr. H. J. Taylor, and Mr. F. E. Fletcher presided at the organ.

DUDLEY.—The first concert of the season of the Dudley Choral Society was given on the 1st ult., and consisted of Schumann's Advent Hymn, Elgar's "The Black Knight," Haydn's String Quartet in G (Op. 64, No. 4), and Mendelssohn's "Loreley." The solo music in the first and last-mentioned works was rendered by Miss Aimée Wathen. Mr. H. Süch was the leader of a small but efficient band, and Dr. A. T. Froggatt conducted. The string quartet was played by Messrs. Süch, Woolley, J. A. Beard, and J. Owen.

DUNEDIN (NEW ZEALAND).—The Dunedin Orchestral Society gave its third concert of the tenth season at the Agricultural Hall, on October 6, under the capable direction of Mr. James Coombs. The chief features of the programme were Schubert's "Unfinished" Symphony and the Overture to Mendelssohn's "Son and Stranger," which, with other selections, were excellently rendered by the band of fifty-five performers. Mr. E. Parker was the leader and Mrs. W. Manson sang.

ECCLES.—The Eccles Parish Church Choral Society gave its first concert of the season on the 13th ult., of which the chief feature was Dr. Hiles's "The Crusaders." The tenor solos were effectively sung by Mr. W. Lalande, Miss Mia Withers played two violin pieces by Wieniawski, Madame Hahn conducted, and Mr. C. Taylor was the accompanist.

EXETER.—Mr. S. J. Bishop, of Exeter Cathedral, gave two concerts at the Royal Public Rooms, on November 26, when he was assisted by Madame Gomez, Madame Norledge, Mr. Chilley, Mr. William Henley, and Mr. Arthur Cooke. The programmes were as varied as the performers were excellent. The Exeter Orchestral Society gave a concert in the same rooms, on the 2nd ult., when the programme included the Prelude to Act III. of "Lohengrin," the *Allegretto* from Beethoven's Eighth Symphony, Schubert's ballet music from "Rosamunde," Auber's Overture "La Sirene," and other selections. Dr. Edwards gave a fine rendering of Mendelssohn's Pianoforte Concerto in G minor, and Miss Annie Boucher sang with much acceptance. Mr. R. B. Moore conducted with skill, and Mr. C. E. Ball was an efficient leader.——The Exeter Oratorio Society gave its "annual festival" in the Victoria Hall, on the 17th ult., the work selected being "Elijah." The chorus, of over 200 voices, and the band, of sixty performers, were admirably balanced and rendered Mendelssohn's familiar music in a manner which calls for high praise. The general verdict was that the oratorio had been magnificently rendered. The principal vocalists were Madame Emily Squire, Miss Lilian Hovey, Mr. Humphrey Jones (of the Cathedral choir), and Mr. Watkin Mills. The organ was safe in the skilful hands of Mr. Vinnicombe, and Dr. Edwards (of Barnstaple) deserves hearty congratulations upon having conducted the performance with marked success.

HANDSWORTH.—The first concert of the fourth series of the St. James's Choral Society was held in the Public Hall, on the 16th ult., when Mendelssohn's "Hymn of Praise" was performed. The solos were taken by Miss Constance Yorke and Mr. Hamlyn Crimp. The accompaniments were played by Miss Cleobury (pianoforte) and Mr. B. Nock (harmonium). Mr. Richard Richards, organist of St. James's Church, conducted.

HIGH WYCOMBE.—Rossini's "Stabat Mater" was the chief attraction at the concert given by the Wycombe Choral Association, at the Central Hall, on the 6th ult., when the performance of this ever popular work reflected great credit on all concerned. The soloists were Miss Louise Burns (the possessor of a beautiful voice), Miss Lucie Johnstone, Mr. Ager Grover, and Mr. Robert Grice, all of whom sang with much intelligence and acceptance. Mr. J. G. Wrigley, as on former occasions, discharged the duties of conductor and accompanist with conspicuous ability.

HOLLINWOOD.—Dr. C. Lee Williams's cantata "Bethany" was sung at the Parish Church, on Sunday, the 12th ult., under the direction of Mr. John E. Campbell, organist of the church. The soloists were Mr. H. Chadderton, Mr. A. Liley, Miss May Allen, and Master Willie Ashworth.

KNOTTINGLEY.—Rossini's "Stabat Mater" was the work selected for performance by the Knottingley Choral Society, in the Town Hall, on the 14th ult., to open its second season. The band and chorus gave evidence of the careful training it had received under its talented conductor, Mr. Mark Hill. The soloists were Mrs. L. E. Wilson, Miss Madeline Stone-Humphreys, Mr. Austin Mahony, and Mr. Walter Radley, who sang their respective parts with sympathetic feeling. Miss Metcalfe was the pianoforte accompanist and Mr. Chambers led the band.

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Leeds.—The members of the Woodhouse Moor Wesleyan Choir, assisted by numerous friends from the neighbouring choirs, gave a most successful performance of selections from "The Messiah" on Sunday, the 12th ult. The principals were Madame Ashworth (soprano), Miss M. Rankine (contralto), Mr. T. Brearley (tenor), and Mr. W. C. Luddaby (bass). Mr. A. H. Ashworth conducted and Mr. H. Horsfall (organist and choirmaster of the church) presided at the organ. The Rev. A. Hoyle gave a short and most suitable address on Handel and his work.

Plymouth.—The Plymouth Philharmonic Society gave a most successful concert in the Guildhall, on the 1st ult. The programme included Weber's "Der Freischütz" Overture, Saint-Saëns's Prelude to "Le Déluge," German's "Richard III." Overture, Massenet's "Le dernier Sommeil de la Vièrge" (for strings only), and Elgar's "Imperial March," all of which were excellently rendered by the orchestra. Variety was introduced into the selection by two double choruses from "Israel in Egypt," some part-songs, and a characteristic chorus, "Cobbler's Song," by Mr. Hermann Löhr, which was performed for the first time. Mrs. Helen Trust, Miss Clara Butt, and Mr. Arthur Walenn contributed some well-chosen songs with much acceptance, and Mr. Arthur C. Faull conducted his forces of 270 performers in a manner deserving of the highest praise.——Mr. Winterbottom gave his second symphony concert, in the Stonehouse Town Hall, on the 10th ult. The programme included A. N. Wight's Overture "The merry month of May"; Serenade for flute, violin, and viola, by Beethoven; a Symphony (Op. 8), by F. W. Moreton (organist of St. James the Great Church, Devonport), performed for the first time; Serenade for strings, Mozart; and German's Suite in D minor.

Wellington (New Zealand).—Mr. Maughan Barnett's Musical Society gave the second concert of its third season, on October 7, in the Opera House. The first part of the programme consisted of Hamish MacCunn's "Lord Ullin's Daughter," and a concert-overture in E minor and an unaccompanied madrigal by Mr. Maughan Barnett; the second part being devoted to Mendelssohn's "Athalie," with Madame Eveleen Carlton and the Misses Parsons as soloists.——The Wellington Orchestral Society's concert took place on October 26. Included in the programme were Cherubini's "Abencérrages" Overture, the valse from Tschaïkowsky's "Dornröschen" ballet suite, the Scherzo, Notturno, and Wedding March from Mendelssohn's "Midsummer Night's Dream," "Toréador et Andalouse" from Rubinstein's "Bal Costume" Suite, and two of Brahms's Hungarian Dances. Mr. Maughan Barnett, who conducted, played Beethoven's E flat Pianoforte Concerto, and Mr. J. Hill sang songs by Godard, Chaminade, and MacDowell. Mr. J. H. O. Schwartz conducted the Beethoven Concerto.

Woking.—A successful concert was given in the Public Hall, on the 14th ult., by the new Orchestral and Choral Society. The first part consisted of Stainer's "Daughter of Jairus," and the difficulties of the work were attacked in very creditable style by both chorus and orchestra. The second part included the march and chorus from "Tannhäuser," "Maritana" Overture, and Handel's "Largo." Mr. T. E. Gatehouse was leader of the orchestra and solo violinist, in which latter capacity he was encored for a fine performance of Hubay's "Scènes de la Czarda." The vocalists were Miss Ogilvy, Mr. E. Binford Eyre, and Mr. W. H. Brereton, and Mr. Patrick White conducted with marked ability. We heartily wish the promoters of concerted music in Woking the success which so auspicious a beginning deserves.

Organ Appointments. — Mr. S. Exton Swaffield, Organist and Choirmaster to All Saints', Windsor.—Mr. Harrison White, Organist and Choirmaster to New Court Chapel, Tollington Park.

Choir Appointments.—Mr. John A. Lash, Choirmaster to All Saints' Church, Forest Gate.—Mr. Harold E. Mackinlay, Choirmaster to Islington Presbyterian Church.—Mr. Nelson Stokes, Choirmaster to SS. Simon and Jude, Salford.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

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We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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ANSWERS TO CORRESPONDENTS.

R. G. W. H.—(1.) *Thomas Oliphant's book on Madrigals is out of print. The "Brief account of the Madrigal Society" and "A short account of Madrigals" are only small pamphlets, which are superseded by his "La Musa Madrigalesca," a book of 338 pages, published in 1837, which might be picked up second-hand.* (2.) *There is no other work on the history of madrigals other than those you mention. Sir Frederick Bridge's Gresham Lectures we believe are not published.* (3.) *The madrigal by Arcadelt, "Il bianco e dolce cigno," is published in* The Musical Times, *No. 183, where it is transposed from F to A, and the words are freely adapted to the music.* (4.) *In singing "The Dirge of Darthula" (Brahms) to English words, the "h" should be sounded in both instances ("Darthula" and "Truthil"); in "Selàma" the second syllable should be sung with a broad "a."*

B. H.—*The "Twelfth Mass," usually attributed to Mozart, is classed by such reliable experts as Köchel as amongst the doubtful works of that composer. Parts of it may have been written by Mozart, but the music is very unequal, and the Mass may not improbably be the work of some other composer, "touched up" by the composer of the "Jupiter" Symphony.*

H. J. B.—*The music of the song entitled "The Skipper and his Boy" was composed by Virginia Gabriel to words written by Hamilton Aidé. We are unable to state if the incident of the song is a true one, or to give the period to which it refers, or to localise the part of the coast at which it happened, supposing it to have really occurred.*

Musicus.—*The ten scholarships were competed for at the National Training School of Music on February 12, 1876, five being given by Mrs. Freake, four by the Society of Arts, and one by Mr. Frank Morrison. There were 109 candidates, and the examiners were Messrs. John Hullah, W. G. Cusins, and Otto Goldschmidt.*

X.—*The large organ by Mr. Willis still stands in the Alexandra Palace. You are probably thinking of the instrument, by another builder, formerly in the Albert Palace, Battersea, but which, upon being sold, was removed to Scotland.*

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W. B. (Morpeth).—*The 2-4 signature at the "Amen" in Elvey's "In that day" undoubtedly indicates a quicker rate of speed than in the preceding solo and chorus, as suggested by the character of the music.*

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Our prayer to Thee, and in Thy love draw near;
Forgive our sin, and ever with us stay
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2.

Come, Lord, and bless this Parish with the grace
Which helps Thy children in the Christian race:
Breathe on dead souls, and rouse them into life;
Give courage, hope, and conquest in the strife.

3.

Prevent the young: their faltering footsteps guide,
And for their weakness heavenly help provide;
Be Thou their strength, as years on years increase,
And to the aged give Thy heavenly peace.

4.

Let all our brethren in this Parish feel
That Thou, alone, canst all our evils heal:
Draw them to seek Thee in Thy House of Prayer,
And to Thy footstool all their burdens bear.

5.

Our clergy bless, and teach them souls to win,
To guide the wanderers from the paths of sin:
Give them their people's love, and reverence due;
And, when downcast, their fading hopes renew.

6.

Make us receive their message, which is Thine,
And clothe the Living Word with power Divine:
And to our souls do Thou Thyself present,
As we partake the Holy Sacrament.

7.

Bless all who labour in Thy sacred cause
With loyal hearts to teach Thy holy laws;
Give them Thy light, without which all is night,
Till faith and hope be lost in perfect sight.

8.

Dear Father, by Thy Spirit help us now
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"THE MESSIAH."—"As regards Mr. Sunman, it is only necessary to mention his magnificent rendering of 'Why do the nations,' which thoroughly aroused the enthusiasm of the audience, as also did the airs 'The people that walked in darkness' and 'The trumpet shall sound.'"—*Abingdon Herald*, December 18, 1897.

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RTY-NINTH HALF-YEARLY HIGHER EXAMINATIONS.

Diplomas and certificates were presented at the public distribution by the Warden (Professor E. H. Turpin, Mus.D.) on Wednesday, January 19, 1898, to the following successful candidates:

LICENTIATES IN MUSIC.—John W. Bertenshaw, Mus.B., Henry H. Hancock, William Rigby, Mus.B., James T. W. Wicksey, Mus.B.

ASSOCIATES IN MUSIC.—Mary G. Atkinson, Guillermina M. A. Christie, Ernest Clough, Mary Dixon, Annie J. Forbes, Christina Goudie, Annie F. Goulding, Jane Harrison, George W. Lloyds, Elizabeth H. Lumsden, Harold F. Morris, Hilda C. Nichols, Richard Robinson, Crosby Smith, William C. Somerville.

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ASSOCIATE VIOLINIST.—Edith C. Tapscott.

CERTIFICATED VIOLINIST.—Janet M. Bucknall.

ASSOCIATE VOCALISTS.—Agnes M. Groser, Harry W. Kemp.

CERTIFICATED VOCALISTS.—Rebecca G. Ashton, Jane A. Bowker, Eli Witton.

PRACTICAL LICENTIATE (Pianist).—Joseph Ormesher.

PRACTICAL LICENTIATE (Vocalist).—Munro Davison.

HARMONY CERTIFICATES.—George Austin, William Bradley, Nellie Eastaway, George T. Firth, Emily C. Griffiths, Francis W. Harris, James H. Mould, Alice J. Norton, Florence E. D. O'Neill, Fanny Winterbottom.

COUNTERPOINT CERTIFICATES.—Honours: Susan K. Farrow, Robert B. Kettlewell. Pass: George Austin, William Bradley, Florence E. D. O'Neill, Ellen M. Shorrock.

Number of Candidates, 204; total number of passes, 94; absent, 5.

EXAMINERS: G. E. Bambridge, F.T.C.L.; Henry C. Banister (the late); Francesco Berger; Henry R. Bird, F.T.C.L.; William Creser, Mus.D.; A. E. Drinkwater, M.A.; Charles Edwards; Alfred Gilbert, F.T.C.L.; Arthur J. Greenish, Mus.D.; Professor James Higgs, Mus.B.; Rev. H. G. Bonavia Hunt, Mus.D.; E. H. Lemare; Haydn Keeton, Mus.D.; Tivadar Nachèz; F. G. Mitford Ogbourne; C. W. Pearce, Mus.D.; J. Sims Reeves; Professor Gordon Saunders, Mus.D.; Rev. John Troutbeck, D.D.; Professor E. H. Turpin, Mus.D.; and A. H. Walker, B.A., Mus.D.

By Order,
SHELLEY FISHER, Secretary.

In the Press.

TO BE PRODUCED BY THE ROYAL CHORAL SOCIETY, AT THE ROYAL ALBERT HALL, MARCH 16, 1898.

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A CANTATA

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LOCAL CENTRE EXAMINATIONS, 1898.

The PRELIMINARY LOCAL EXAMINATION (Paper work) and also the HARMONY or COUNTERPOINT EXAMINATION will take place at the various Centres on February 16, and the FINAL LOCAL EXAMINATIONS (Practical Subjects), between March 29 and April 15.

See Syllabus A.

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These Examinations, arranged in circuits, will be held during the periods (*a*) March-April, (*b*) June-July, (*c*) October-November.
See Syllabus B.

The Board has decided to offer for competition Two Exhibitions every year, until further notice, one for the R.A.M. and one for the R.C.M., tenable for two years.
Conditions and full particulars are contained in the Syllabus for 1898.
Copies of either Syllabus will be sent Post-free on application to the Central Office, 32, Maddox Street, London, W.

SAMUEL AITKEN, Hon. Secretary.

With this Number are presented gratis Extra Supplements, consisting of an Anthem, entitled, "Alleluia! now is Christ risen," by Thomas Adams; and a Portrait of Mr. W. H. Cummings, specially taken for this paper by Mr. J. Caswall Smith.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1898.

MR. WILLIAM H. CUMMINGS.

THE musical book-lover and antiquary who is privileged to make the acquaintance of Mr. W. H. Cummings's library is very soon tempted to break the tenth commandment. This remarkably fine collection, of which the books number 4,500 volumes, contains some rare treasures. Upon the well-filled shelves are tomes from the libraries of Henry VIII., Edward VI., Charles I., Charles II., Oliver Cromwell, and Handel's patron, the Duke of Chandos. The Handel section is quite unique. Here is the great man's will in his own autograph, the inventory of his household goods—such as they were—and one of his handsome lace sleeve ruffles. The fine portrait of Handel, which Hawkins considered to be the best likeness in existence of the master, and therefore the most valuable of all—that painted for the composer by F. Kyte—is one of the gems of the collection. There is also another portrait, by Hudson; and Mr. Cummings possesses the original pastel of the celebrated Goupy caricature of Handel, also a bronze bust by Roubiliac, in addition to a letter in French from Handel to his brother-in-law.

The walls of the pleasant Dulwich house which Mr. Cummings has built for himself are adorned with other oil portraits of distinguished musicians. We gaze upon the features of John Bull; of Abel, the celebrated viol-da-gamba player, by Gainsborough; William Shield; Dr. Dupuis; Weber, painted in London shortly before his death at 103, Great Portland Street; Corelli; and Benjamin Cooke. There is also a large collection of line engravings of musicians. Hardly less interesting are two old keyboard instruments—one is a Clavier-Gebunden (about 1650), the other is a Spinet (1720) by Máhoon. Amongst the large collection of autographs is to be found manuscript music by Bach, Beethoven, Handel, Haydn, Mozart, Purcell, Lawes, Locke, Arne, Sterndale Bennett, Bishop, and Mendelssohn's "Wedding March," as arranged by him for the pianoforte, besides many letters from musical celebrities.

There is a manuscript score of the music to "Macbeth," believed by Mr. Cummings to be in Purcell's handwriting. The collection of printed books is no less interesting. Here is the first edition of J. S. Bach's "Die Kunst der Fuge" (1752), the third book of the "Clavierübung" (1727), engraved on copper by Bach himself; a perfect copy (probably unique) of Purcell's "Don Quixote," all the editions of Morley's "Plaine and Easie Introduction," a complete and unique set of the Salmon and Locke controversial essays, and many other scarce works dear to the heart of the musical antiquary. Special mention must be made of a fine copy of Goudimel's Psalms (1565) which, in England at least, is said to be unique. Mr. Cummings has given commendable attention to his bindings, which are in excellent taste. A set of Couperin, for instance, is appropriately clothed in white vellum, while Beethoven is rightly clad in royal red. Mr. Cummings's son, Mr. Norman Cummings, has just completed an excellent catalogue of his father's library, which we sincerely hope will ultimately be printed, at least for private circulation; such a volume would be invaluable for the purposes of reference. Turning from the books, the pictures, and the manuscripts to their distinguished owner, we may gather from his own lips a few particulars concerning his successful and honourable career.

William Hayman Cummings was born at Sidbury, Devonshire, August 22, 1831. The family soon afterwards removed to London,

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and the boy's earliest recollection is the funeral of Thomas Attwood, organist of St. Paul's, which took place on March 31, 1838, nearly sixty years ago. Attwood was buried in the vaults of the Cathedral, and Mr. Cummings vividly remembers seeing the coffin being brought into the sacred edifice, and also that there were very few people present at the interment. Young Cummings began his musical life by becoming a chorister of St. Paul's Cathedral. In those days the singing men held very easy-going views in regard to the matter of duty, and it was not an uncommon thing for altos, tenors, and basses to absent themselves. On such occasions the service became "parochial" (so-called)—that is to say, there was no music and the boys got a holiday. Mr. William Hawes, of flogging notoriety, was the master of the St. Paul's boys as well as of the Children of the Chapel Royal. The voice-training methods of this castigating gentleman were original and somewhat after this manner. He would get a dozen boys round him at the grand pianoforte, upon the side of which was duly deposited a lady's riding-whip. The smallest boys were in front, and if any boy sang a wrong note the whip was exercised upon the poor little fellow who happened to be nearest to this unfeeling tyrant. Even the buns with which dear old Miss Hackett was ever treating the St. Paul's boys failed to ameliorate the stings of these constant chastisements; and matters ultimately became so outrageously cruel that Cummings's father applied to the Court of Chancery and obtained the release of his son from the whip-loving Mr. Hawes.

The Temple Church had recently been restored and adapted for a full choral service. Master Cummings became a Temple chorister, and it is interesting to record that he sang at the opening service of the renovated sanctuary, the actual date being November 20, 1842. The event is important, for, be it noted, the Temple choir was then the only surpliced choir in London, with the exception of St. Paul's, Westminster Abbey, and the Chapel Royal. Here is a preliminary notice of the opening from the *Musical World* of November 17, 1842:

> Temple Church.—This venerable structure, which has undergone a complete repair and splendid renovation, will be opened for Divine service on Sunday next; when Boyce's Service in A, the responses and chant by Tallis, King's Anthem, "O pray for the peace of Jerusalem," and Handel's "Hallelujah" will be sung by Messrs. Hobbs, Hawkins, Horncastle, Calvert, and the newly appointed choristers, under the direction of Mr. Turle and Mr. Goss.

In the following year (1843) Mr. (now Dr.) E. J. Hopkins was appointed organist of the Temple, and Chorister Cummings soon became his pupil for the organ. At that time Cummings, who received his general education at the City of London School, lived at 3, Red Lion Square, in a large house (now demolished) which contained an organ. He deputised a good deal at various churches, and remembers that the pedal touch of the organ at Christ Church, Newgate Street, was so heavy that he had to *stand* on each note before it would go down—in fact, it proved to be a kind of musical treadmill. He conducted a Temple Choral Club, which consisted of his fellow choristers, who were also "players upon instruments"; thus he was ever picking up musical knowledge of various kinds, which proved to be of good service to him in after life. There is a great deal in the art of "picking up." During his choristership at the Temple Church, Master Cummings sang amongst the altos at the first performance of the revised version of "Elijah," at Exeter Hall, April 18, 1847, under the composer's direction. He sat in the front row of the altos, and his enthusiastic singing attracted the notice of Mendelssohn, who asked Cummings his name, wrote it upon one of his own visiting cards and gave it to the youthful singer.

One day, after his voice had broken, his organ master, Dr. Hopkins, told him that an organist was wanted at Waltham Abbey. It is interesting to record the fact, discovered by Mr. Cummings, that Tallis was a former organist of Waltham Abbey; he retained his appointment until the dissolution of the Abbey in 1540, when he was dismissed with 20*s.* for wages and 20*s.* for reward. Having donned a tail coat, in which he felt very uncomfortable, Cummings applied for the post at Waltham and obtained it. When he had an engagement on Saturday, he would go to Waltham Abbey on the Sunday morning, leaving Red Lion Square at 5 a.m. and *walking* the intervening fifteen and three-quarter miles in time for the eleven o'clock service! It was at Waltham Abbey, and during the organistship of Mr. Cummings, who adapted the tune, that Mendelssohn's music to "Hark! the Herald Angels sing" was first sung. The circumstances attending the adaptation were fully recorded in The Musical Times of December last.

After leaving Waltham, Mr. Cummings commenced his long and distinguished career as a tenor singer. He began by being a deputy at the Temple Church, at the Chapel Royal (for Mr. Charles Lockey), and "perpetual deputy" for Mr. J. W. Hobbs, at Westminster Abbey. When the appointment of solo tenor at the Temple Church became vacant, it was offered to Mr. Cummings, at a salary of sixty guineas, and he was to attend in person "when it suited him." He was subsequently appointed a Gentleman of the Chapel Royal. One day Robert Barnby said to him: "Why don't you go under Hobbs?" Mr. Cummings not only became an "apprenticed" pupil of that distinguished tenor for three years, but subsequently married his daughter, Clara, named after her godmother, Clara Novello, now the Countess Gigliucci. Mr. Cummings made his first great success as a tenor vocalist in the capacity of a

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substitute for Mr. Sims Reeves. One afternoon the late G. W. Martin came to Cummings and said: "Reeves cannot sing for me in 'Judas' at Exeter Hall; you must take his place. If you don't, I can't give my concert." Cummings had good reason for hesitating to accept this "eleventh hour" request as he had not studied the part. Martin then said: "I'll give you twenty guineas if you'll do it," and, suiting the action to the word, he took twenty sovereigns out of his pocket and, counting them, said, "There, take those on account." Such an opportunity was not to be lightly thrown away. Cummings diligently set to work to get up the part, with the result that he made a great success, and from that time he was fairly launched upon the sea of prosperity as a leading tenor singer.

Mr. Cummings very soon appeared at the various musical festivals, where his natural musicianship and exceptional reading powers, in addition to his "tuneful voice," were turned to excellent service. Some of his experiences as a singer may now be related. For the Birmingham Festival of 1864 Sir Arthur Sullivan had composed his cantata "Kenilworth," the tenor music in which he wrote expressly for Mario. As an intimation had been received from the great Italian tenor that illness prevented him from coming to Birmingham, Mr. Cummings was asked if he would sing Mario's part at sight. He consented and scored a triumphant success. In addition to being thanked by the committee for having rendered this valuable service, he was presented with the handsome gold watch chain he now wears. Throughout the festival he sang nearly all the music assigned to Mario. But he declined to sing the tenor part in Verdi's quintet "È scherzo od è folia" unless it could be rehearsed with the other vocalists and the orchestra. Upon telling Costa his decision, the great conductor facetiously replied: "You are quite right; that *scherzo* is *no* joke!"

At the Norwich Musical Festival of 1866 (at which Sir Arthur Sullivan's "In Memoriam" Overture was produced), Mr. Sims Reeves and Mr. Cummings were engaged as principal tenors, the latter being referred to as "that very improving artist." As Mr. Sims Reeves was indisposed, his place was taken by Mr. Cummings throughout the week. A journal remarked: "What would have become of the tenor music of the festival had not Mr. Cummings been there we can't imagine. He undertook everything that his distinguished comrade was unable to perform, some of the pieces at a moment's notice, and many without any possible preparation." Amongst the latter was the Romance "O ma maîtresse," from Felicien David's "Lalla Rookh." There was no copy of this air—then introduced to the English public for the first time—in the hall. The orchestra had their parts in MS. and Benedict the full score, also in MS. Without any hesitation Cummings volunteered to sing from the full score, whilst Benedict conducted from a first violin part! It resulted in a tremendous success, and the song was for years afterwards one of the most effective in Cummings's *répertoire*. He subsequently introduced the song into America, where he caused it to become very popular.

The following concert experiences may best be narrated in Mr. Cummings's own words: "On one occasion I was engaged to sing the principal tenor part in 'Acis and Galatea' at a concert in a well-known county town. Although the conductor was a doctor of music, he was apparently so unfamiliar with the work that he had failed to discover that *two* principal tenors were required—one to take the part of *Acis* and the other that of *Damon*. When we were about to proceed to the platform, I enquired the whereabouts of *Damon*. 'Oh!' replied the doctor of music conductor, 'I had not noticed that another tenor was required. Do, for *heaven's* sake, sing both parts,' whereupon I answered, 'for *Handel's* sake I will,' and I did." "At the Tercentenary Shakespeare Festival, held at Stratford-on-Avon, in April, 1864, I played the part of *Amiens* in 'As you like it.' An enormous wooden theatre was built, capable of holding between three and four thousand people. Whilst singing the song 'Blow, blow, thou winter wind,' I was standing exactly under the drop-curtain. Unfortunately someone in the wings accidentally touched the spring which caused it to descend. I saw it falling and when it almost touched my head, I quietly advanced a step or two and continued singing the song. I should have been injured, or perhaps killed, but for my presence of mind. The incident was noticed by the audience, who at the conclusion gave vent to their excitement by tremendous cheers."

Here is a typical Wesley story as told to us by Mr. Cummings. "At one of the morning rehearsals for a Gloucester Festival, Dr. S. S. Wesley, the conductor, seemed to be more than usually absent-minded, and he wasted a considerable amount of time. At length Henry Blagrove, the leader of the violins, whispered to me, 'The orchestra are becoming very impatient, *do* try to get the Doctor to go on.' I immediately stepped up to the conductor's desk and said: 'Dr. Wesley, will you kindly run through my music at once; I want to get away?' 'Why such haste?' he slowly replied. Knowing his weakness for fishing, I thought to enlist his sympathy by saying: 'I want to make arrangements for some grayling fishing.' At the sound of the word 'fishing' Wesley instantly put down his baton and, folding his arms, said: 'Grayling fishing! *you* get grayling fishing, a young man like *you!* It is shameful. Here am I, an old fisherman, and never had such a chance.' More conversation—of a piscatorial rather than a musical nature—

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followed, with the result that Wesley forgot all about the rehearsal and the music; he was only aroused from his rod-and-line reverie to a consciousness of the bow-and-fiddle business in hand by the band calling him to 'attention' in that manner peculiar to them when applause is their theme."

Mr. Cummings has not only sung at innumerable concerts in every part of Great Britain, but he has also paid two professional visits to the United States—the first in 1871—where, as in his native country, his artistic singing was always highly appreciated. He has also appeared in opera at the Gaiety Theatre and elsewhere. But it was as a concert singer, and especially in oratorio, that Mr. Cummings undoubtedly made his mark. Sterndale Bennett held him in such esteem that he composed the air "His salvation is nigh them that fear Him" expressly to suit Mr. Cummings's voice, and as the singer for whom it was written shows us the manuscript of the song in Bennett's own hand, he calls our attention to the excision of several bars in this devotional air which Bennett made at Mr. Cummings's suggestion. One of the severest tests to which a singer can be put is in the rendering of the recitative. Many vocalists who can sing an air with tolerable acceptance utterly fail in their attempts to vocalise unmeasured music. It is no exaggeration to say that Mr. Cummings was one of the best exponents of the difficult art of recitative singing. The secret of his success was painstaking earnestness, patient and serious practice, and indomitable perseverance. Of how many young singers in the present day can this be said? Some of them, who make such haste to become famous, may be surprised to learn that Mr. Cummings, while preparing for his greatest success—the tenor solos in Bach's "St. Matthew" Passion—spent a whole week in studying *one* recitative! But such is the fact. Moreover, in preparing this particular work, he carefully read and pondered the Gospels and books bearing upon the subject of the Crucifixion, in order that his whole nature might be impregnated with the solemn character of the subject-matter so nobly illustrated by Bach.

The first time that Mr. Cummings sang the tenor solos in the "St. Matthew" Passion was at Messrs. Novello's oratorio concerts, Exeter Hall, April 6, 1870, when everyone was struck by the devotional fervour of his singing of those deeply expressive recitatives and airs. But he created a still more profound impression in the same work exactly a year later in Westminster Abbey, when the hearts of the listeners in that venerable sanctuary were thrilled at the intensely pathetic delivery of the words, "And he went out and *wept bitterly*." Was there any special cause for the sad, sad tone in the singer's voice? Yes: Mr. Cummings had just lost his father.

As a teacher of singing Mr. Cummings has had great experience; and no one could better demonstrate to his pupils the highly important, but far too much neglected, practice of singing every word with distinct enunciation. From 1879 to 1896 he was one of the professors of singing at the Royal Academy of Music, of which he is now an honorary member, and he still serves on the Committee of Management. He also taught singing at the Royal Normal College and School for the Blind at Upper Norwood, where his patience and his kindly nature were much appreciated by his afflicted pupils. In 1882 Mr. Cummings became chorus-master of the now defunct Sacred Harmonic Society, and subsequently conductor in succession to Halle. He was Precentor of St. Anne's, Soho, 1886-88, and, for some years, honorary organist and choirmaster of the Chapel of Ease, Dulwich. The beautiful spinet already referred to is graced by a silver plate bearing the following inscription:—

Presented to William Hayman Cummings, Esquire, by some of his friends in Dulwich and its neighbourhood, as a slight recognition of his great services in the Dulwich College Chapel of Ease, and especially of his kind and gratuitous labours as organist and choirmaster. April 5th, 1881.

In 1884 he was made a Fellow of the Society of Antiquaries, a distinction which he fully deserved.

In June, 1896, Mr. Cummings was elected Principal of the Guildhall School of Music, in succession to the late Sir Joseph Barnby. He has found that the post is by no means a sinecure in a huge establishment attended by 3,700 pupils. Since his accession to office the present Principal has planned many new schemes which greatly increase the value of the school curriculum, one of the latest being the establishment of a weekly practice of chamber music.

As a writer and lecturer upon music Mr. Cummings is widely known. His biography of Purcell—a subject upon which he is *the* authority—in the "Great Musicians" series, is a standard work on that great English master. His little book on "The Rudiments of Music," in Novello's series of Primers, has had an enormous circulation, and the same publication includes the "Biographical Dictionary of Musicians." Mr. Cummings has contributed articles to Sir George Grove's "Dictionary of Music and Musicians" and the "Dictionary of National Biography." He has been a frequent contributor to these columns, one of the most valuable being the series of articles on the history of "God save the King," which appeared in The Musical Times during the year 1878. He has lectured on many musical subjects at various places, including a series on "English Schools of Composition" at the Royal Institution in 1894. His compositions include "The Fairy Ring," a cantata produced at St. James's Hall, May 24, 1872; a Morning Service in D;

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anthems, part-songs, prize glees, and many songs. He has edited Purcell's "King Arthur" and some of the Purcell Society's publications.

Very few musical men possess the business-like qualifications of Mr. Cummings. He is a man of affairs in the best sense of the term. In his capacity as one of the Vice-presidents of the Musical Association (of which he is one of the original members), as a leading spirit in the management of the Incorporated Society of Musicians, and as Treasurer of the Philharmonic Society (in succession to the late Charles Edward Stephens) since 1892, Mr. Cummings has proved himself to be an admirable speaker and the possessor of tact, common-sense wisdom, and untiring energy. But it is more especially in the Treasurership of that ancient Institution, the Royal Society of Musicians, which he has held for twenty-one years, that his administrative qualities find full scope and his sympathetic nature a fine outlet.

We cannot more fittingly conclude this biographical sketch of a much esteemed man in the musical profession than by the following anecdote, which, we may add, was related to us by Mr. Cummings some years ago, without the least thought of its publication. The incident brings out one of the best traits in his character—his kind-heartedness.

The Royal Society of Musicians, with commendable generosity, occasionally gives relief to musicians in necessitous circumstances who are not members of the Society. One such case was that of the late Joseph Warren, a musical antiquary of the best type, who, shortly before his death (in 1881), had felt the pinch of poverty. With characteristic kindness and thoughtful consideration of Warren's feelings, Mr. Cummings avoided any official letter with its "a receipt in due course will oblige," but took the money himself to Bexley, where he visited the old antiquary several times. Warren had parted with nearly all his books; but one day, very shortly before his death, he drew from under the mattress on which he was lying a small vellum-bound book, in its original binding, 5 inches in height and 3 in width. The book was a perfect copy of Goudimel's Psalter of 1565, which is said to be unique in this country. Warren, in handing the precious volume to the kind treasurer, feebly said: "I want you to accept this book from me," adding, "I don't want it to go to America." Mr. Cummings, taken greatly by surprise, began to say that he could not accept it as a gift, when Mrs. Warren motioned to him to be silent. After he had left the sick room, Mr. Cummings said to the old antiquary's wife: "Mrs. Warren, this is a very valuable and rare book, and it is very kind of your husband to give it to me. But, knowing your circumstances, I cannot possibly accept it without sending you something in return." The "something" took the form of a cheque for Forty Pounds!

FROM MY STUDY.

The death of "Lewis Carroll" has served to stimulate the interest shown for a long time past in the literature of the nursery. Beyond question the subject has a certain fascination even for children of the larger growth. And this is not strange. The rhymes and jingles, the strange tales and delightfully unmeaning verse, the simple tunes handed down from generation to generation—all these belong to that other self of ours who, as we look back upon him, seems so impossible, yet whose reality we cherish in love of the little ones that to-day attest it. Not more wonderful is it that grown-up children often seek to get behind the traditional lore of the nursery to see how it was made and to discover what it means. Our smaller brethren and sisters are moved by no such curiosity. They accept as sufficient that which appears on the surface. The falling down of Jack and Jill, after their praiseworthy attempt to fetch water from a height, is simply a falling down, the sensations of which every child has realised. That suffices for him, and to treat the event as symbolical, to point out a higher meaning, though it may not end in disillusion—for a child's faith is strong—would certainly bore him. Curiosity comes later, and must be powerful indeed when it discovers that "Alice in Wonderland" really illustrates a game of chess. The pleasure of exercising it, however futile the effort, is undoubtedly great, and not even the most inane jingle has escaped notice, or remained free from those who would build a theory upon it. Nursery tunes give no scope for more than speculation as to their origin and earlier forms, and even that range of inquiry is narrowed by comparative absence of material.

Apropos, I have just laid hands upon a work, entitled "An Essay on the Archæology of our Popular Phrases and Nursery Rhymes," by John Bellenden Ker, Esq. (Longman, 1835). The author, looking at the ditties we have all sung in the days of our simple faith, pronounces them "unmeaning metrical farragoes," and asks himself the question why such things enjoy a popularity that is "repugnant to the nature of language and the feelings of common sense." Struck by this anomaly (which children cannot perceive), our author sought to get behind the present form of the ditties, to discover, if possible, some actual sense and reason for their existence. Doing so, an ingenious idea occurred to him, and he asked himself: "Can the *sound* of the present version guide me in reaching an earlier version of the *words*?" He says: "I am persuaded they appeared, originally, during the existence of a form of our speech in which the sound of the form they now present to carried the sense they were intended to ex In this view, by referring the *sound* o present form to *words* which at tha belonged to our language, I have endea

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to restore them to the state in which, I believe, they were first produced. In all those I have tried by this test, I have found connected meaning to be the result." This is not quite convincing, because, in referring to the speech of our Saxon forefathers for words the sound of which resembles that of the modern versions, no two investigators would be likely to agree. The field of work is one more or less of conjecture, and one cannot be sure of facts. However, our author continues:

"The reinstated specimens are not offered as models of composition, nor as the effusions of superior genius, but simply for that which I believe them to have been. To me, they seem popular Pasquinades, elicited by the soreness felt by the population at the intrusion of a foreign and onerous Church sway, bringing with it a ministry to which a goaded people imputed fraud and exaction. As such, these compositions gained that popularity which is now continued to them as traditionary jingles. The disguise of their true form I believe to be owing to the nature of their original import, and to have been suggested, to those interested in neutralising such import, by the unparalleled change which was then rapidly supervening in our language. The common origin and nature of both forms rendered such artifice feasible to zeal and ingenuity."

Putting Mr. Ker's theory more tersely, it amounts to this: (1) The originals of our nursery rhymes and songs were satirical attacks upon the rapacity of the Church, which was sufficient to ensure their popularity; (2) as the language changed, the clergy, while preserving the *sound*, altered the sense, and made the satires harmless by turning them really into nonsense. This strikes us, at first, as decidedly far-fetched; but the leading proposition may not, after all, be wide of the mark. In the unlettered ages, popular rhymes and songs, transmitted from mouth to mouth, were the weapons of the oppressed against oppressors. Mr. Ker's theory largely depends, of course, upon the actual relations of the Saxon clergy and the poorer classes. In his "Saxons in England," Mr. Kemble places that relation in a favourable light. This he does, however, by quoting largely from official documents, supposed to regulate the conduct of the clergy. Many other authorities agree more closely with what we know of human nature, whether clerical or lay; among them, Mr. Toland, referring to Milton's "History of Britain," observes: "We have not this history as it came out of the author's hands; for the licensers, those sworn officers to destroy learning, liberty, and good sense, expunged several passages of it, wherein he exposed the superstitious pride and cunning of the monks in the Saxon times, but which were applied by the sagacious licensers to Charles the Second's bishops."

The reader may be interested in some examples of what our author conceives to be the Saxon originals of the nursery rhymes now in vogue. Let me first present one of the most familiar among the latter:

The lion and the unicorn
Were fighting for the crown;
The lion beat the unicorn
All round the town.
Some gave him white bread,
Some gave him plum cake,
And sent him out of town.

Guided by the sound of these lines, Mr. Ker produces the subjoined Anglo-Saxon version:

Die laeyen end die u nick oe'ren
Weêr-vecht! Ding! Voer dij Krouwn!
Die laeyen biedt, die u nick oe'ren
All rouwhond er bauwt dij toe hun.
Sie Oom geev' hem wyte breed,
Sie Oom geev' hem blaem keck,
End seyn t'hem houde af to chun.

In modern English the Saxon version means:

"Fight against! contest! lay your claws upon him who comes to load you with fresh rates, and with eager intention to put a fresh yoke upon your neck. Like a surly mastiff, growl at him who offers to assess you afresh, and put another yoke upon your neck. Be sure you make the fellow comprehend your reproof, that you blast him properly, and that you make known to him, by some practical sign, that the sooner he betakes himself to his own den the better for him."

Who would have thought that behind our combative acquaintances, the Lion and the Unicorn, lay this "ignorant impatience of taxation"?

Now let us take the legend—

Hie! diddle diddle,
The cat and the fiddle,
The cow jumped over the moon,
The little dog laughed to see such sport,
While the dish ran after the spoon.

Again guided by the sound, Mr. Ker arrives at the subjoined Saxon version—

Hye! died t'el, died t'el
De guit end de vied t'el,
De Kauw j'hummt; Hoeve eer dij moê aen,
De lij t'el doghe laft tot sij aus sport;
Hou yl te dies: "Kan! haft er dij spaê aen."

Which means:

"You that work hard for your bread, do contrive among yourselves to shame the common thief and mischief-maker. This Jack-daw (priest) keeps on repeating, 'Plough the land duly, be painstaking, my man,' and this curse to every virtue continues harping on in the same strain till he is stopped short. Be sure you salute him at once with, 'My active fellow, take you this spade and get your own bread with it honestly, and don't filch from others.'"

One other example will suffice:

Taffy was a Welshman, Taffy was a thief;
Taffy came to my house and stole a leg of beef;
I went to Taffy's house, Taffy was not at home;
Taffy came to my house, and stole a marrow bone.

Our Welsh friends have always resented this stanza as a libel on their honesty. According to Mr. Ker, it is nothing of the kind, and has no reference to them at all. Here, according to our authority, is the original verse:

Tuyf je was er wee helsch m'aen, Tuyf je was er dief;
Tuyf je geê em t'Oom hye huys; aen stoel er leeck af beefe
Hye wennt toe Tuyf hys huys; Tuyf je was nae't aet hou'em,
Tuyf je geê't 'em t'Oom hye huys, aen stoel er maer rouw boó hun.

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This being interpreted, means:

"Tuyf (the priest), by his calling, has ever proved a grievance to us all. Tuyf has ever proved a diminisher of our property. Tuyf will hardly ever let my cousin Farmer leave his house, while up in the pulpit he shudders at the very name of the profane layman. The farmer places his house and its contents at the disposal of Tuyf, and Tuyf, for the sake of what he can take out of, is condescending and officious to the master of it. Tuyf will hardly ever let my cousin Farmer leave his house, while up in his pulpit he turns the austere and unsympathising denouncer of affliction upon the whole class."

Though Mr. Ker's process is decidedly not convincing, it is full of interest, and does not lack plausibility. To think that our innocent children, singing their nursery songs, are playing with materials that, in their original form, made Wat Tyler and Jack Cade, and through one of them gave the City arms its dagger!

Lady Morgan's "France in 1829-30" contains an attractive chapter on music—a chapter, moreover, which cannot fail to divert those who, having later developments in mind, note that the sprightly authoress champions the music of Rossini as a triumph of the romantic and the dramatic over a frigid and inexpressive classicism. She appears to look upon Rossini as, in later years, other amateurs regarded Wagner; yet between the composer of the "Ring" and the composer of "William Tell" what a difference!

Lady Morgan states that when she first visited France Rossini was scarcely known even by name, nor had he much advanced on her second visit, in 1818. At that period, the Princess Volkonska gave amateur representations of Italian operas, of which she was herself the *prima donna*. "On one evening, when we were invited, the 'Italiana in Algieri' was represented, but nobody knew anything about it. The first few phrases of the overture were startling, and the audience began to exhibit symptoms of surprise rather than of admiration. The music was marked by that *brio*, that gaiety, for which even 'Don Juan' had not prepared them, and to which neither Cherubini nor Paer had accustomed their unawakened organs. At this distance of time I am amazed that it did not cause more emotion in ourselves, but great novelties perhaps occasion, in the first instance, a shock that is not gracious. It struck us, however, sufficiently to cause enquiries after his name—for it was not in the list of Maëstri celebrated in France. Somebody in the next box said that the piece was by a young composer called Rossini, of the Teatro San Mose, at Venice."

Eleven years later Lady Morgan found Rossini the centre of musical life in the French capital. His 'Comte Ory' was running at the Academie, so long barred against Italian music, and everybody was impatiently awaiting the *début* of "William Tell." "Having called one morning at his apartments," writes our authoress, "Madame Rossini conducted us into her bedroom, as Rossini was busy in the saloon, trying some of the scenes of his new piece. He had been working till a late hour the night before, and when he joined us he seemed weary and exhausted." Here Lady Morgan declares her belief that the stories of Rossini's indolence were not true, resting her faith on the general principle that he who makes for himself a high and durable reputation must be industrious.

As Lady Morgan had to leave Paris before the production of "William Tell," Rossini kindly gave her tickets for a night rehearsal. I pass over her general description of the scene. Of the composer she says: "Rossini, with a roll of paper in his hand, and leaning heavily upon his stick, bent his anxious face over the orchestra, and, from time to time, in the gentlest voice and most supplicating tone, 'hinted a fault and hesitated dislike,' as the 'caro violoncello' was too piano, or the 'Signor mio flauto' was too forte." That is a good description. Lady Morgan gives a very just estimate of the work, then going on to say that it is the music of liberty, following on with an interesting disquisition: "What it is that constitutes the local character of music, or its adaptation to express the various passions of the moral world, escapes the scrutiny of philosophers, and is not to be rendered in books of instruction, or the mere learned treatises of the writers of systems. It is incapable of definition, but it exists deep in the innermost soul of genius, an instinctive perception—a feeling independent of reason. The mechanical composer knows it not; the imitator cannot repeat it; but when produced by the magic of imaginative inspiration, it is felt and acknowledged in the applause of multitudes, who are totally unable to explain the causes of their pleasure." Apparently, it did not occur to Lady Morgan that her recognition of the music in "William Tell" as the music of liberty may have been due to the suggestion of the subject, the poetry, the scenery, and the incidents. Had simply the music been performed, what then would she have seen in it beyond its merits as such? In these matters nothing is so easy as self-deception.

X.

CRITICS ON STRIKE.

Provincial readers of The Musical Times cannot fail to have been struck by the extraordinary apparent dearth of concerts which prevailed in London from the middle of December to the middle of January. Unthinking non-musical observers may no doubt be tempted to ascribe this cessation of musical

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activities to the Christmas holidays, but a Hanwell correspondent has placed us in the possession of a mass of information which places an entirely different and altogether astounding construction on the situation. Briefly put, his communication may be summarised as follows: During the whole of the period mentioned above concerts were being held at the rate of from fifty to seventy per week, but owing to a resolute and practically unanimous lock-out on the part of the Musical Critics' Federation, none of these entertainments were noticed in any of the newspapers. Conferences were held between representatives of the Federation and of the Amalgamated Society of Singers and Players; appeals were made to Archbishops, Cardinals, and members of the Cabinet to effect a reconciliation between the conflicting parties; and even the German Emperor was approached by telegram in the hopes of his consenting to act as arbitrator in the dispute; but after a month's hostilities the A.S.S.P. triumphed all along the line, the critics returned to work, and the *status quo* has been re-established in its integrity.

Inasmuch as the Great Strike was precipitated by the action of the critics, it may be as well at the outset to state as briefly as may be the grounds which induced them to take this momentous step, and the demands which they formulated as the indispensable preliminaries to their resuming their normal functions. They pointed out that the number of concerts held in the metropolis had practically trebled in the space of the last thirty years, and that this enormous multiplication of musical entertainments carried with it no corresponding increase in their emoluments. They further asserted that the conscientious discharge of his duties by a modern musical critic involved a simultaneous ubiquitousness on his part compared with which the exploits of Sir Boyle Roche's bird were the merest child's play, and that whereas a course of esoteric Buddhism might possibly provide them with *one* astral body, three or four at the least would be required to meet the exigencies of the situation. Failing this resource, they were obliged to rush from one concert hall to another in a manner which not only imposed a severe tax on their wardrobe and physique, but was incompatible with that mental habit of equanimity so essential to the dispassionate discharge of their critical functions. These charges constituted the *gravamen* of their indictment, but a host of minor complaints were also preferred. For example, it was pointed out that the inclusion of a host of new features in so-called musical entertainments—dancing, recitation, "cantillation," &c.—entailed on the musical critic studies of an encyclopædic range, in order to keep pace with this expansive construction of the term "concert." The ordinary resources of their critical terminology were, in consequence, exhausted by the strain. They dwelt, again, upon the notorious perversity displayed by certain performers for deviating from the vernacular and singing in a variety of foreign and outlandish tongues. In particular they instanced the outrageous and extravagant versatility of one popular bass singer, who, at one of his recitals, sang in French, German, Italian, English, Modern Greek, and the Irish brogue! Where was this to end? Were they to spend their hard-earned leisure in mastering Patagonian, Japanese, Bohemian, and Matabele, in order to keep pace with this morbid craze for preposterous polyglottism? Finally, they denounced in scathing terms the recrudescence of the prodigy nuisance, the abuse of encores, the introduction into the concert-room of the semi-obscurity of Bayreuth, and roundly declared that unless their demands were conceded they would absolutely refuse to notice any concerts whatsoever within or without the four-mile radius. The irreducible minimum of these demands was ultimately formulated as follows:

(1) An Eight-Concert Week, allowing two concerts for Saturdays, exclusive of operatic performances.

(2) No singer to be allowed to perform in more than three languages, or two, if one be extra-European.

(3) No performer to be allowed to appear in public under the age of eight, unless the pianoforte be fitted with a patent incubator.

(4) No concert to last more than two hours.

(5) No conjuring, contortion, prize fighting, "imitations," thought reading, or bicycle riding to be allowed at ballad or classical concerts.

The effect produced by this announcement, which was formally communicated to the Secretary of the Amalgamated Society of Singers and Players, can better be imagined than described. Six days' grace were allowed for the consideration of the ultimatum, and during those six days it is not too much to say that musical London was in a state of positive ferment. But the A.S.S.P. never wavered for a moment. It is asserted, indeed, that two weak-kneed trombone players and a suburban tenor named Tremolini advocated a conciliatory policy, but with these exceptions the members were unanimous in repudiating the demands of the critics. In support of this *non-possumus* attitude they adduced a multitude of undoubtedly cogent and formidable arguments. As regards the Eight-Concert Week, they pointed out that unless concerts were to last all day, it would reduce their opportunities of public appearance on an average to about once in two years—which was absurd. Turning to the linguistic problem, they declared that polyglot performers were a logical and indisputable outcome of Imperial expansion, the modern passion for foreign travel, and,

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finally, of the widespread recognition of the principle of nationality in music. The boycotting of performers under the age of eight years they stigmatised as a most arbitrary and unprincipled attempt to stifle the natural efflorescence of genius, and a flagrant violation of the dictum *maxima debetur pueris reverentia*. It was also ludicrously inconsistent with the popular movement now on foot to include Baby Suffrage as one of the foremost planks in the programme of the Radical party. As to demands (4) and (5), they were beneath the dignity of detailed discussion. In a word, the ultimatum of the critics was rejected *in toto* and the Great Strike began.

It might have been supposed that in regard to organisation the advantages would have been all on the side of the critics, owing to their being a much smaller body. But as a matter of fact the solidarity of the performers was unshaken from the outset, while a certain amount of suspicion attached to the attitude of some of the critics. This involved the "picketing" of the principal concert halls of the metropolis, and in the foggy weather which prevailed about Christmas the inclemency of the atmosphere told heavily on the constitutions of the members of the federation. An unfortunate incident which occurred outside St. James's Hall, when the representative of the *Brixton Sentinel*, who was suspected of being a "black leg," was roughly handled by his colleagues, rescued by the police, and conveyed away in a motor-cab, created a painful impression; and to make matters worse, the proprietors of certain newspapers, instead of supporting their representatives, stopped their salaries as long as they refused to send in their "copy." Again, the performers, revelling in the consciousness of their freedom from censorship, indulged in the most extravagant eccentricities. Thus one popular pianist created a great sensation by giving a concert at which the pianoforte was supported on the back of a strong man, while a vocal recital was held at Queen's Hall in which all the songs were sung in Volapük to the accompaniment of a steam barrel-organ. The public, instead of discountenancing these extravagances, flocked to witness them in unheard of numbers, and the free list was entirely suspended. It was at this stage of the conflict that the Kaiser was approached by some benevolent amateurs with a view to his acting as arbitrator, but his prompt answer, "I raise my glass to the heroic opponents of the reptile press—Wilhelm," obviously precluded the possibility of his adopting a judicial attitude. Lord Salisbury declined to intervene, on the ground that the failure of the concert of Europe had indisposed him to undertake any further efforts in the interests of harmony.

As for the memorable but abortive conference between the representatives of the critics and the artists, which lasted from January 7 to 13, a brief outline of what took place must suffice. A profound impression was created by the pathetic appeal of that accomplished writer, Mr. Vernon Pshaw, who described how he had attended four concerts on the same afternoon, with the result that he not only lost his umbrella, but got the programmes so mixed up in his head that he found it almost impossible to write a notice of any of them. Mr. Albert Berkeley described how in his heroic efforts to bicycle from St. James's Hall, after hearing a new vocalist, to the Queen's Hall, in time to hear a new violinist, he collided with a sandwich-man, was summoned for "scorching," and had to pay, in addition to the fine and costs, a handsome solatium to the injured man. The arguments already set forth at the beginning of this article were re-stated with no lack of energy and eloquence; but the artists, relying on the support of the public, and exhilarated by the Kaiser's telegram, refused to give way on any single point. Financially their position had improved, while that of the critics had deteriorated. From acting on the defensive, they were now the aggressors, and showed no disposition to deny themselves the fruits of victory. Still, on one or two points they were prepared to give way. Contortionists were banished from the concert platform, and a Roumanian baritone, who had announced a vocal recital, at which he would sing while performing on the trapèze, was ordered to amend his programme. It was proposed that the age for the appearance of infant prodigies (with incubator), fixed by the critics at eight, should be reduced to four. The eight-concert week was rejected, but it was suggested as a compromise that no critic need attend more than four concerts in the same day, or more than three in the same afternoon. As regards the linguistic question, the artists offered to sacrifice Sanskrit, Mæso-Gothic, Coptic, Mingrelian, Phuphluntine, Salicylic, Dalecarlian, Carthaginian, Koumiss, Pyro-Gallic, and the Ballybunnion dialect of North Kerry. That the critics were so infatuated as to reject these generous terms will hardly be credited, but it is none the less true.

Over the final scenes of this terrible feud we gladly draw a veil. The stubborn refusal of the critics to withdraw an iota of their demands, followed suddenly and unaccountably by their utter collapse and abject surrender, will ever remain one of the most extraordinary psychological puzzles of this or any other century. Various explanations, more or less plausible, have been put forward, the most convincing being that which attributes this change of front to the collective interference of the critics' wives. Anyhow, the fact remains that by January 15 they were back at their work, and the notices which appeared in the newspaper issues of Monday, January 17, contained no traces of that dissatisfaction which prompted the lock-out a month or so pre

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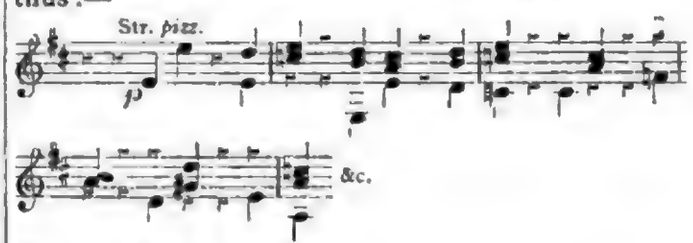
It may be that this calm is deceptive, like that which precedes a storm, and we are therefore glad to hear it rumoured that a prominent M.P. intends at an early date to recommend the formation of a permanent board of arbitration for the settlement of such disputes as that which has recently convulsed the musical world.

Some recent performances of Sir A. C. Mackenzie's "Dream of Jubal" have served to revive an objection—advanced mainly by the younger line of critics—against any combination of music and the speaking voice. In so far as this objection is a question of taste, there is, of course, no possible reward in disputing it. It seems, however, to be a modern discovery, unless a peculiar feature in Rousseau's "Pygmalion," may be taken as representing that author's views on the point. The monologue in "Pygmalion," and also the few words of dialogue in the closing scene, are accompanied by music, the application of which is limited to the performer's pantomime, leaving the voice to speak alone. So far, the contention of our present objectors finds support. But the preponderance of opinion and practice on the other side is overwhelming. We will not go back to the Greek drama, concerning which little bearing on the question is known, and mistakes are easy. There is, however, the practice of our own stage, which at emotional moments very often combines the spoken words with music, and—what is more to the point—we have the high example of illustrious masters. Beethoven united the orchestra and the speaking voice in "Fidelio," Mendelssohn in "Antigone," Schumann in his "Manfred," and so on. The practice of these composers may not be identical, but they all admitted the principle involved, and that is the point at issue. It may be stated, further, that the public do not appear to be in agreement with the critics aforesaid. The "Dream of Jubal," in which accompanied recitation is carried to the farthest possible point, has become a favourite work, more often performed than any other of Sir A. C. Mackenzie's larger compositions; and it should also be noted that the accompanied recitation of ballads, and short poems generally, has come into something like a fashion. Of course, all this does not prove that our objectors are wrong; but it warrants us in hesitating before we agree that they are right.

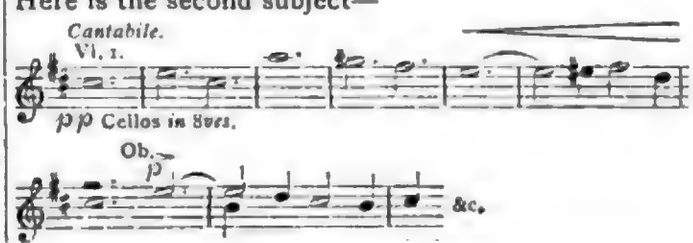
Much depends as regards effect, and, through effect, as regards opinion, upon the manner in which accompanied recitation is carried out. Let us concede that it is not pleasant to hear a reciter shouting at the top of his voice in order to force words through a mass of musical sound. But that is an abuse of the true process. The composer of accompaniment to recitation should, so to speak, take himself into strict custody before beginning. Reticence and restraint are the conditions under which he should work—reticence at times when the spoken word does not obviously call for music; restraint when it does. The aim should be to strengthen at proper moments the impression made by the text, but never at the cost of that impression, which necessarily stands first and foremost. Let the speaking do its perfect work unhampered. In recompense, the composer should, following Sir A. C. Mackenzie's admirable example, avail himself of fitting opportunities for interludes, during which he can express himself more fully in the sense of text preceding. Under these conditions we see, in accompanied recitation, everything to encourage and nothing for which to apologise. It is a legitimate form of art, and should be cultivated to its highest point, not abused.

Imagination is a necessary part of the equipment of the programme-annotator. But in unskilful hands imagination may run riot, even unto that domain designated by a similar word (riot) minus its first vowel. An example of this, if not of the mock-heroic, or Eroica-mockery, is furnished in the interesting letter, printed in another column (p. 122), from Mr. H. E. Krehbiel, the eminent musical critic and writer on music, of New York. So-called "programme" music, when the themes are not labelled by the composer, affords a fine field for the exercise of the imaginative faculty. Sometimes, however, water is the environment, wherein the mere imaginationist may soon get out of his depth. Without in the least degree imputing a verdict of "found drowned" in all such cases, the subjoined examples from analyses of Sterndale Bennett's charming overture "The Naiades" illustrate how the same melodies may conjure up totally different associations in the minds of two accredited writers upon music. We give two of the themes from that fanciful work, followed, in parallel columns, by the said divergent impressions. The first is an episode, thus:—



which is said to portray—

The splashing of large water-drops, tossed from the wavelets, which assume the human shape of the Naiades.	Fairy bells tinkling their gladness.

Here is the second subject—

and its respective impressions—

The love looks of the damsels of the deep, whereby they allure mortals to destruction.	As though some water deity sang while floating on the bosom of a stream restless from past disturbance.

The former of the above "fancies," referring to the second subject, suggests expression in countenance, while the latter implies expression, or possibly the want of expression, in vocal utterance.

More than one hundred years ago the "Surprise" Symphony was first performed, under the direction of its genial and—*pace* Mr. Hadow—Croatian composer, "Papa" Haydn. The place of execution was the Hanover Square Rooms; the date, March 23, 1792. Haydn is said to have introduced that startling chord in the slow movement, which gave the symphony its name, in order to arouse his soporific audience from their after-dinner slumberousness. "There all the women will scream," remarked Haydn to his friend Gyrowetz. Although the programme-annotator had not sprung into existence in those days, the

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mantle of imagination seems to have been cast around the shoulders of a writer in a newspaper called, appropriately enough for our purpose, the *Oracle!* This imaginative scribe described the point of the "Surprise" Symphony in the following surprising manner:—

Act 2d. opened with a first performance of the Grand Overture composed by Haydn for this evening. The Second Movement was equal to the happiest of this great Master's conceptions. The Surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Water-fall, starts alarmed by the unexpected firing of a fowling-piece. The flute obligato was delicious.

Not only the "flute obligato," but the "beautiful Shepherdess," the "distant Water-fall," and especially the "fowling-piece" are all "delicious." There can be nothing but the highest commendation of this novel way of working the critical oracle by that critic of the *Oracle*.

Some little time back we were told that Handel's "Messiah" was growing obsolete, but the recent correspondence in the *Standard* with reference to the present unsatisfactory manner of rendering its choruses is a proof of the wide and lively interest still taken in Handel's masterpiece. To quote the critic of the *Standard*: "It is obviously inconsistent that the solos should be sung with all the devotional fervour of which the singer is capable, and the choruses rendered with the expressionless rhythmic beat of a machine." As in most cases, there are doubtless faults on both sides. The soloists, apparently forgetful of the epic nature of the work, often seek to infuse dramatic intensity into their singing, which emphasises the coldness of manner in which it has become customary to deliver the choruses. Solo vocalists may therefore be asked to remember that the spirit of "The Messiah" is subjective and that to seek to make it dramatic is to destroy its character. On the other hand, there is need for the choristers to remember that they are dealing with the truths which form the foundation of Christianity, and that to treat the text merely as syllables for vocalisation is to rob the music of its object. That little or no thought is given to expression in the choruses must have been painfully apparent to all thoughtful musicians who have attended the various performances of the oratorio this Christmas. The invariability of tone-colour, the utter absence of exuberant thanksgiving in the "Hallelujah" Chorus were especially noticeable to all who listened with open ears. There can, indeed, be little doubt that with the increase in the use of choirs the attention of conductors and choristers has been more and more devoted to the acquirement of mechanical accuracy in accentuation and articulation until everything else has been well-nigh forgotten. To quote the critic of the *Observer*: "If anyone fancies that Handel meant his choruses to be so sung, we will ask that person whether he would like the solos to be delivered in the same way, and if not, why not?" The same writer also remarks that "Handel's rhythms—those of his quick movements especially—have much affinity with those of the dance; and, unfortunately, it is just this feature that most strongly appeals to the music-loving but thoughtless amateurs who form the bulk of English choirs." It may, however, confidently be asserted that a few words from a conductor who had the courage of his opinions would break down this unnatural and monotonous style, which if persisted in will become detrimental to the life of the oratorio.

Wagner's "The Holy Supper of the Apostles" has just been issued by Messrs. Novello and Co. in their cheap octavo series of oratorios and cantatas, and it may not be without interest to quote the following extracts from the Preface of the new edition of this very remarkable sacred work by a great operatic composer:

"The Holy Supper of the Apostles" ("Das Liebesmahl der Apostel") was composed by Richard Wagner in 1843, when he was thirty years of age. He had already written "The Flying Dutchman," but "Tannhäuser" had not then been commenced; therefore the present composition is one of the Bayreuth master's early works. Wagner was at that time Hofcapellmeister at Dresden with a salary of £225. His duties were to conduct at the "Opera-theatre," to look after the music at the Hofkirche on Sundays, and to direct the Court orchestral concerts. In addition to these routine duties, which he discharged for seven years, Wagner became conductor of the "Liedertafel," a choir of male voices established in 1839, which doubtless had something to do with his having been appointed conductor of a great "Männersängerfest," held at Dresden in July, 1843. It was for this festival gathering of men's voices that he composed "The Holy Supper of the Apostles," which was first performed in the Frauenkirche, Dresden, July 6, 1843, under his direction. The band and chorus, the latter assembled from various places, numbered about 1,000 performers. The first performance of the work in England took place at the Birmingham Musical Festival, September 1, 1876, the conductor being the late Sir Michael Costa.

As in his operas, Wagner wrote his own words for this "Scriptural Scene." The subject is suggested by the 4th chapter of the Acts of the Apostles, ending with the 31st verse. The music is laid out for a choir of Disciples, sometimes divided into three separate sections, and a choir of Apostles, twelve bass voices. A short passage of twenty-five bars (p. 38) is indicated to be sung by "voices from above." The earlier portion of the work is sung without accompaniment. During the last chord of the vocal phrase "Be not afraid," sung by the "voices from above," the orchestra enters with fine effect in the form of a roll on the drums on C lasting for thirty bars, beginning *pianissimo* and gradually increasing to *fortissimo*. There are *four* drums, three of which (2, 3, 4) are tuned to C. Wagner begins his roll with the third drum, at bar 19 the fourth drum is added, and four bars later the second drum is introduced for rhythmic purposes.

The orchestral score consists of piccolo, two flutes, two oboes, two clarinets, *four* bassoons, serpent, four horns, *four* trumpets, three trombones, tuba, *four* kettle-drums (three of which, as already stated, being tuned to C), and strings.

We understand that this fine work, which is practically unknown in England, is shortly to be performed at one of Mr. Robert Newman's orchestral concerts, at the Queen's Hall. It would also make a fine impression at the Royal Albert Hall, sung by Sir Frederick Bridge's noble army of tenors and basses.

The most recent instalment of the "Dictionary of National Biography" (Vol. LIII.) contains the lives of all the illustrious Smiths. Very few musicians bearing that familiar patronymic seem to have been considered worthy of a place in this monumental Walhalla. (The "Harmonious Blacksmith" is really not a Smith, but a myth.) Of the half-dozen musical Smiths here biographised the two worthiest are foreign-born, thus showing the catholicity of the "Dictionary." The organ-building fame of Father Smith—as he was called—is well known; but it may not be so well known that he munificently bequeathed "one shilling a piece," not to "his sisters, his cousins, and his aunts," but to "his brothers, his sisters, his nephews, and nieces." The other German-made Smith was Christopher of that ilk, "Handel's man," to w

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the composer of "The Messiah" bequeathed all his manuscript scores, which are now in the Royal music library at Buckingham Palace. But what became of Handel's working library of books and musical scores, other than his own compositions, printed and in manuscript? No writer on Handel, so far as we know, has raised this rather important question. Another German name, as well as an eminent organ-builder, appears in the notice of John Snetzler, who having made money in England returned to his native land; but, after being "so long accustomed to London porter and English fare," he forsook his German surroundings and came back to London. Reginald Spofforth, the composer of one of the most popular glees ever written—"Hail! smiling morn"—worthily finds a place. There is an interesting biography, by Mr. Joseph Knight, of Harriett Smithson, the wife of Hector Berlioz—to whom that love-stricken composer referred in his memoirs as "la belle Smidson," the "artiste inspirée dont tout Paris délirait." The degree methods of Dr. Nicholas Staggins would have staggered the present-day Union of Graduates in Music. The account has quite a Gilbertian flavour: "In 1682 he was admitted Mus. Doc. of Cambridge—it was said through interest and without due tests"! But was Staggins anathematised for this false doctoring? No; he was most handsomely rewarded. We read: "To meet such allegations, a grace was passed on July 2, 1684, constituting Staggins *Professor of Music at the University*"! It is perhaps not altogether surprising to learn that Staggins was found dead in his bed.

THE singing of carols at Christmastide has long been a permanent institution in our churches; but nowhere do the simple strains seem more appropriate than in the Foundling Hospital Chapel, and Mr. H. Davan Wetton, the talented organist, never had a more happy thought than when he conceived the idea of these carol services, which were given in the afternoons of Christmas Day and the following Sunday. That the carol singing was enjoyed by the children was manifest from the intelligent manner in which they took up the unison passages entrusted to them. "Good King Wenceslas," of course, was there, and the story of "The First Nowell" was told again with sympathetic zeal. "Who is this?" (words by Mr. Chatterton Dix, music by Mr. Myles B. Foster) was also excellently sung, as were also Dean Farrar's "In the field with their flocks abiding" (set by Mr. John Farmer) and Henry Smart's "Jesus in the manger." The most charming effects, however, were produced in Barnby's "Cradle-song of the Blessed Virgin" and in "Sleep, baby, sleep," by Thomas Adams, the little singers in these carols frequently attaining a beautiful *pianissimo*. To attend such services, beautiful in their sweet simplicity, is to link together many hallowed associations.

DR. E. J. HOPKINS is about to relinquish the active duties of the organistship of the Temple Church, which he has so efficiently and honourably discharged for nearly *fifty-five* years. We understand that the Benchers of the two Honourable Societies, with their accustomed liberality, and to mark their high sense of Dr. Hopkins's long and faithful services, have arranged for their distinguished organist to retire upon his full salary; and they have most considerately decided that this arrangement shall be carried into effect with as little delay as possible, in order that Dr. Hopkins, while still hale and hearty, may have a full opportunity of thoroughly enjoying the rest and leisure that his retirement will afford him. They will also permit him to continue to retain the title of Honorary Organist of the Temple Church. A biographical sketch of Dr. Hopkins, with a new portrait of him, a view of the interior of the Temple Church, and other illustrations, appeared in THE MUSICAL TIMES for September, 1897. The many friends of the genial and venerable "father of English organists" will unite in wishing him much happiness in his well-earned retirement.

THE outline programme of the Leeds Musical Festival, to be held in October, is now practically settled. The old and well-tried masterpieces will be worthily represented by Bach's B minor Mass, Beethoven's "Choral" Symphony, and Mendelssohn's "Elijah," all of which afford full scope for the glorious voices of the Yorkshire chorus-singers. Two of the Festival novelties—Professor Stanford's Latin "Te Deum" and a short composition by Herr Humperdinck—have already been referred to in these columns.

IT is also very satisfactory to learn that the general committee of the Leeds Festival have unanimously adopted the recommendation of the executive committee that Mr. Edward Elgar should write a new choral work for the festival. This novelty is to be a dramatic cantata entitled "Caractacus," for four principal soloists, orchestra, and chorus. Mr. Elgar informs the committee that the work is sketched as follows: "Scene I., a British camp. Scene II., Druid scene. Then follow three other scenes, which are still under consideration—that is, whether or no we shall make them into two. The final scene is a Roman triumph, a great choral and orchestral climax. The whole of the music is, in general, like my 'King Olaf.'" The subject of Caractacus admirably lends itself to vigorous dramatic treatment, which is one of Mr. Elgar's strong points, and of which "King Olaf" is a fine example. The new cantata for Leeds will furnish Mr. Elgar with a splendid opportunity to still further demonstrate his remarkable dramatic powers, and we may rest assured that he will fully realise all the expectations that have been formed of him as one of our foremost native composers.

A SKETCH-BOOK by Mozart, the existence of which had hitherto been unknown to lovers of the master, has just come to light in Berlin, having been lent by the owner, for the purpose of inspection and verification, to the committee of the Berlin Mozart Gemeinde. The book, as the inscription on the cover in the hand of Mozart's father indicates, dates from London, in the year 1764, when the composer was eight years old, and there can be no doubt whatever of its genuineness. It contains forty-two leaves, filled with more or less developed ideas, many of them most charming little fragments, and furnishing most interesting and important evidence of the early development of this heaven-born genius. We are glad to learn that the Mozart Gemeinde, in their next periodical issue, intend publishing a number of these sketches, some of them in *fac-simile*, a proceeding which will be welcomed by music-lovers the whole world over.

THE January number of the Berlin *Neue Deutsche Rundschau* contains a number of hitherto unpublished and highly interesting letters written by Wagner to

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his friend Carl Heckel, of Mannheim, the zealous early champion of the cause of the Bayreuth master. The letters are important, more particularly, on account of the glimpse afforded by them of the struggles preceding the realisation of the Festspiele. It also appears, from a note appended by Heckel, that there exist (according to Frau Cosima's admission) four complete dramas from the pen of Wagner, entitled respectively "Luther," "Friedrich der Grosse," "Hans Sachs," and "Herzog Bernhard von Weimar"—truly a tantalising statement for the admirers of the master.

THE great Artaria collection of musical autographs has recently passed into the possession of Dr. Erich Prieger, of Bonn. It includes various autographs of Haydn, Mozart, Schubert, and Beethoven, all in their way interesting; those, however, of Beethoven are by far the most important. In addition to a great number of sketch-books, which have been partly examined by Nottebohm, some unpublished songs and an unprinted opera *entr'acte* of the year 1813 may be named: the oratorio "Christus am Oelberg" ("Mount of Olives"), the E flat Pianoforte Trio (Op. 70, No. 2), the last two pianoforte sonatas (Op. 110, in A flat, and Op. 111, in C minor), and the *cavatina* from the Quartet (Op. 130). With these, however, the list is not exhausted; there are treasures even greater: the Credo, Sanctus, Benedictus, and Agnus Dei from the "Missa Solemnis," and the choral portion of the Ninth Symphony. Dr. Prieger is a Beethoven enthusiast, and it is satisfactory to know that these priceless relics of the master are in his safe keeping.

THE autographs of Beethoven's works are, indeed, scattered in various countries, including our own; and some have, unfortunately, suffered mutilation. Among such is the Pianoforte Sonata in G (Op. 79), the first movement of which has quite recently been acquired by Messrs. Hill and Sons. Against the word Sonata on the title-page is written "autograph—di Beethoven," and a foot-note, signed "Wm. H.," says: "These words are in Clementi's handwriting; the present specimen, therefore, contains autographs of two of the greatest masters of this age." The writing of the music is neat; there are in all nine pages of music; the paper is oblong, with eight staves on the page.

MESSRS. OBACH & Co., of 20, Cockspur Street, have sent us a beautiful etching, by Professor Wilhelm Unger, of the late Johannes Brahms. It is a companion plate (18¼ in. by 14⅝ in.) to the same publishers' Beethoven and Wagner, and represents the lamented master in the last year of his life, an aged man, with long white beard. There be those who still consider Brahms to have been merely an uninspired dry-as-dust; but many others who love his music and revere the master to whom they owe some of the happiest and most ennobling moments of their lives. To such we recommend this beautiful memento of a great musician and a noble man.

MR. AUGUST MANNS, who has so pre-eminently maintained the cause of music at the Crystal Palace for more than forty years, has kindly promised to supply material—which is sure to be of a deeply interesting nature—for a biographical sketch of him in our March number. A new portrait of the veteran conductor, specially taken for THE MUSICAL TIMES, will accompany this account of his life-work.

MARY VICTORIA COWDEN-CLARKE.

BORN, LONDON, JUNE 22, 1809.
DIED, GENOA, JANUARY 12, 1898.

THE distinguished literary circle which used to meet at the house of Vincent Novello has lost one of its last two or three members in the person of Mrs. Cowden-Clarke, whose death, we much regret to record, took place at the Villa Novello, Genoa, on the 12th ult.

The eldest of Vincent Novello's eleven children, Mrs. Cowden-Clarke was born, as was also her father, at what was then No. 240, Oxford Street (situated nearly opposite the Marble Arch), on June 22, 1809, the same year in which Mendelssohn, Tennyson, and Mr. Gladstone first saw the light. She was named Victoria after her father's friend, the Rev. Victor Fryer, to whom Novello dedicated his first musical publication, "A Collection of Sacred Music," the issue of which, in 1811, laid the foundation of the house of Novello & Co. As a child, Victoria Novello acquired that intense love of Shakespeare which not only became deep-rooted in her nature, but bore such splendid fruit. She very early developed her literary faculties, her first appearance in print being a paper entitled "My Arm-chair," which she contributed to Hone's "Table Book."

Amongst the men of letters—Keats, Leigh Hunt, and Charles Lamb being the shining lights—who frequented Vincent Novello's house was Charles Cowden-Clarke, whose father kept a school at Enfield at which Keats was a pupil. His name is imperishably linked with the dawning genius of the young poet, Keats, who in a poetical epistle (1816) "To Charles Cowden Clarke" addresses him as "you first taught me all the sweets of song," and which contains the couplet:

> Who read for me the sonnet swelling loudly
> Up to its climax, and then dying proudly?

Charles Cowden-Clarke, more than twenty years her senior, fell in love with Mary Victoria Novello and married her on July 5, 1828, when she was nineteen years of age. They spent their honeymoon at the "Greyhound," Enfield, the bridegroom's native place, where Charles Lamb was then living. The genial author of "A Dissertation upon Roast Pig" failed, however, to come across their honeymoon path; but he afterwards wrote to Mr. Clarke: "Benedicks are close; but how I totally missed you at that time, going for my morning cup of ale daily [at the "Greyhound"], is a mystery. 'Twas stealing a *match* before one's face in earnest. But certainly we had not a dream of your propinquity. . . . I promise you the wedding was very pleasant news to me indeed." Charles Lamb, "the cordialest of hosts," told the young bride that he never stammered when he told a lie!

After their marriage Mr. and Mrs. Cowden-Clarke took up their abode with the Novello family. Under that hospitable roof they came into contact with such celebrities as Coleridge, the Kembles, Malibran, Mendelssohn, Landseer, Hazlitt, Douglas Jerrold, and many others, some already mentioned, eminent in literature and art. It was Leigh Hunt who introduced Mrs. Cowden-Clarke to Charles Dickens—"dear Charles," as he was always called in the Novello family. "I hear you have been playing Mrs. Malaprop lately," remarked the author of "Pickwick" to Novello's daughter, an observation which resulted in an invitation from him to her to assist in some amateur theatrical performances which were stage-managed by Dickens, who was "supreme as manager, super-excellent as actor, and ardently

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enthusiastic in his enjoyment of exercising his skill in both capacities."*

During the course of their happy married life Mr. and Mrs. Cowden-Clarke were much engaged in literary pursuits, the former in writing for the press and in lecturing in various parts of the country, while his gifted wife devoted herself to those Shakespearian studies which brought her well-earned fame. Her *magnum opus* originated in quite a commonplace way. In 1829, the year following her marriage, Mrs. Cowden-Clarke was staying with her husband's sister at Standerwick, when one morning at breakfast someone remarked that there was no Concordance to Shakespeare in existence. The young guest—she was then only twenty—then and there resolved to undertake the work. That very morning, during a walk to Warminster, she, with her Shakespeare in her hand, jotted down an outline of her plan and wrote the first line of her intended book. For the next sixteen years she industriously pursued her self-imposed task, and ultimately produced a monumental book of reference which will long preserve her name in English literature. The Concordance was soon followed by "The Girlhood of Shakespeare's Heroines"; and, conjointly with her husband, a copiously annotated edition of the great poet's works, with preface and story of his life (1869), which was followed, in 1879, by "The Shakespeare Key; unlocking the treasures of his Style, elucidating the peculiarities of his Construction, and displaying the beauties of his Expression, forming a Companion to 'The Complete Concordance to Shakespeare.'" Mrs. Cowden-Clarke's numerous books and essays include "The Life and Labours of Vincent Novello" (which originally appeared in The Musical Times), and English translations of Cherubini's "Counterpoint," Catel's "Treatise on Harmony," and Berlioz's "Instrumentation."

Mrs. Cowden-Clarke edited The Musical Times from 1853 to 1856. During her editorship Leigh Hunt wrote several articles, and she herself contributed a series entitled "Music among the Poets and Poetical Writers," which, beginning February 1, 1855, was continued for nearly four years.

In 1856 Mr. and Mrs Cowden-Clarke, with the other members of the Novello family, left England and settled at Nice; but since 1861 they have resided at the Villa Novello, Genoa. On March 13, 1877, Mrs. Cowden-Clarke lost her husband, who died in his ninetieth year, and now she herself has been called to her rest at the age of eighty-eight. Less than two years ago she published a most interesting book entitled "My Long Life: an autobiographic sketch" (Fisher Unwin). The pages of this pleasantly written volume reflect the tranquillity of a mind at perfect peace, and breathe a spirit of unalloyed happiness in the retrospect of a long life well and truly spent in works of supreme value and usefulness. To such a sweet nature death would come as gently as the calm twilight at the close of a long, sunny day.

WAS HAYDN A CROATIAN COMPOSER?

Mr. W. H. Hadow, in a deeply interesting book,† has set himself the task of answering this ethnological question. We may say at the outset that, with admirable skill, he emphatically replies in the affirmative. Haydn has hitherto been classed amongst the great composers that have been "made in Germany." But after reading these well-written and highly instructive pages, very little, if any, doubt can exist that Haydn is a Slavonic product. Let us follow Mr. Hadow in his cleverly demonstrated argument. At the outset he frankly acknowledges his indebtedness to a Croatian musician, Dr. Frantisek S. Kuhac, first for a full use of his pamphlet "Josip Haydn i Hrvatske Narodne Popievke; reprinted from the Vienac, Zagreb, 1880," and, secondly, for musical quotations from his "Juzno-slovjenske Narodne Popievke: Zagreb, 1878-1881," a large and valuable collection of South-Slavonic folk-songs, to which reference has already been made in these columns. (The Musical Times, November, 1893, p. 652.) Mr. Hadow is one of the comparatively few writers on music in this country who does not rest satisfied with second-hand information. Accordingly he paid a visit to Croatia last year, where he saw Dr. Kuhac, and where he obtained fresh information on the spot.

After making a strong claim for nationality in music, Mr. Hadow proceeds to furnish proof of the Croatian element in Haydn's compositions. He contrasts the inevitable four-bar unit of measurement, carrying with it the corresponding stanza of eight or sixteen or thirty-two of the German or English folk-song, with the wider range of stanza to be found, for instance, in the melodies of Haydn's quartets, the latter being a characteristic feature of Slavonic tunes. Croatia has not had any reputation as an artistic nation; in this respect she has been under a cloud. But Mr. Hadow assures us that "throughout the country the love of music prevails"; and Dr. Kuhac declares that one in every three of the population "either sings, plays, or composes." Moreover, there is a significant Croatian proverb to the effect that "an age is known by its music." Speaking of the country itself, Mr. Hadow says that "few towns are more charming than Agram, few regions more delightful than the long fertile valley of the Save in which it lies." He gives an amusing instance of the places having two names—one the German, used for official purposes; the other Slavonic, for the benefit of the population. "Wishing to make pilgrimages," he says, "to Eisenstadt, where Haydn was Kapellmeister, and to Zeljez, where Schubert taught music to Countess Esterházy, I took a ticket at Vienna for the first of these places, only to find, when my watch informed me of my destination, that Eisenstadt and Zeljez were the same place, and that the name upon the railway station was Kis Martom." Similar varieties of spelling are characteristic of the names of people. Dr. Pohl, for example, gives no less than fourteen variants of spelling the family name of Haydn, and there are at least six in documents relating to the composer himself. The name Haydn, be it remarked, is very widely spread in Croatian villages; and both on his father's and mother's side Joseph Haydn was of Slavonic descent. The composer had also a Slavonic love of sport, which has left his name at Eisenstadt in the following proverb: "To je lovac i ribar kao Haydn; *i.e.*, as good a shot and fisherman as Haydn." No one with the least sense of humour can fail to enjoy and appreciate the strong jocose element in Haydn's music, its genial fun being as spontaneous and refreshing as a bubbling stream on a summer's day. Humour, like sport, is a marked attribute of the people, although, as Mr. Hadow records, it is sometimes primitive, as when a Croat will tell you: "It is as true as that two and two make seven"; and again, though somewhat on a higher level, as the gibe at the Bosnian brethren, "who were ordered to abstain from something in Lent, and therefore took no water in their wine!"

* Mrs. Cowden-Clarke repeated her impersonation of Mrs. Malaprop at Westwood House, Sydenham, on July 25, 26, 27, 1881, when in her 73rd year, these being her last appearances as an actress.

† "A Croatian Composer: notes towards the study of Joseph Haydn." By W. H. Hadow, M.A., Fellow of Worcester College, Oxford. Seeley and Co., Limited. 1897.

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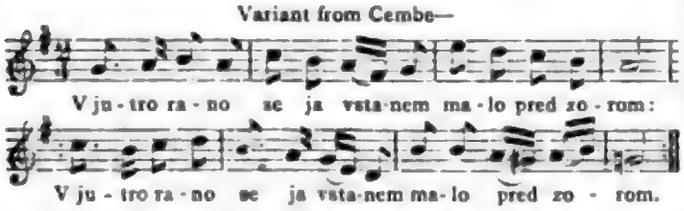
After referring to Haydn's religious feeling and other similarities between the composer and the Croat peasantry, Mr. Hadow brings forward the strongest point of his argument—viz., the remarkable resemblance of Haydn's melodies to the Croatian folk-songs. Here are his words:—

Some of his tunes are folk songs in their simplest form, some are folk songs altered and improved, the vast majority are original, but display the same general characteristics. He would stand wholly outside the practice of the great composers if he wrote, by habitual preference, in an idiom that was not his own.

His acquaintance with these folk-tunes must have begun from his earliest years. . . . The common employment of folk songs dates from the Symphony in D major (1762) to the Salomon Symphonies of 1795 [? 1791]; they find their way into everything—hymns, quartets, divertimenti; not, of course, because Haydn had any need to take them, but because he loved them too well to leave them out.

Mr. Hadow then proceeds to give many examples in music type in support of his most interesting contention, the authorities for the folk-songs being taken from Dr. Kuhac's invaluable collection. It would be unfair to Mr. Hadow to quote from these convincing examples, we must therefore refer the reader to the book itself, in the purchase of which half-a-crown will be well invested. The last specimen is that of the well-known tune, the Austrian National Anthem, which Haydn was commissioned to compose in 1797. The beginning of this noble tune is derived from a genuine Croatian folk-song, one of the five variants of which we venture to reproduce:—

Variant from Cembe—

After demonstrating, in quite a fascinating manner, how Haydn gradually evolved or did "beat out the melody by which he has given voice to a nation's patriotism," Mr. Hadow proceeds, though this seems almost superfluous, to defend Haydn from any charge of plagiarism. His concluding words, upon nationalism in music, are as pregnant with earnest thought as they are eloquent in their admirable diction. This little book should find its way into the hands of every earnest musical student in the country.

THE "ASSOCIATED BOARD" EXAMINATIONS IN AUSTRALASIA.

MR. SAMUEL AITKEN, the Honorary Secretary of the Associated Board of the Royal Academy of Music and the Royal College of Music, and Mr. C. Lee Williams, late organist of Gloucester Cathedral, returned from Australia on the 24th ult., where the latter has discharged the duties of examiner to the Board. Mr. Aitken, who is full of enthusiasm for his work, has kindly supplied us with the following information in regard to his experiences at the Antipodes.

Mr. Williams and Mr. Aitken landed at Sydney on September 18, and at once proceeded to organise the examinations. The first were held in Queensland, and commenced at Toowoomba on October 1. Proceeding to Rockhampton, Mr. Williams examined there on October 4, and afterwards returned to Brisbane, October 7. The Brisbane examinations occupied three days. A distribution of certificates and medals was held there, at which the acting Premier, Sir Horace Tozer, presided. Mr. Aitken has made a special feature all through of giving the results of the examinations at the end of each day; and in all cases within twenty-four hours of the final examination a public meeting has been held and the distribution of awards has been made. This was adopted not only at Brisbane, but also at Sydney, on which occasion Lord Hampton officiated; at Melbourne, where Lord Brassey acted in a similar capacity; at Hobart (Tasmania), and at Wellington (New Zealand). The Associated Board has examined altogether about 800 candidates in the Australasian colonies and Gibraltar.

It is interesting to record that, generally speaking, a much higher standard of musical excellence has been attained than was anticipated. Mr. Williams writes: "At many centres, notably Sydney, Melbourne, Brisbane, and Rockhampton, I found candidates that would have passed with credit the Local Centre Examinations in England, and the vocal talent in Wellington (New Zealand) I must specially mention as far above the requirements of the present syllabus; and I feel sure that future examinations will prove this to be correct. In Sydney, Melbourne, and Brisbane I found a few individual cases of such extremely high merit that I can only suppose there must be teaching power in these cities of a very high order indeed." In consequence of the requirement of the syllabus a much larger percentage of passes has been obtained than is customary in the examinations of the Associated Board; but this has been fully explained, and as the Colonies next year will have precisely the same examinations as those prepared for the United Kingdom, Colonial candidates will have no cause for complaint. One remark of Mr. Williams's is worth repeating: "Those who failed were chiefly very young candidates, who seemed to require an Elementary Examination before attempting anything further." We are sure that this will be very satisfactory to the Colonies. Although the passes have come out sixty-five per cent. as against the entries, the Honours awarded have been only three per cent. It was explained to the Australian candidates that the *Honours* of the Associated Board are by no means easy to obtain.

As showing the desire of the Associated Board to worthily advance the cause of genuine examinations in the Colonies, we cannot do better than quote from a speech delivered by Mr. Aitken, at Melbourne, under the presidency of Lord Brassey:

I should like to remark that the innovation of elementary examinations by this Board was tried for the first time last year in the United Kingdom, and it has been attended with conspicuous success. Its immediate effect, as far as our Home Examinations are concerned, is that it has nearly doubled our school candidates for the present year.

Now I am inclined to think that the chief work that this Board will do on its advent to Australia is to *raise the tone of teaching*. It has set a high standard, and it means to maintain that high standard, and although the examination this year has not been quite like those we have had in the United Kingdom, I do not think you will have any occasion to find fault with the scheme which will shortly be set forth in the syllabus for next year.

I wish to say to you that one of the objects I have dearest at heart is to see these examinations placed upon a paying and financially successful basis, and as soon as that is the case it will give me the greatest possible pleasure to recommend to my Board the formation of scholarships for students similar to those which have recently been instituted in the Mother Country in every colony in Australasia.

We may add that Mr. Chamberlain has cordially given his official approval of this important section of the Associated Board's work; and, further, Mr. Aitken, during his recent tour, personally gave in each province of the colony a gold and silver medal to the candidates gaining the highest number of marks in the lower and higher divisions respectively.

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CHURCH MUSIC.

ONE interesting feature of the music sung during the Christmas and New Year festival season has been a more extended recognition of Bach's "Christmas" Oratorio. Many years ago the work was sung annually at St. George's, Bloomsbury, under the auspices of the Royal College of Organists, and directed by Mr. R. Limpus. This was probably the first Church use in this country of this fine work. These annual performances ceased, however, in the time of the first hon. secretary and founder of the Institution just named. For some time little was heard of the "Christmas" Oratorio. Now it is again to the fore, and there are signs of an appreciation so distinct in character as to give rise to the hope that it is at last to take its rightful place as one of the musical associations of Christmastide.

One of the difficulties in the way of its general use in a complete form is its length. The busy people of this world seem little inclined to put aside a succession of evenings for attendance at a series of musical services, at which the several sections of this work, dealing with the several festivals of the season are performed upon the appropriate days.

Amongst recent performances of portions of this oratorio may be mentioned one under the direction of Mr. T. Popplewell Royle, at St. Olave's, Woodberry Down. Upon this occasion the beautiful contralto solos were heard to full advantage, having been rendered by Madame McKenzie.

Bach's "Christmas" Oratorio is not only replete with tuneful themes, fine counterpoint, and harmony even now quite modern in its resources, but it contains many interesting features of a picturesque, not to add, dramatic character.

An examination of the various "forms" presented in the fine solos and bright, effective choral movements will reveal many striking advances in the direction of the logically evolved plans often designated "instrumental forms."

It may be pointed out that the germs of logical statement can be traced very far back in the annals of Church music; and perceptions of the principles underlying almost all modern musical constructions may be recognised, even in the music of the great contrapuntal period.

The ancient Introit, preceding the Mass, followed by an appropriate verse from a Psalm, with the "Gloria Patri," to be in turn succeeded by the repetition of the Introit, it is not going too far to describe as a distinct application, by accident perhaps rather than design, of the episodical method of construction. Then, as every student knows, the vocal church fugue, like the instrumental fugue, has its recurring subject presentations intermingled with episode sentences; thus resting upon a basis similar to that of the rondo form. To go back again to an early period, the musical texts known as *canti fermi* were types of the *Leitmotiv*, as in a fugue with or on a chorale, in which the church-song did duty as a "leading theme" in the midst of the surrounding contrapuntal activity. To take another illustration, a sixteenth-century canticle form with an alternative chant verse expressed the principle of the episodical method of composition.

The Church music of the Neapolitan and other schools bordering upon or included in the "great transition period" supplies frequent signs of the growth of the "form" instincts, within as without the classic lines of Church music. The sacred art of Bach and Handel also carries forward the development of constructive method.

In the Viennese Church school of the eighteenth century, formed by Haydn, Mozart, and their followers, it is true the musical forms had become strong enough to definitely divide into the various sections of the Binary and Episodical plans the verbal paragraphs of the Mass, and at times to cause an unwarranted disregard of the character of the sacred text. Still, the fact remains that the development of musical construction was not unduly impeded in Church music by the verbal exigencies and contrapuntal genius of sacred choral music. The large acceptance and, it must be recorded with satisfaction, prudent employment of the principles of musical "form" in our modern English Church music are in harmony with methods observable in the growth of Church music in the course of several centuries.

ORGAN MUSIC.

NOT so many years ago most of our Cathedral organs were unworthy of their position as regards tone, capacity, and mechanism. A great change has happily taken place, and doubtless the few remaining ineffective, worn-out instruments will soon be either removed or rebuilt. The new organ for Lincoln Minster will ere long be placed in that glorious building. The organ in Winchester Cathedral has been recently rebuilt.

An appeal has been made by the Dean of Gloucester and Mr. A. H. Brewer, the Cathedral organist. The statement sets forth that: "The original organ was built by Harris about 200 years ago, and underwent several important alterations in the latter part of the last century. Bishop added to it about 1830, and in 1847 it was entirely rebuilt by Willis. It was again rebuilt nine years ago by the same firm, but several stops have still to be put in in order to complete the design that was then made, and the sum of £650 will have to be raised for the purpose of carrying out the work. The following is the list of stops required:—Solo organ complete, to include tuba, clarinet, orchestral oboe, and harmonic flute; Swell organ—contra-fagotto, 16 ft.; Choir organ—clarinet; Pedal organ—ophicleide and octave. The Dean and Mr. Brewer feel confident that the public will agree the additions are really necessary in order to make the instrument worthy of the Cathedral, and capable of rendering the large amount of modern church music used in the services, recitals, and festivals."

Remembering the great services rendered to the art for generations by the Gloucester musical festivals, the enlightened policy pursued by the Dean and Chapter in providing frequent special musical services and organ recitals, and the historical interest attached to the great church in many ways, this call to complete the fine Cathedral organ so worthily and effectively employed, will, it may be hoped, meet with a satisfactory and prompt response.

Recitals of considerable artistic interest have been given during the past month. At Leeds Town Hall, on the 1st ult., Mr. W. E. Belcher, the city deputy-organist, gave an excellent scheme, in which seasonable Christmas music naturally found acceptable recognition. The selection included Guilmant's musicianly treatment of the "Adeste Fideles" and an ancient "Noel" song; Pastorale in E, by G. Morandi; Christmas Offertoire, on a Picardy melody, by J. Grison; and "The March of the Magi," by T. Dubois. Organists cannot be charged with the prevailing tendency to limit programme materials to the latest successful novelties, a tendency quite as narrow and unsatisfactory in its way as the habit of clinging to a few standard works on the ground of abiding success and interesting associations. In

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this connection it is satisfactory to note that Mr. Belcher's New Year's day programme and other schemes evidence an interest in Mendelssohn's organ sonatas which is general enough to be almost counted a revival.

Equally satisfactory in another direction is an all-round evidence of the more general and ready recognition of English music, notably modern English organ music. Sir John Stainer's beautiful "Six Pieces" form the latest illustration of the interest taken by our organ players in our national art. The Prelude in C major has been selected by the Council of the Royal College of Organists as one of the Fellowship solo-playing tests at the Midsummer examination. The recital programmes afford from day to day testimony of the wide and general acceptance of these scholarly and effective movements.

At St. Matthew's Church, Northampton, Mr. W. W. Starmer, of Tunbridge Wells, gave a recital on the 9th ult. The selection included an Adagio and Allegro Fugato, by John Stanley; Choralvorspiel, "In Dir ist Freude," by Bach, one of a type of that great master's organ works too much neglected; Berens' Fantasia in C minor, and well-known movements by Dubois, whose organ music is now extensively played both here and on the Continent. The programme of a concert at the Royal Albert Hall, on the 9th ult., included the Adagio ma non troppo (No. 3 of "Six Pieces," by Stainer), played by Mr. Tonking. Mr. Rudolph Loman gave his monthly recital, on the 11th ult., at the Dutch Church, Austin Friars. His programme included Merkel's Sonata in D minor (No. 5); Guilmant's Scherzo in F, a form no longer a novelty in the music specially written for the organ; and Widor's popular Toccata in F.

A question on a recent examination paper of the R.C.O. has reference to the English organ music of the eighteenth century. It is important to note that much of this is being unworthily neglected. There is a large number of voluntaries and concertos written by J. Stanley, Arne, Boyce, Greene, and other "makers of music" of that period, that will well repay the attention of our organ players, despite the vagaries known as "cornet" (the old stop of artificial harmonies), "flute," and "trumpet" solos, and a fair amount of characteristic old-fashioned ornamentation of the day. In this connection, it should be added, organ music written in the early part of the present century by S. Wesley, W. Russell, and others deserves resuscitation, as containing many movements of charming tunefulness, vigorous thought, and genuine dignity.

An admirable organ was lately placed in the Blackburn Road Congregational Chapel, Bolton, the work of Messrs. Willis. The instrument is one of those most useful organs with about forty draw-stops, of three manuals and pedal organ, containing all the truly artistic organist may reasonably desire, but without any organ-building extravagances and luxuries, only suitable to large buildings, which so many players set their hearts upon, in the form of tubas, heavy pedal reeds, and other manifestations of power, pure and simple. The instrument was opened by Mr. H. L. Balfour. That gentleman's programme contained some typical organ sonata music, as the first movement from Dr. Hopkins's very charming Sonata in A and Rheinberger's fine Sonata in F sharp major, a work of great dignity and character.

Particulars of recitals of interest given at St. Matthew's, Denmark Hill, by Dr. Warriner, and upon the Electric Organ Company's fine instrument at St. George's, Hanover Square, by Mr. C. E. Jolley, came too late for further reference.

FACTS, RUMOURS, AND REMARKS.

JUDGED by a concert-notice which has reached me, the Manx man as musical critic is diverting, whatever he may not be. Of a tenor it is said, "he sang very well, though, perhaps, a trifle slow, this being particularly noticeable at the end of the verse where he took an octave for a crotchet. Otherwise his excellent voice was heard to advantage." Undue slowness, or anything else, might result from taking an octave for a crotchet. The critic, eulogising the soprano, remarks: "Perhaps Mrs. Nicholls' only fault was that she held her book." Of the bass we read that he has a "rhythmical voice," and that, in the choruses, "his superior vocal organ could be distinctly heard and easily distinguished."

THE Boy has recently been at work in Dublin, in the office of the *Evening Mail*, and, as usual, gave special attention to the musical criticisms. He turned "rich, flexible voice" into "rich, flexible vocal"; described Mr. Dan Jones as "the well-known Welsh ttnor"—a slap, apparently, at abounding consonants—remarking also that "he took the pace" (place) of Mr. Evan Cox, and sang "the Green Islt of Erin" and "The Sailor Grave." This, if not the Boy's best achievement, bears his well-known mark of distinction.

MR. TOBIAS MATTHAY calls my attention to Aldo Antonietti, a young violinist who is half an Englishman by blood, and wholly one by birth and training. His mother was a professor of singing formerly known as Miss Grace Bolton. "Antonietti," writes Mr. Matthay, "was first taught by his father, but, for some considerable number of years, has been a pupil of the Royal Academy of Music, where I have watched his career with great interest and expectancy. Lately, he has been playing at our concerts with enormous virtuosity and real musical intelligence. At an Academy concert, not long since, he played Mendelssohn's Concerto so wonderfully finely that many musicians who heard him preferred his reading to that of Sarasate, given a few days before. He is only sixteen, and is a real wonder-artist—a musician all round, ravenously fond of all kinds of music, and composes most charmingly and freshly too." This is high praise, and we are all delighted to see a new and brilliant star on the horizon.

THE *Ulster Times* of the 15th ult. contained a wonderful criticism on a performance of "The Messiah" by the Portadown Philharmonic Society. Not much less than two columns and a half are devoted to the opinions of the writer, yet, considering the character of those opinions, readers had no ground for complaint. I will quote some fairly representative passages that it may be seen how far the writer is qualified for distinction as a "new" critic.

REFERRING to the chorus, the Irish journalist observes: "The delivery and reading of some of the choruses was (*sic*) absurd. The Hallelujah chorus, for example, was turned out worse than any other chorus in the book—that is, having regard to its capabilities. It was stiff, monotonous, and heavy. It was one long, dull moan of dread indifference." The members did not acquit themselves well in other ways. They are described as taking their places and arranging themselves in much the same way that a heap of rubbish would arrange itself when thrown from a grape." What can that mean? "As artists

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they could not sit down properly," while, in rising, they came up "in batches at a time." Poor chorus! But their critic is unrelenting, and goes on: "Their pronunciation was horrid, and bad beyond anything we had ever heard before. In this chorus, the sopranos . . . were simply execrable. They screamed their F's until their voices cracked and tore into shreds." "The Hallelujah chorus . . . was simply butchered, and the life thrashed out of it."

Our critic, being quite impartial, does not spare the principal singers. The tenor took "Every valley" as if after a good dinner, and he was about to lounge in peace and contentment with the whole world." "His stage manner wants patching." The soprano was "either looking over her shoulder at him (the conductor), or up through her front hair at him. . . . She carries her score on her left arm, much as a hotel waiter carries his napkin or duster. . . . As soon as she has finished her solo, she ignores the existence of the instruments, and gives a tug at the end of it, then throws the symphony at us much in the same way as one throws a bone at a dog, and with a snap of her jaw and a glance of her grand eyes says: 'There now, you've got it. Much good may it do you!'"

Concerning the bass soloist, this promising writer observes: "In the air, 'But who may abide,' he was simply, to use a vulgar expression, out of it. . . . In fact, Mr. —— was afraid to open his mouth, the contour of which is rather flat, and not such a mouth as could give proper expression to an awful warning like this." The critic further remarks that the Society can "supply some fun for their friends." Whatever may be lacking in that regard, he himself is able to furnish, and the gaiety of Portadown is thus assured, unless, indeed, the writer should be called away to entertain a larger circle.

The programme of the Saturday concerts fixed to begin at the Crystal Palace, on March 12, is prefaced by the following note:—

It will be seen from the *Outline Programmes of the Eight Concerts* that they have been constructed, more prominently than of late seasons, on the conservative lines of Musical Art, and that the lion's share of their contents has been selected from the popular works of the older masters of immortal fame, without, however, excluding works of contemporary composers of eminence, or those of young aspirants of promise.

From the numerous requests received from the Subscribers, it is believed that this scheme will give general satisfaction.

I have not the slightest desire to over-rate the significance of these official words, but do hope and believe that they indicate a return to good taste on the part of a public long seduced by the noise and glitter of much modern orchestral music. The spell of sensationalism in its very nature cannot endure. It is largely dependent upon novelty and surprise, and when those qualities vanish, the charm also departs.

Of the forty-one works definitely promised in the Crystal Palace programme, twenty-nine are German, seven are English, and three French; one is Spanish and another Bohemian. The Russian and Scandinavian schools are not represented at all, and there is not a single piece of Italian origin. Wagner's name appears in the list only three times, but Beethoven stands for eleven compositions, Mendelssohn for three, and Sullivan also for three. Two unnamed works by British musicians (also unnamed) will have to be added to the home list. Of the twenty-three chosen composers, seventeen are no longer with us. Those still living are A. C. Mackenzie, Saint-Saëns, Sarasate, Sullivan, MacCunn, and Dvořák. Save Mr. MacCunn, these are, comparatively speaking, veterans.

It may be of interest to compare the programme of the forthcoming Lamoureux concerts with that of the Crystal Palace. Of the thirty works in the former list not one is English, at which, of course, no Englishman is surprised. Of the masters commonly known as classical, only three have a place—Beethoven, who contributes six works; Brahms, who is down for two, and Cherubini, represented by his "Anacreon" Overture. Of German composers *ante*-Wagner, only Beethoven appears, and Wagner has as great a show as his one chosen predecessor. The mark of the programme is its preference for the younger French composers, who are well represented by Franck, Massenet, D'Indy, Du Coudray, Chevillard, Breton, Chabrier, &c. Only two Sclavonic musicians have a place. Are the public weary of the Tartar school?

There is a breeziness about the musical critic of the Johannesburg *Standard and Diggers' News* which cannot fail to command admiration. In a recent article I read: "The *pièces de résistance* were, however, the Liebmann Sisters, the two unaffected maidens in virginal white. . . . Miss Alice Liebmann opened fire with the 'Reverie.' And when she had instilled as much dreamy soul and brain into Vieuxtemps as that master could have wished, she changed the theme and strummed on the fecund violin and Spanish bolero arrangement. Then there was an interval, and the bouquets were stored behind, and men drank." It may be urged that this style is not dignified. But we must consider that Johannesburg is too young for dignity, and probably loves breeziness. Yet not all Johannesburg, for a correspondent out there writes indignantly complaining of so much flippancy. Ah, well!—many men, many minds.

Joseph Bennett.

THE ROYAL CHORAL SOCIETY.

One of the largest audiences which have been attracted by the Royal Choral Society assembled at the Albert Hall on New Year's Day, when was given the now expected annual performance of Handel's masterpiece. The choir was not in its full strength, many seats being vacant amongst the tenors, and the basses appearing less numerous than usual. This naturally affected the balance of tone, but as regards precision of attack there was no falling away from the high standard of former years. Less precision and more regard to expression were indeed desirable. With highly trained choirs unanimity has been cultivated to such perfection in the choruses of "The Messiah" that the dance rhythms with which they have such affinity have become unduly emphasised, and the work rendered less impressive than it would be were more attention paid to the meaning of the text. No such fault, however, can be found with the rendering of the solos, which were sung with all possible intensity of expression by Madame Albani, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Watkin Mills. Mr. H. L. Balfour presided at the organ and Sir Frederick Bridge conducted.

QUEEN'S HALL CHORAL SOCIETY.

An excellent performance of Handel's "Messiah" was given on Christmas Day by the Queen's Hall Choral Society, under the direction of Mr. Henry J. Wood. Following exaggerated and petrified tradition, the choruses

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were sung with little expression, but with commendable precision in attack and articulation. The soloists were Madame Clara Samuell, Miss MacDougall, Mr. Ben Davies, and Mr. Norman Salmond, all of whom gave expressive interpretations of their respective parts.

On New Year's Day Mr. Wood conducted a performance of Mendelssohn's "Elijah," the choral portions of which were sung with admirable appreciation of their dramatic character, with the exception of the first of the "Baal" choruses, in which a return was made to the stiff and wooden accentuation accepted as orthodox in "The Messiah." Mr. Santley was the exponent of the part of the *Prophet*, and sang the famous air, "Is not His word like a fire," with a vigour and fervency that aroused the enthusiasm of his listeners. The soprano and contralto solos were effectively rendered by Madame Henson and Miss Ada Crossley, and Mr. Lloyd Chandos was the principal tenor vocalist. Miss Winifred Wynne, Miss Anita Sutherland, Mr. James Leyland, and Mr. Mervyn Dene formed an efficient second solo quartet, and Mr. Percy Pitt played the organ with admirable discretion and skill.

SATURDAY SYMPHONY CONCERTS.

MR. ROBERT NEWMAN has earned the thanks of those interested in the welfare of British music by including at least one work by a native composer in most of the programmes announced for performance during his new season of symphony concerts at the Queen's Hall. The opening concert, on the 15th ult., attracted a large audience, which was regaled with fine performances of Tschaïkowsky's "Pathetic" Symphony, the "Parsifal" Prelude, with the *Finale* to Act III., Mr. Cowen's "Four Old English Dances," and a new suite from Johan Halvorsen's music to an old Indian drama, "Vasantasena." This novelty proved distinctly disappointing, for the Norwegian composer presents nothing new or striking. We have heard all his sham Hindoo music with its cheap local colouring in melody and orchestration before, and we are heartily tired of this and all similar absurd attempts at reproducing the characteristics of Indian music on European instruments. We hope Herr Halvorsen, who is undoubtedly a clever composer, will in future devote himself to Norwegian music and write as he feels, not as he thinks a Hindoo ought to feel. As for Mr. Cowen's delightful little dances, we were once more struck with the charm of their dainty subject-matter and the pellucid orchestration. The treatment of the wood-wind especially is quite suggestive of the "unpremeditated art" of Schubert. The dances were beautifully played and greatly enjoyed. A successful *début* was made by Miss Emma d'Egremont, a contralto singer gifted with a capital voice and unmistakable musical feeling. She sang the florid air "O toi qui m'abandonnes," from Meyerbeer's "Le Prophète," and Schubert's superb song "Die junge Nonne" with much expression and thorough mastery over their difficulties.

At the second concert, on the 22nd ult., Mr. Cowen's "Scandinavian" Symphony received a splendid interpretation. As we listened to the many beauties of the opening *Allegro*, as revealed by Mr. Wood's sympathetic and highly-finished performance, we wished that all those students could have been present who, some weeks ago, rattled through this fine movement at the Royal College concert in the most casual way. They would have learned a valuable lesson. Mr. Wood's reading of the beautiful *Adagio*, the delicious *Scherzo*, and the vigorous *Finale* displayed his rare gifts and the fine qualities of the music to the fullest advantage. The "Pilgrims' March," from Berlioz's "Harold in Italy" Symphony, was included in the programme, and the concert opened and closed with the "Meistersinger" and "Lohengrin" Preludes respectively. M. Achille Rivarde gave a refined performance of Mendelssohn's Violin Concerto, and Mr. Orme Darvall sang the elaborate scena, "Die Frist ist um," from Wagner's "Flying Dutchman." He has a fine bass voice, and sang with good effect, dramatically and emotionally; but he does not yet form his notes with all requisite firmness, and his pronunciation of the German text was far from distinct.

MONDAY AND SATURDAY POPULAR CONCERTS.

MR. ARTHUR CHAPPELL resumed his popular concerts at St. James's Hall, on the 3rd ult., with Mendelssohn's early Quartet in E flat (Op. 12), which was excellently interpreted by Lady Halle and Messrs. Haydn Inwards, Gibson, and Paul Ludwig. Lady Halle gave a brilliant rendering of Tartini's Violin Sonata in G minor of reputed demoniacal origin; Miss Fanny Davies played Beethoven's Sonata in E flat (Op. 81), and, subsequently, associated with Mr. Paul Ludwig, concluded the evening with two movements from Rubinstein's Sonata in D (Op. 18), a dismemberment of an accepted work to be condemned. Miss Isabel MacDougall's singing of Peter Cornelius's "Weihnachtslieder" (Christmas-eve songs) was a very pleasurable feature of the concert.

On the 8th ult. Beethoven's Septet, performed by Lady Halle and Messrs. Gibson, Clinton, Paersch, Wotton, Reynolds, and Paul Ludwig, attracted, as usual, a large audience, and Haydn's Quartet in G (Op. 64) closed the afternoon. The soloists were Miss Fanny Davies, Mr. Paul Ludwig, and Mr. Meux, the last-named singing with admirable expression and finish.

The following Monday, Lady Halle and Messrs. Haydn Inwards, Gibson, and Paul Ludwig opened the evening with Dvorák's Quartet in E flat (Op. 51), and Lady Halle, aided by M. Slivinski and Mr. Paersch, gave a highly-finished reading of Brahms's delightful Trio in E flat (Op. 40) for pianoforte, violin, and French horn. M. Slivinski contributed a brilliant performance of Schumann's "Etudes en forme de Variations" (Op. 13), but seemed to labour under the impression that speed was the most important attainment. Madame Medora Henson sang an attractive selection of songs by Grieg and Schubert.

An exceptionally refined and highly-finished performance of Schubert's charming Quartet in A minor (Op. 29), by the same string players as those of the preceding Monday, opened the concert on the 15th ult., which was concluded with Saint-Saëns's Quartet in B flat (Op. 41). Miss Fanny Davies was thoroughly at home in Schumann's "Kreisleriana," and Lady Halle was heard once more in the familiar Romance in G from Dr. Joachim's "Hungarian" Concerto. Mr. Francis Harford, who made his first appearance at these concerts on this occasion, made a favourable impression in songs by Schubert, Berger, and Villiers Stanford.

Smetana's characteristic Quartet in E minor formed an attractive feature of the following Monday concert and was conscientiously interpreted, although with lack of intensity of expression, by Lady Halle and Messrs. Haydn Inwards, Gibson, and Hugo Becker. A very fine performance, however, was subsequently given by Miss Fanny Davies, Lady Halle, and Herr Becker of the revised version of Brahms's beautiful Trio in B (Op. 8). Mr. Whitney Mockridge was the vocalist.

Schubert's magnificent Quintet in C (Op. 163) was rendered in a most finished manner, on the 22nd ult., by Lady Halle and Messrs. Haydn Inwards, Gibson, Herbert Walenn, and Hugo Becker. Mr. Frederick Dawson gave an admirable performance of Chopin's Impromptu in F (Op. 36) and took part in Schumann's Pianoforte Trio in D minor (Op. 63), in which he preserved a praiseworthy balance of tone with the strings. Some songs, tastefully sung by Mr. James Leyland, completed the selection.

RECITALS FOR CHILDREN, YOUNG AND OLD.

THE two recitals announced by Madame Blanche Marchesi and Mrs. Kendal, and which took place respectively on the 4th and 17th ult., at St. James's Hall, proved so attractive to "children, young and old," that very few seats were vacant on either occasion. The programmes consisted of an excellent selection of songs having reference to children and childhood's days, and a no less admirable choice of fairy tales. Madame Marchesi was prevented by ill-health from taking part in the second recital, but at the first she sang with her usual exquisite finish Massenet's "Les Enfants," Gabriel Fauré's "En Prière," and other appropriate lyrics by Taubert, Brahms, and Chaminade. At the second performance her place was taken by Miss Esther Palliser, who proved a most able substitute, and

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who rendered Wagner's "Dors, mon enfant," Schubert's "Haiden Röslein," Brahms's "Sandmännchen," and other lyrics with the utmost charm and sympathy. Comment is scarcely necessary concerning Mrs. Kendal's reading, but it may be said that this talented actress was manifestly at one with her subject, and was singularly happy in her expression of the earnestness and quaint humours of childhood. Her most successful efforts were in Hans Andersen's amusing story "The Butterfly" and in "Little Pictures of School Life," by Miss Maude Valérie White, the effectiveness of the latter being enhanced by that lady's musical illustrations at the pianoforte, and the singing of an incidental "Evening Hymn" by Mr. Stedman's choir boys. Other accompaniments were played by Miss Miriam Timothy on the harp, Mr. J. M. Coward on a Mustel organ, and by Mr. Henry Bird on the pianoforte.

HIGHBURY PHILHARMONIC SOCIETY.

DISTINCTION was given to the second concert this season of the Highbury Philharmonic Society (which took place on the 18th ult., at the Highbury Athenæum) by the first performance in London of Mr. Arthur Somervell's cantata "The Power of Sound," specially written for the Wakefield Musical Festival of 1895, and produced, in April of that year, at Kendal, where these festivals—or competitions—are annually held. Mr. Somervell has selected his text from Wordsworth's poem "On the Power of Sound," and has set it in eight musical numbers. The first of these is a chorus, which is preceded by a short instrumental introduction. The chorus is bold and diatonic in character, the intervals of the principal theme striding over the scale with an assured step. This opening portion is effectively contrasted by a second section in the subdominant, in which the measure is changed from common to six-eight, and the music, following the spirit of the text, becomes more suave in character. A solo for tenor or soprano follows, the words of which are the fourth stanza of the poem "Blest be the song." This contains some charming passages and gives place to a chorus, "When civic renovation dawns," in which effective use is made of musical idiom common to old English songs. The next number is laid out for mezzo-soprano solo and chorus in four parts, for first and second soprano and first and second contralto. The most memorable portion of the work, however, is the chorus "The pipe of Pan," laid out in the form of an old English country dance, and possessing immense vigour and rhythmic force. The stanza, "By one pervading spirit," is also set as a solo for tenor or soprano, and the last number concludes with an effective and well-developed choral fugue. In its entirety the cantata is a favourable example of its composer's talent, and will be found well suited to small choral societies. It was excellently interpreted on this occasion by Mr. Betjemann's intelligent choir and orchestra, the solos being sympathetically sung by Miss Nina Faliero. The remainder of the programme was occupied by the concert-room version made by C. O. Sternau, and translated into English by the Rev. J. Troutbeck, of Weber's opera "Preciosa." This work contains some of Weber's most graceful melodies, and the chorus "The stars in their gladness" is probably one of his widest known compositions. The overture is too popular to need comment. In this arrangement the story is chiefly told in melodrama, which was excellently delivered by Madame Rose Dafforne. *Preciosa's* song was charmingly rendered by Miss Faliero, and full justice was done to the extremely melodious and vivacious choral and instrumental portions, under the able direction of Mr. G. H. Betjemann.

ROYAL ACADEMY OF MUSIC.

MR. E. F. JACQUES began, on the 12th ult., at the Royal Academy of Music, a series of three lectures of exceptional interest on Eastern music. Mr. Jacques, who must have made a special study of the subject for some time past, spoke extemporaneously throughout, and in his first discourse gave a singularly clear explanation of the Indian system of music. In his preliminary remarks Mr. Jacques said that the music of Southern India was the most developed Eastern music as far as we knew. That of other nations might be more so, but it was only of Indian music that we possessed reliable information. Before the appearance of Captain C. R. Day's work on "The Music and Musical Instruments of Southern India and the Deccan," even this was practically a sealed book to Europeans. Thanks to this volume, and the labours of a still more comprehensive but unhappily uncompleted work on Oriental music by A. M. Chinnaswami Mudaliyar, the basis of Indian music was now capable of being understood. The system was most developed in Southern India, which, from geographical reasons, had been less disturbed by hostile invasions than the North. The scales were seventy-two in number and were divided into two chief branches, the one being based upon a combination of two tetrachords whose extreme notes formed a perfect fourth, as in our major scale C—F, G—C; while in the other the F was sharpened. The extreme notes of these tetrachords were never altered, but only the two intermediate notes. Thus the lower tetrachord of the first great division, say C to F, was treated as follows: (1) C, D flat, E double flat, F; (2) C, D flat, E flat, F; (3) C, D flat, E natural, F; (4) C, D, E flat, F; (5) C, D, E, F; and (6) C, D sharp, E, F. The upper tetrachord was treated in precisely the same manner, and, as any combination of these tetrachords was permitted, there resulted thirty-six scales, each possessing distinctive intervals. The same method was pursued with the other great division of the octave (C—F sharp, F sharp—C), the total number of scales being seventy-two. This remarkably comprehensive system, of course, included our major mode, but the favourite scales of Indian musicians were those which had the semitone between the first and second notes of the tetrachord. Further tonal variety was obtained by a complex method of omission or selection and use of certain notes of the seventy-two scales. In some melodies the fourth and seventh notes would be omitted, which had given rise to the assumption that the Indian scale was pentatonic. In others, certain notes would be avoided in ascending, but employed in descending passages, or *vice versâ*. The series so formed were called "ragas," and the ingenuity of Indian musicians had been devoted for centuries to the development of these tonal variations, until there were said now to be in existence a thousand and one, none of which could possess less than five notes. Native players were, however, more famed for the skilful use of a particular "raga" or "ragas" than for the knowledge of a large number; and probably very few knew them all. It was remarkable that the names of the notes of the scale had affinity with our system of sol-fa titles. The Indian names were as follows:—Sa, Ri, Ga, Ma, Pa, Da, Ni, being the first syllables of the words *Shadjama* (peacock), *Rishaba* (ox), *Gandhava* (goat), *Madhyama* (heron), *Panchama* (cuckoo), *Daivata* (horse), and *Nishada* (elephant). With regard to these, Mr. Jacques pointed out that the most important notes, the first, fourth, and fifth, were named after birds, and the others after animals. Indian rhythms were very different from European. The most favoured were five, seven, and nine, the latter not counted in three threes, but alternate five and four. Their accentuation was no less distinctive.

At the second lecture, delivered on the 19th ult., Mr. Jacques showed the difference which existed between the scale systems of India and ancient Greece. Whereas the proclivities of the Hindoos were to use and develop everything, those of the Greeks were selective, and thus the latter only adopted certain Eastern scales which appealed to their keen sense of proportion. They dispensed with double flats and only depressed by a semitone the second and third notes of the tetrachords. Thus their first scale, called "Dorian," corresponded to the white notes on the keyboard from E to E; the second, the "Phrygian," from D to D; and the third, the "Lydian," from C to C. The inversions of the tetrachords of these scales were respectively named "Hypo-Dorian," "Hypo-Phrygian," and "Hypo-Lydian." The Lydian scale looked like our major mode, but it had the important difference that the key-note was not C, but F; the same system being applied

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to the "Phrygian" and "Dorian" scales. Many other details were described with admirable lucidity, and the interest of the lectures was further increased by the rendering of a number of Indian songs by Miss Ethel M. Wood and Mr. Ranalow, whose admirable singing of the singularly difficult music merits hearty praise. Some Greek songs were also finely sung by M. Aramis, the Greek baritone, and two of the most popular Indian airs and variations were excellently played on the violin by Mr. P. Miles. It should be added that the Indian songs at the first lecture were all sacred (Kruthis) and composed by Tagarajayya, who might be termed the Schubert of Southern India; and at the second discourse were taken from a selection of popular tunes made by Rajah Surindro Tagore.

ROYAL COLLEGE OF MUSIC.

STUDENTS' concerts do not, as a rule, inspire in the critic's breast the hope of combining the performance of his duty with the enjoyment that should come of listening to great masterpieces. Indeed, the prospect of hearing, say, Beethoven's B flat Pianoforte Trio played by three young students is generally the reverse of pleasing. The great work we have just named is one of those efforts of genius which one would rather *not* hear interpreted by pupils. But since it was included in the programme of the 258th College concert, on the 20th ult., we must mention the fact that Ada Thomas (pianoforte), William Read (violin), and Robert Grimson (violoncello) were the performers, and played the notes and observed the expression marks in their parts with conscientious care and some effect. Schubert's String Quartet in A minor (Op. 29) is a less trying work, and accordingly was given with more satisfactory results by Mary Noverre, C. Barré Squire, Edward Behr, and R. Purcell Jones, the emotional qualities of the beautiful music being well reproduced. Lallie Hodder's singing of Marcello's air "Quella Fiamma" was a distinct improvement upon her previous efforts. Her voice is growing strong and beautiful throughout its wide range. She sings with much feeling and dramatic impulse, and her enunciation, especially her treatment of the vowels, deserves high commendation. She may be warned against a slight tendency to tremolo and exaggerated expression. Gwilym Evans, who has a genuine light tenor voice of agreeable quality, sang Mendelssohn's Rhenish Folk-song smoothly and unaffectedly, his intonation being delightfully true. Ethel Wilson, a very young pupil, was asked to battle with the tremendous difficulties of Brahms's pianoforte variations on a theme by Paganini (Op. 35, No. 1). To say that she overcame them all would not be in accordance with facts; but we can readily forgive some wrong and missed notes in view of the many good qualities which her performance displayed—*e.g.*, an excellent touch and wrist action; a rich, full tone, and such breadth and strength as well as refinement as are not often found in one so young. Altogether a highly promising pupil.

THE INCORPORATED SOCIETY OF MUSICIANS.

THE annual conference of the Incorporated Society was this year held in London, the head-quarters chosen being the Hôtel Cecil. The opening meeting was held at the Mansion House, on the 4th ult., the Lord Mayor occupying the chair to receive the Society, but subsequently giving place to Sir John Stainer. After Mr. Edward Chadfield, the general secretary, had read the annual report, from which it appeared that 190 new members had been elected during the year and £500 had been added to the reserve fund, Sir John Stainer delivered an address, in the course of which he commented upon the utility of the Society to its members, the immense advance made in recent years by the art in this country, and dwelt upon the harm done to the progress of music by incompetent and amateur teachers. It was this class who largely supported the trade in valueless certificates and unfairly competed with the capable and efficiently trained musician. In conclusion, the speaker expressed a hope that this matter of musical teaching would receive Government attention.

In the afternoon Mr. Joseph Seymour read a paper, in the grand hall of the Hôtel Cecil, on "The Irish Feis Ceoil." The words "Feis Ceoil" (pronounced "Faysh Kyole") were explained as signifying "Festival of music," or "Musical Festival," the former, "Feis," being associated with the ancient gatherings of the bards at Tara, presumably referred to by Thomas Moore in the line, "The harp that once thro' Tara's halls." The modern "Feis Ceoil," first celebrated in Dublin in May of last year, lasted six days, and was a musical gathering consisting of prize competitions for composers and performers, and four concerts. At the next meeting, to be held at Belfast on May 2 of this year, the scheme includes the performance of Sir Arthur Sullivan's cantata "The Golden Legend." The "Feis Ceoil" was now a registered association, having its head-quarters at Dublin, and had caused the formation of a large number of musical societies in various parts of the country. Much more interesting information was given, which went to show that the "Feis Ceoil" is doing excellent work and is deserving of every support. In the discussion which followed, Dr. Prout testified to the musical feeling shown in many of the compositions sent in by Irish candidates, which only needed proper development to contribute to the fame of Irish music.

The evening was occupied by an invitation concert, which does not call for comment.

Dr. Swinnerton Heap was the chairman of the following day, and in his opening remarks expressed a regret, widely shared by music-lovers, that so many new works of sterling merit by British composers were rarely heard after their first production. Dr. Frank J. Sawyer subsequently read a paper on "The tonic basis of Music," in which he exhaustively proved what has been long accepted by practical and thoughtful musicians. His listeners were complacently satisfied with this demonstration until he attacked the tonic sol-fa notation, which he vigorously and totally condemned, and declared "we can never sufficiently deplore." This, of course, led to a lively discussion, and Dr. Sawyer, in replying to a vote of thanks, said that, as usual, the least important point had been seized upon, but that he was glad to have found such an excellent red herring to draw across the track at this meeting.

In the afternoon a large number of the members accepted an invitation from Messrs. Broadwood to visit their pianoforte factories, and to listen to an address at Pulteney Street from Mr. Walter Macfarren, who, in a genial manner, related some of the notable facts connected with the development of the business and its connection with famous executants.

This dissipation was corrected on the following morning by a paper from Dr. Iliffe on Bach's "Forty-eight Fugues," in which their construction was exhaustively analysed and explained, and followed by a discussion, taken part in by Professor Prout, Dr. Hiles (who presided), Dr. Frost, Mr. Isaacs, and Mr. H. Davies. In the afternoon Mr. George Langley followed with a paper on "Wagner's musical expression of human emotion, as exemplified by 'Lohengrin,'" scarcely a well chosen subject for such an occasion, but worked out with painstaken detail that would doubtless have surprised the composer had he been present. Still less happy was Mr. Howard Swan's subsequent account of a "discovery" he had made regarding the relation between sound and light, which he explained to be the existence of a force which circulated through the nervous system. If Mr. Swan pursues this subject in the light of modern science he will doubtless make other "discoveries."

Perhaps the most notable event of the conference was the performance, during a concert in the evening, of Tallis's Forty-part Motet by a choir of about 400 voices, under the direction of Dr. Mann. It is not a work that one yearns to hear twice, but it is a remarkable example of the glorification of early contrapuntal ingenuity. The last performance was on May 20, 1890, at the Holborn Restaurant, when Dr., now Sir, Frederick Bridge was the conductor. The musical doings of the conference were closed with the interpretation of a toy symphony, in the execution of which fifteen doctors of music and twenty-nine musicians took part, conducted by Professor Prout.

The conference was closed on the 7th ult. by a banquet,

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at which Mr. W. H. Cummings presided with his usual geniality and happy flow of speech. Everybody seemed well pleased with everybody else during the week, but it is obvious that there is room for advance in the selection of subjects brought forward for consideration and discussion on these occasions.

MUSICAL ASSOCIATION.

"MODERN Sensationalism" was the promising title of the paper contributed by Dr. Charles Maclean to the meeting, on the 10th ult., of the Musical Association. As the writer was detained on the Continent, the paper was read at short notice by Mr. T. L. Southgate, who must have found it a somewhat uncongenial task, as the view taken of the subject was not that generally accepted. Dr. Maclean began by stating that "the term sensationalism need not necessarily be used in a bad sense" and that "all speech was sensational at early stages of society." These statements were passable, although they indicated a different meaning of the term sensationalism than that commonly conveyed by the word to-day. The writer was not happy in his estimation of the great masters. Meyerbeer was declared to be "the arch-sensationalist, in a bad sense, of his day." Berlioz "was no doubt a sensationalist of the most aggravated type." Liszt "never emerged from the false atmosphere" of "empty flashiness" and "extravagance." Tschaïkowsky "belonged to that class of writers . . . who write an emptiness one day and, soaring high the next day, expect their reputation to attach to the latter while the former is ignored." Rubinstein "was a much greater man than Tschaïkowsky, simply because his leonine genius came out even in the smallest thing he did, and in fact because he was an original composer." Only Wagner met with entire approbation. Verdi was apparently forgotten, and Richard Strauss, beyond the statement that he was obviously a "sensationalist" and "probably the most powerful wielder of the orchestra now alive," was left "to the adjudication of the audience." Dr. Maclean's opinions were more acceptable in reference to sensationalism in musical design and orchestration. In the former it naturally is found chiefly in programme-music and in the latter it is observable in "neglect of the mezzo-tint, patchiness of colour without reference to design, and tricks on individual instruments." Most music-lovers will agree also that "the dignified school of Joachim still seems to produce the best violinists," and that with regard to pianists "the school known in this country as that of Sterndale Bennett still produces the players who give the most pleasure." It is also obvious that "the question of operatic sensationalism is practically in effect very little else than the question of operatic realism"; but the statement that Wagner "did little more than substitute one set of conventions for another" is calculated to excite the wrath of Bayreuth. The paper concluded with some remarks on criticism, and would-be critics may ponder with advantage over the following requirements of the position: "A critic must have powers imaginative and analytical; a quick sympathy, untrammelled by convention or technical precept; a natural sensibility; force and kindly affections; a vigorous and well-disciplined understanding; a judicial composure, dwelling above the fitful region of prejudice; above all, he must have experience." This being Dr. Maclean's commendable definition of a critic, it was very satisfactory to hear his opinion that, "in point of fulfilling these conditions, our country compares, on the whole, favourably with any other."

As may be anticipated, many of the foregoing opinions were combated in the subsequent discussion. Mr. Cunningham Woods, who presided, said that Dr. Maclean seemed to think that as soon as a man became national in his music, he became a sensationalist—a sentence that neatly explained the basis of many of Dr. Maclean's opinions. Mr. Southgate manifestly gave expression to the sentiments of those present when he said that, considering the period in which Meyerbeer lived, he thought we had more reason to be grateful to Meyerbeer for his operas than to find fault, and that although some of Berlioz's orchestral effects were sensational, he was undoubtedly a national composer. In his opinion, also, Tschaïkowsky had no thought of sensationalism when composing, but merely strove to express the Slavonic temperament. Dr. Harding thought that Dr. Maclean had fallen into the error he had striven to describe, and that his paper was one of the most sensational which had ever been read before the Association.

At the conclusion of the discussion, Mr. Standish exhibited the recently-invented flute by M. Georgi. The advantages of this instrument are that it entirely dispenses with all keys and is held like the oboe and clarinet. Mr. Arthur Green played several solos on the Georgi flute, and, subsequently, Mr. Finn followed on the Boehm flute. In richness of tone in the third octave the comparison was decidedly in favour of the latter instrument, but allowance must be made for the greater experience and skill of the player and possible improvements still to be made in the Georgi flute. The exhibition excited much interest, and Mr. Welsh, in describing previous efforts, said that the advantages offered by the Georgi flute would undoubtedly cause it to have a fair trial.

WORKINGTON COMPETITIONS AND MUSIC FESTIVAL.

THE little town of Workington (Cumberland) enjoyed a veritable feast of music on the 1st, 2nd, 3rd, and 4th ult. For many years past similar gatherings have been held, but the present festival far exceeded in importance all its predecessors. All day long, on the 1st, 3rd, and 4th, there were competitions of junior and senior choirs, solo singers, quartets (instrumental and vocal), violinists and pianists in several classes, cornet players, trombone players, harpists, sight singers, &c. The number of competitors and the eagerness they displayed were amazing. In all, about 900 individuals competed for the £125 prizes, medals, &c., offered. The St. Cuthbert's Choir, from Carlisle, won the chief choral prize, the Seaton Wesleyans coming second. The challenge shield, given by Canon Rawnsley, in the junior choir section, was held last year by the West Seaton School Board Choir, but on this occasion it was gained by the Carlisle Fawcett Boys (Mr. W. H. Reid), who sang with great delicacy the trio arrangement of Barnby's "Sweet and low." West Seaton had to put up with the sight singing prize. The Derwent folk (Mr. Hannah) were successful in the male-voice section. On the evening of the 1st ult. "Elijah" was performed with a small professional band, imported for the occasion, the soloists being Miss Bertha Rossow, Miss Bellas, Mr. G. Richards, and Mr. W. Cradock. On the 2nd ult. (Sunday) "The Messiah" was performed with the same cast, except that Madame Belle Cole replaced Miss Bellas. On the 3rd ult. a popular miscellaneous concert was given with much success. Dr. McNaught adjudicated the competitions and conducted the oratorios. Mr. Owen Lloyd and Miss Annie Patterson (Mus. Doc., of Dublin) assisted in the harp section, which was a most attractive feature. Miss Patterson also gave a lecture on "Irish music," in which she was assisted by the harp-playing of Miss Kathleen Purcell, of Bath. Mention is due of the successful labours of Mr. Scott in preparing the chorus for the oratorios, and of Mr. Goddard, another local professor, for his frequent assistance throughout the festival with the accompaniments. But when all is said regarding the work of the promoters, the main credit for the existence and life of the scheme must be given to Mr. W. Griffiths. He should be supremely satisfied with the widespread importance of the scheme he initiated many years ago and has assiduously laboured at ever since. The effect of these gatherings upon the taste and the whole life of the hundreds of young people who take part cannot be over-estimated.

BRITISH MUSIC IN BRUSSELS.

A CONCERT, devoted chiefly to music by British composers, was given, on the 9th ult., at the Alhambra Hall, Brussels, by the Ysaye Symphony Orchestra, this being the first of a series of performances, each similarly dedicated to the musical productions of a particular nation, to be given here during the next few weeks. Professor C.

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Villiers Stanford, as a distinguished representative of contemporary British art, had been invited to conduct. The programme included works by Sir Alexander Mackenzie, Dr. Hubert Parry, Professor Stanford, and some few examples from the old English masters; the solo interpreters were Mr. Leonard Borwick and Mr. Plunket Greene, both making their first appearances in the Belgian capital on this occasion. The same may be said as regards the works produced. English music, except amongst the British residents here, had, in fact, been hitherto almost entirely unknown in Brussels, and the existence of a vigorous, characteristic and independent modern British school, as revealed by the present performance, came as a surprise to many amongst the numerous audience, who showed their appreciation throughout by most hearty applause. The concert, in short, was a complete success. Nor should we omit to add a word in praise for its important share in so satisfactory a result of the orchestra, the excellent qualities of which Professor Stanford took occasion to specially acknowledge, both at the rehearsal and at the conclusion of the concert. A highly appreciative notice of the performance, from the pen of M. Maurice Kufferath, is published in the leading Brussels musical journal, *Le Guide Musical*, of which he is the editor, and the following extracts from which, as emanating from the pen of so distinguished a musical author and critic, cannot fail to prove interesting to our readers:—

"One of the principal works in the programme," says M. Kufferath, "was Professor Stanford's 'Irish' Symphony, a very fine composition, broadly conceived, clearly developed, richly instrumented, and deriving its specially characteristic features from the legitimate use made in it of the racy popular melodies of Ireland. Altogether, the symphony is a work of high value, destined, we are persuaded, to remain on record as one of the most finished examples of English musical art of the present time. Dr. Hubert Parry's 'Symphonic Variations' enlisted the interest of the musicians present rather than of the general audience. They are essentially a production of science, a masterly exercise of thematic elaboration, interesting more particularly on account of the ingenuity of its developments. The 'Britannia' Overture of Sir Alexander Mackenzie represents a fine piece of orchestral writing, effective in its sonority and exhilarating in its rhythms. As regards the soloists, Mr. Plunket Greene, the possessor of a fine and most flexible baritone voice, completely justified the great reputation enjoyed by him on the other side of the Channel; while Mr. Leonard Borwick proved himself a most delightful pianist, whose playing possesses an almost feminine charm, which enthrals the listener. The *Andante* from Schumann's Concerto, as interpreted by him, was a perfect thing, replete with subtle poetic suggestion, chaste, reserved, altogether in keeping with the spirit and character of the work . . . Not less charmingly rendered were a number of short pieces by Purcell, Mendelssohn, and Chopin, at the conclusion of which the pianist was recalled four times. The series of ancient Irish and Welsh songs, charmingly sung by Mr. Plunket Greene, ranked not least amongst the surprises afforded by this concert, and were immensely appreciated, especially those entitled 'All through the night' and 'Hugh Maguire.' Effectively instrumented by Professor Stanford, these form part of a highly interesting collection of Irish and Welsh songs published by Messrs. Novello and Co., of London, representing a perfect treasure store of beautiful and fascinating melodies. A very characteristic air by the seventeenth century master, Greene, also formed part of the programme. To sum up, the English concert was a novel experience for us, and a most interesting one."

An English festival concert is to be given at Monte Carlo on the 20th inst. The programme will be entirely composed of orchestral works by British composers. M. Tivadar Nachèz, who has been specially engaged for this concert, will play Sir Alexander Mackenzie's Benedictus and Frederic Cliffe's Violin Concerto, which, it will be remembered, was composed for the last Norwich Festival and played by M. Nachèz on that occasion.

REVIEWS.

Novello's Parish Choir Book. Nos. 339-348. [Novello, Ewer and Co.]

The issue of this series goes on with undiminished flow. No. 339 is a hymn entitled "How shall we teach our children to proclaim," the words written by Dean Hole, of Rochester, and the music composed by Sir George C. Martin. The hymn is in commemoration of "Queen Victoria's Nurses" and the music is calculated to enforce the spirit of the words. School teachers will do well to take notice of this simple but effective work. No. 340 is the Te Deum composed by Sir John Goss for the thanksgiving service at St. Paul's Cathedral, on February 27, 1872, for the restoration to health of H.R.H. the Prince of Wales. The setting is one of the best examples of this composer's church music and is admirably suited for festival services. Six settings of the Kyrie eleison, by J. Clippingdale, forms No. 341, and will doubtless be acceptable in churches where this is the only part of the Communion service which is sung. No. 342 is a re-issue of the Magnificat and Nunc dimittis in unison, by Sir John Goss, and is an excellent specimen of its class. A simple arrangement in chant form, by M. B. Elliott, of the Benedicite provides No. 343, and the two following numbers are settings of the Magnificat and Nunc dimittis, by Charles E. Tinney and G. F. Wrigley respectively. The former is of festive character, and would interest a capable and well-trained choir. The latter is more simple in nature, but it is very bright, and, although presenting a few difficulties, it is effectively written for the voices. Nos. 346 and 347 have been supplied by Herbert Brewer, and consist of the Te Deum and Jubilate, composed for the Gloucester and Bristol Diocesan Choral Union, in June of this year. In both these settings Mr. Brewer has made much and effective use of voices in unison, and the music is of that broad and diatonic character suitable to large bodies of singers. In No. 348 the Apostles' Creed will be found set to music in monotonic recitation, by Edward Cruse. The harmonies for the organ are simple and appropriate and have already won wide acceptance.

Singing Verses for Children. Words by Lydia-Avery-Coonley. Music by Eleanor Smith, Jessie L. Gaynor, F. W. Root, and F. H. Atkinson. Pictures by Alice Kellogg Tyler. [Macmillan and Co.]

Considerably more than "a rattle and a straw" are now apparently deemed necessary to meet the requirements of childhood's amusements, much thought and skill are lavished on efforts to cultivate artistic perception in the brains of little folks, and of such endeavours the handsomely got up volume of "Singing Verses for Children" is a striking example. The verses are neatly turned, and are distinguished by poetical fancy. The settings, with regard to the capabilities of children, are not so satisfactory. Comparatively few young singers can sing effectively below the treble stave, especially down to B and C as demanded in several of the songs, while three lyrics are made impossible to the majority of those for whom they are intended by the requirement of a vocal range of an octave and a fourth. If, however, the music is not always well suited to the children, Mamma will doubtless come to the rescue, and in so doing will find much that will prove pleasurable to herself as well as her listeners. The tinted illustrations are excellent. They are admirably drawn, possess the humour inseparable from all true delineations of childhood, and are characterised by a lively and pleasing fancy.

Original Compositions for the Organ. Nos. 255-258. [Novello, Ewer and Co.]

The first of these four numbers is a commemoration march, "Victoria—our Queen," founded on themes from Barnby's patriotic chorus. This bright and effective composition is by Mr. John E. West, who is not only an excellent musician, but a skilful organist, and therefore it is admirably set out for the instrument. The violin—which strict Scotch folk used to designate "the sinfu' wee fiddle"

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—has now almost become canonized in the services of the Church. Therefore No. 256 of this series, a Romance for violin and organ in D, will be very welcome, especially when it bears all the high qualities which are associated with the name of Mr. Hamilton Clarke. The melodiousness of the Romance is no less attractive than its natural simplicity. The esteemed Professor of Music at Durham University and the organist of the Cathedral, Dr. Philip Armes, contributes the next two numbers. The first (No. 257) is a Pastorale in F, in the usual 6-8 time, which flows along very tunefully and with characteristic charm. The second (No. 258) is an Introduction and Fugue in C. It may be taken for granted that, coming from the pen of so distinguished a theorist, this short composition will be academically correct; but, in addition to its intrinsic merit, no slight recommendation lies in its absolute freedom from difficulty. It is well within the capacity of the majority of organists.

Scène Bacchanale, from the "Faust" Ballet. Pianoforte Solo. By Ernest Ford.
Melody from the "Faust" Ballet. Composed by Ernest Ford. Arranged for Pianoforte solo by I. A. de Orellana.
Impromptu in A flat. Pianoforte Piece. By P. Tschaïkowsky.
Reverie. For Violin and Pianoforte. Composed by J. Christopher Marks.
Skippers Three. Song. Words by Clifton Bingham. Music by H. Chilver Wilson.

[Novello, Ewer and Co.]

THE music written by Mr. Ford for the "Faust" ballet at the Empire is one of this clever young musician's most notable achievements, and the present arrangement of the "Brindisi," "Valse," and "Bacchanale" will doubtless prove very acceptable to a large number of pianists. They contain few difficulties and provide vivacious music for the home. The "melody" is one of the most pleasing portions of the ballet and it has been effectively arranged for the household instrument. It would form a good study for the cultivation of the *legato* touch and independence of the fingers, and a sympathetic pianist could make the piece very expressive. Admirers of Tschaïkowsky's genius may be recommended the Impromptu in A flat, which will be found a suggestive and poetical little piece. Mr. Marks's "Reverie" is a simple composition of considerable charm and is capable of being read at sight by executants of average ability. "Skippers Three" is a sea song of the good old times, when English sailors had plenty of opportunity of showing their pluck and prowess. In the present instance "The brave Skippers, one, two, three," have only one gun between them, but they manage to defeat their foe and remain "masters of the sea," which is highly satisfactory.

On Parting. Words by Byron. Music by Ernest Ford.
A Match. Words by Swinburne. Music by Frederick Westlake.
There is a Garden in her Face. Words by Thomas Campion. Music by Percy Jackman.
The Rover of Lochryan. Words by Hew Ainslie. Music by Robert F. McEwen.

[Weekes and Co.]

THE above songs form part of a commendable issue entitled, somewhat unnecessarily, "An English Series of Original Songs," but the lyrics are worthy of the attention of cultured vocalists. Mr. Ford's setting of Byron's lines is spontaneous and grateful to sing. The accompaniment will interest a good pianist and trouble a bad one. The words of "The Match" are somewhat enigmatical, but atonement is made by the straightforwardness of the music, a balance if not a union of sentiment being thus established. The old ballad style has been successfully imitated in "There is a garden in her face" and the music is, moreover, graceful. "The Rover of Lochryan" is directed to be sung "With Enthusiasm"—note the capital E—and calls for vigorous treatment by both vocalist and accompanist. So given, it would have a stirring effect, and it may be recommended to contraltos who possess a dramatic style.

Overture to "The Little Minister." By A. C. Mackenzie. Arranged for Pianoforte duet by the Composer.

[Novello, Ewer and Co.]

THE enjoyment still nightly experienced by large audiences at the Haymarket Theatre by Mr. J. M. Barrie's charming play "The Little Minister," produced in November last, is not a little enhanced by Sir Alexander Mackenzie's vivacious incidental music, of which the overture is the most important portion. Judging by its reception when performed for the first time in a concert-room by the Philharmonic Society, on December 2 last, at the Queen's Hall, the work promises to rival in popularity the composer's "Britannia" Overture. There are good reasons for this, for the themes possess both life and beauty, and their treatment and the orchestration are most masterly. The bagpipe-like strains with which the overture opens at once suggest the locality to which the music has reference, and it is difficult to keep the feet still when the rollicking first subject comes bounding in and with unflagging vivacity pursues its headlong career until subdued by the serene beauty of the second subject, one of the most charming melodies Sir Alexander has invented. The reel which forms the *Coda* closes the work in a most spirited manner, and, in its entirety, the overture can scarcely fail to have an exhilarating effect on the attentive listener. The characteristics of the music have been well preserved in the pianoforte version, and the duet, while easy to read and play, is decidedly a brilliant piece.

Novello's Part-Song Book. Nos. 779-781.

[Novello, Ewer and Co.]

"THE Huntsmen's Chorus," from Weber's romantic opera "Der Freischütz," which forms No. 779 of this series, will doubtless prove a welcome addition. The original version was for alto, tenor, and first and second bass; but the present arrangement, for soprano, alto, tenor, and bass, is equally effective, and as ladies have followed the chase since the time of Diana, there is presumably no inappropriateness in their singing "The joy of the hunter on earth all surpasses." Nos. 780 and 781 have been supplied by C. H. Lloyd, who has gone to Edmund Spenser for his text and taken that poet's "Mark when she smiles" and "Thomalin, why sytten we soe?" the words of the latter being derived from "The Shepheardes Calendar." The music of both these part-songs is distinguished by artistic perception and accomplished musicianship, and is of a character that will interest well trained choirs.

Masque from the Music to "As you like it." Composed by Edward German. Arranged for Violin and Pianoforte by the Composer.
Gavotte Ancienne. Composed by George Elvey. Arranged as a quintet for Pianoforte and Stringed Instruments by Berthold Tours.

[Novello, Ewer and Co.]

THE selection from Mr. Edward German's incidental music to Mr. George Alexander's production of Shakespeare's "As you like it," at the St. James's Theatre, comprises the "Woodland," "Children's," and "Rustic" dances from the Masque in the last act of the play. The first is an *Allegro moderato* in G minor, which is thoroughly English in conception and possesses attractive individuality. The "Children's" dance is an *Andantino quasi-Allegretto* in G of a graceful character, which provides an admirable contrast to that which has gone before, and, it may be added, to that which follows. Those who saw the production will doubtless remember that this dance was one of the prettiest portions of the Masque, and to such the present version will have pleasing association. The "Rustic" dance is full of vigour and joviality. A notable effect is produced at the change of rhythm from 2-4 to 6-8 measure, the passage being led up to with remarkable cleverness and resulting in a most spirited conclusion. The pieces as arranged form an attractive series and are well worthy of the attention of those who possess average command of the violin and pianoforte.

Sir George Elvey's Gavotte *à la mode ancienne* has been arranged in this instance by the late Berthold Tours for the pianoforte and the usual string quartet in an ingenious

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When the Sabbath was past.

AN EASTER ANTHEM.

S. Mark xvi. 1, 2; S. Luke xxiv. 2—6; and part of a Hymn by the late Bishop of Wakefield.

Composed by Myles B. Foster.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante con moto tranquillo.

Organ. *Gt. to Sw.*

Soprano. *mf sostenuto.*

When the sab - bath was past, Ma - ry Mag - da - le - ne, and Ma - ry the mo - ther of

Alto. *mf sostenuto.*

When the sab - bath was past, Ma - ry Mag - da - le - ne, and Ma - ry the mo - ther of

Tenor. *mf sostenuto.*

When the sab - bath was past, Ma - ry Mag - da - le - ne, and Ma - ry the mo - ther of

Bass. *mf sostenuto.*

When the sab - bath was past, Ma - ry Mag - da - le - ne, and Ma - ry the mo - ther of

dim.

James, and Sa - lo - me, bought spi - ces, that they might come, they might come, might

dim.

James, and Sa - lo - me, bought spi - ces, that they might come, they might come, might

dim.

James, and Sa - lo - me, bought spi - ces, that they might come, they might come, might

dim.

James, and Sa - lo - me, bought spi - ces, that they might come, they might come, might

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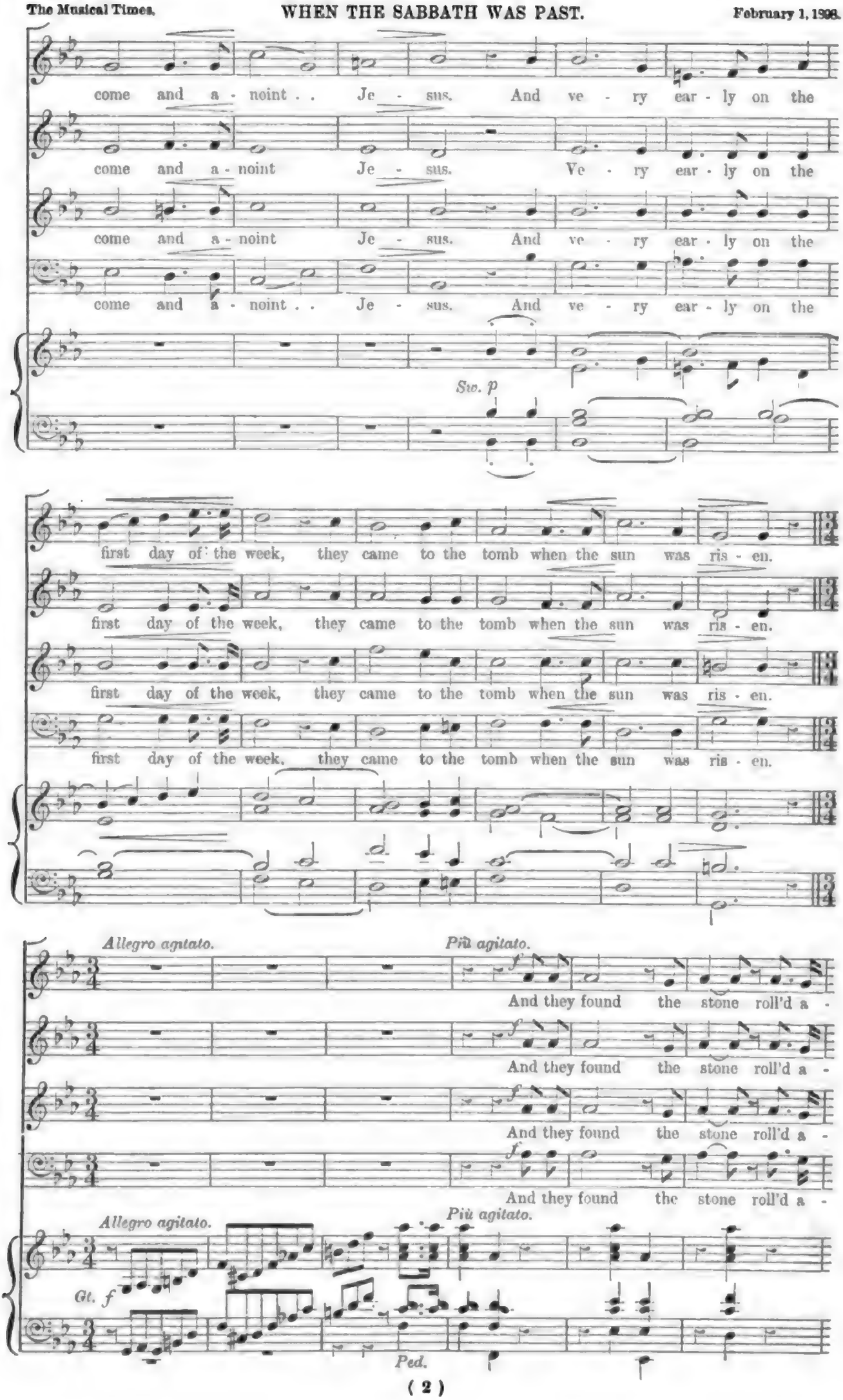
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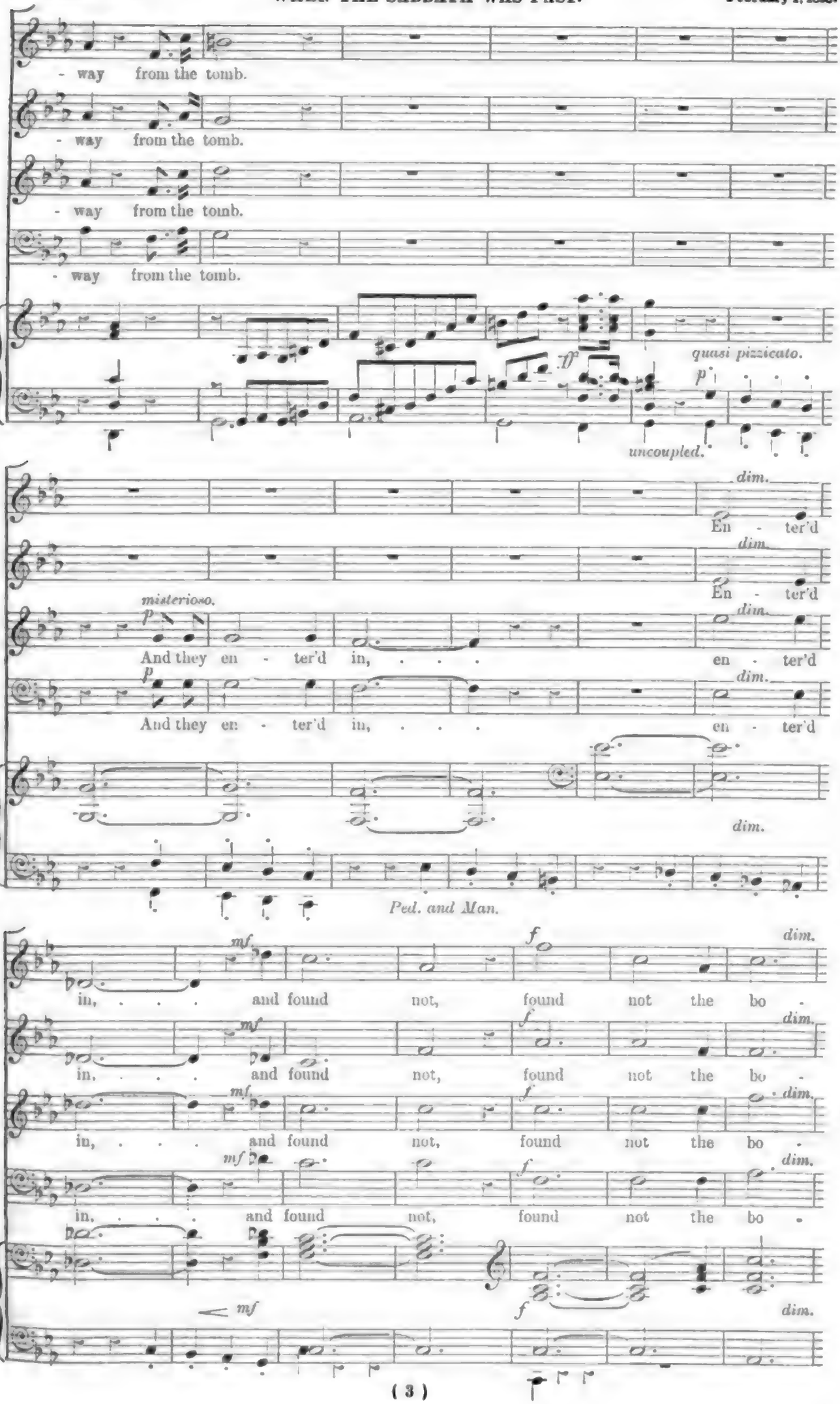
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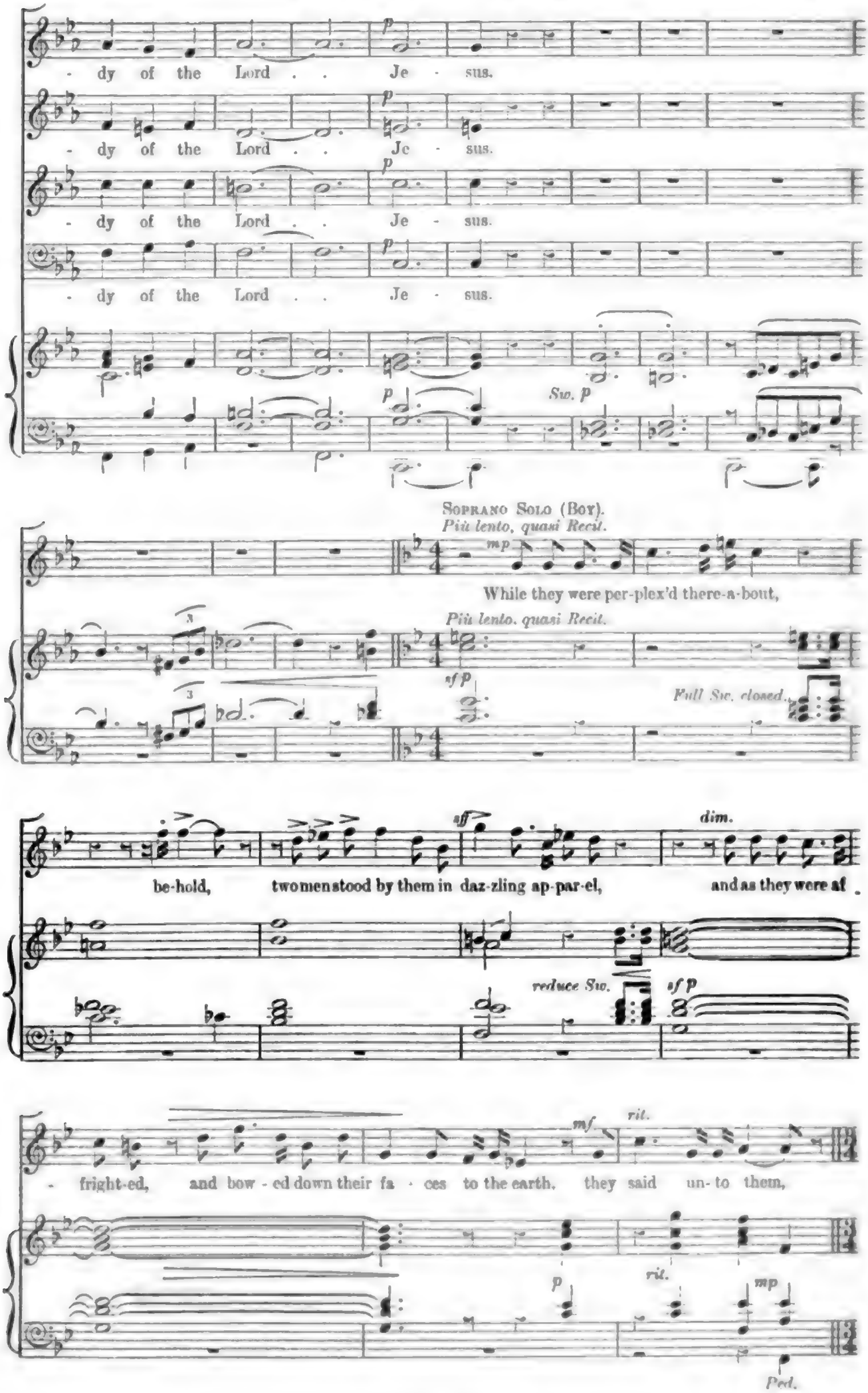
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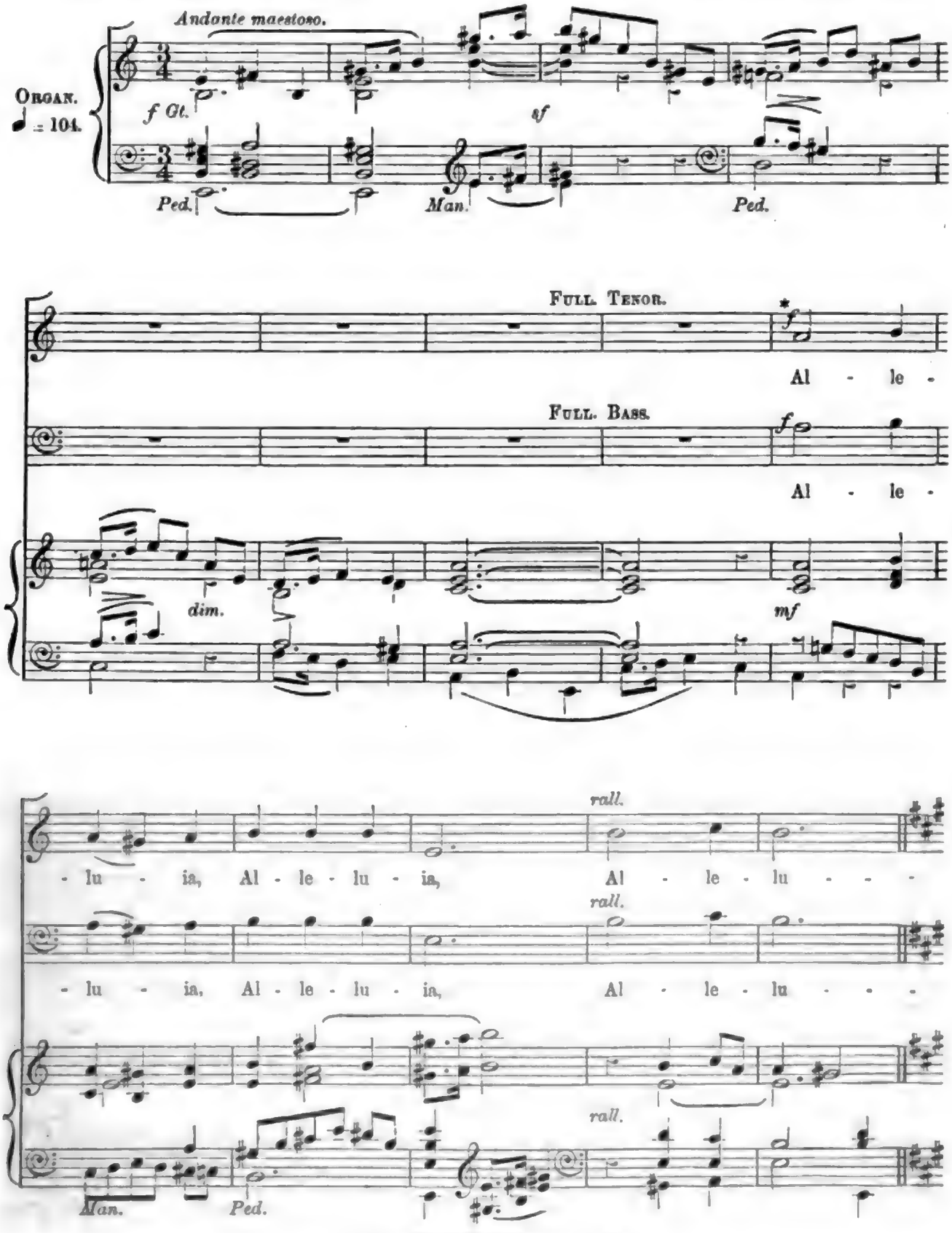
ALLELUIA! NOW IS CHRIST RISEN

ANTHEM FOR EASTER

COMPOSED BY

THOMAS ADAMS.

1 Cor. xv. 20, 21. *Price Threepence.*

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

* Ancient Easter Melody.

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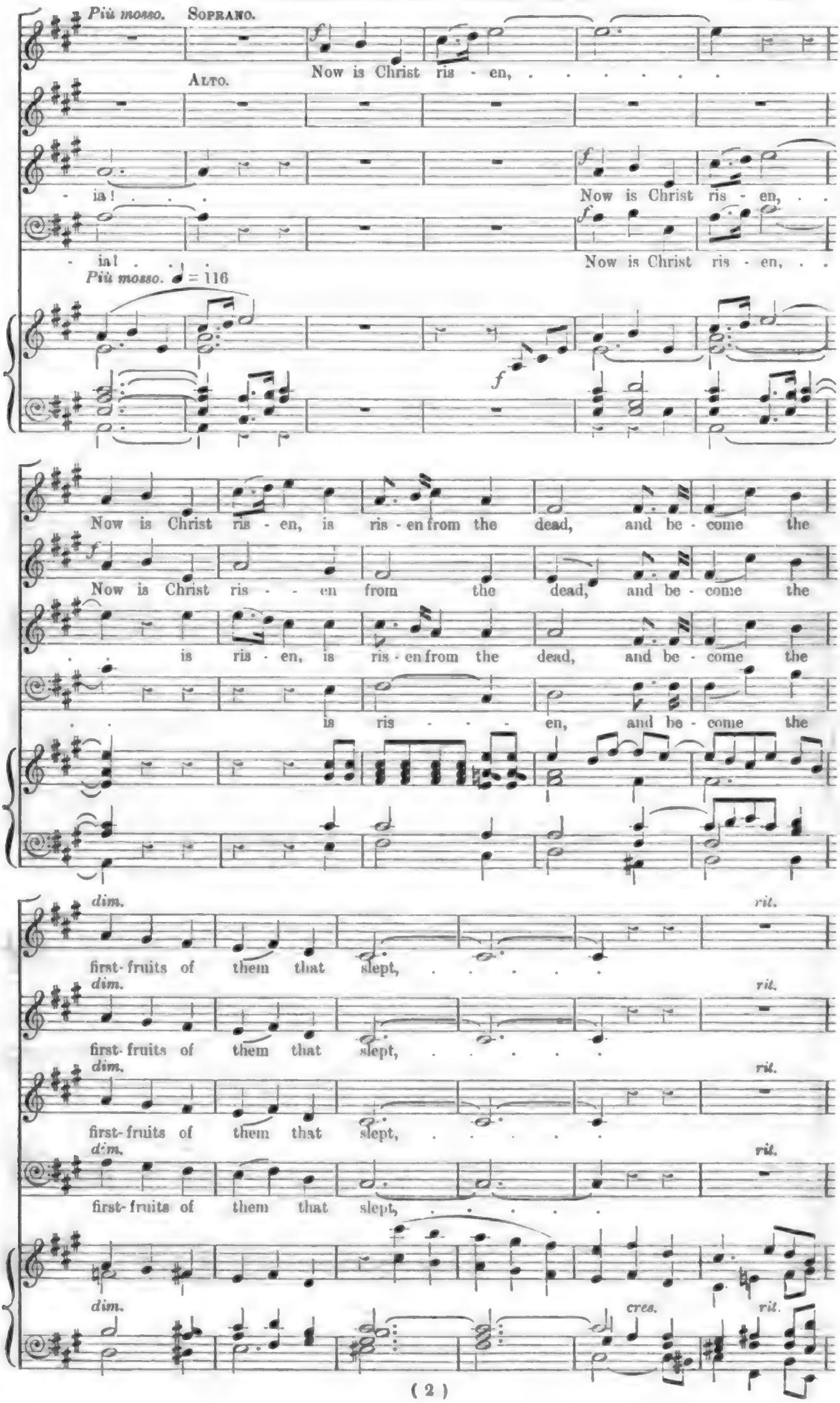
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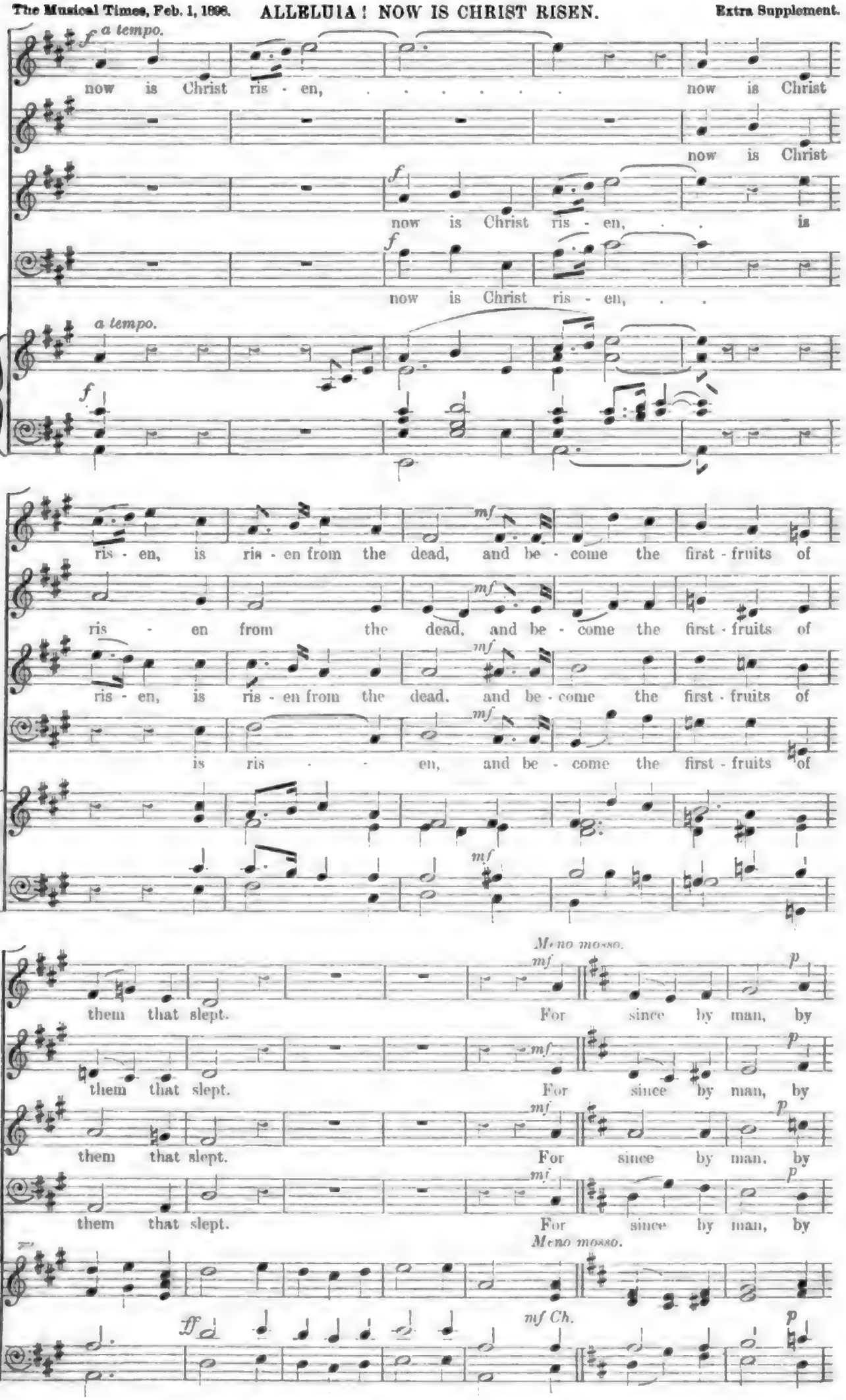
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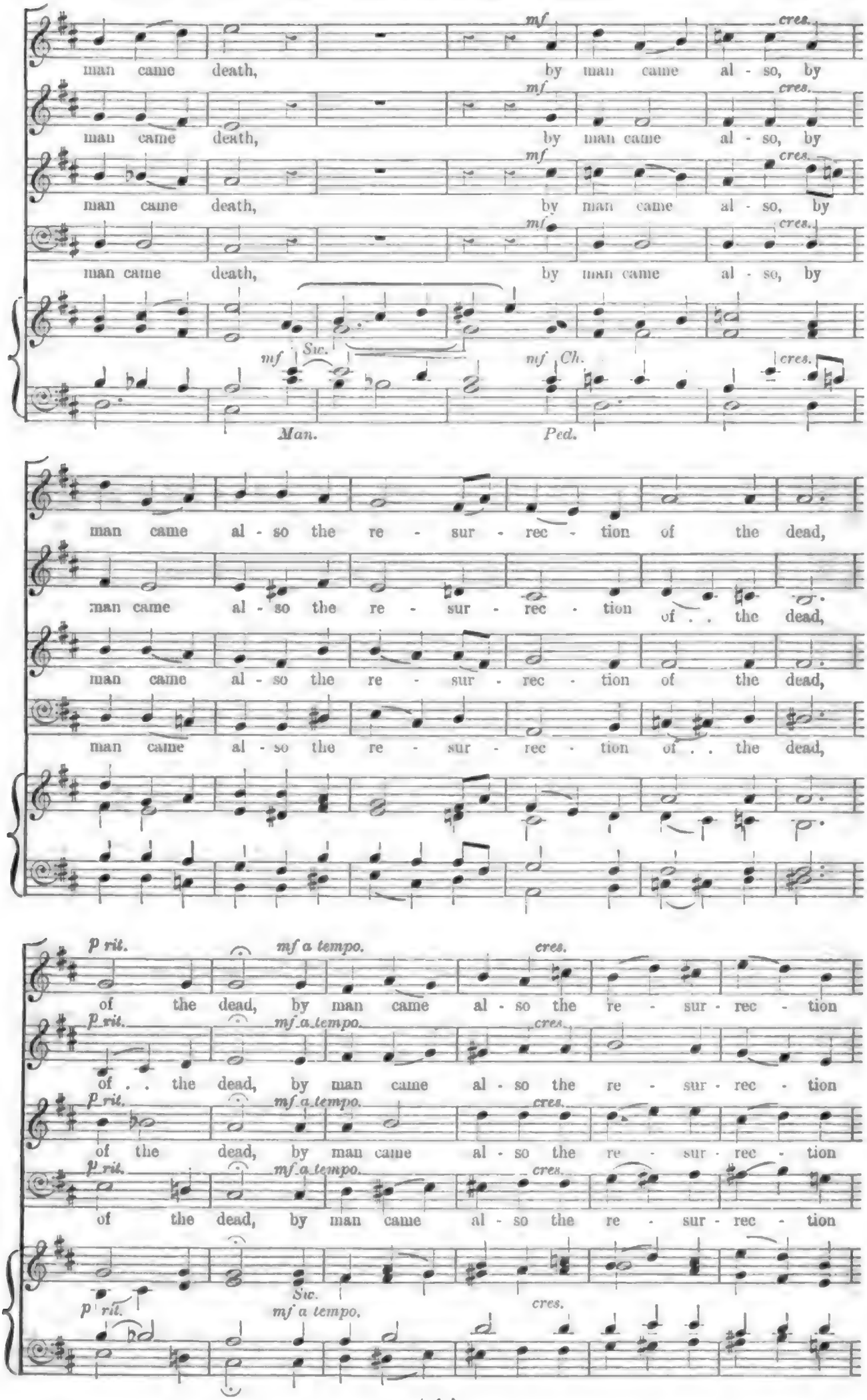
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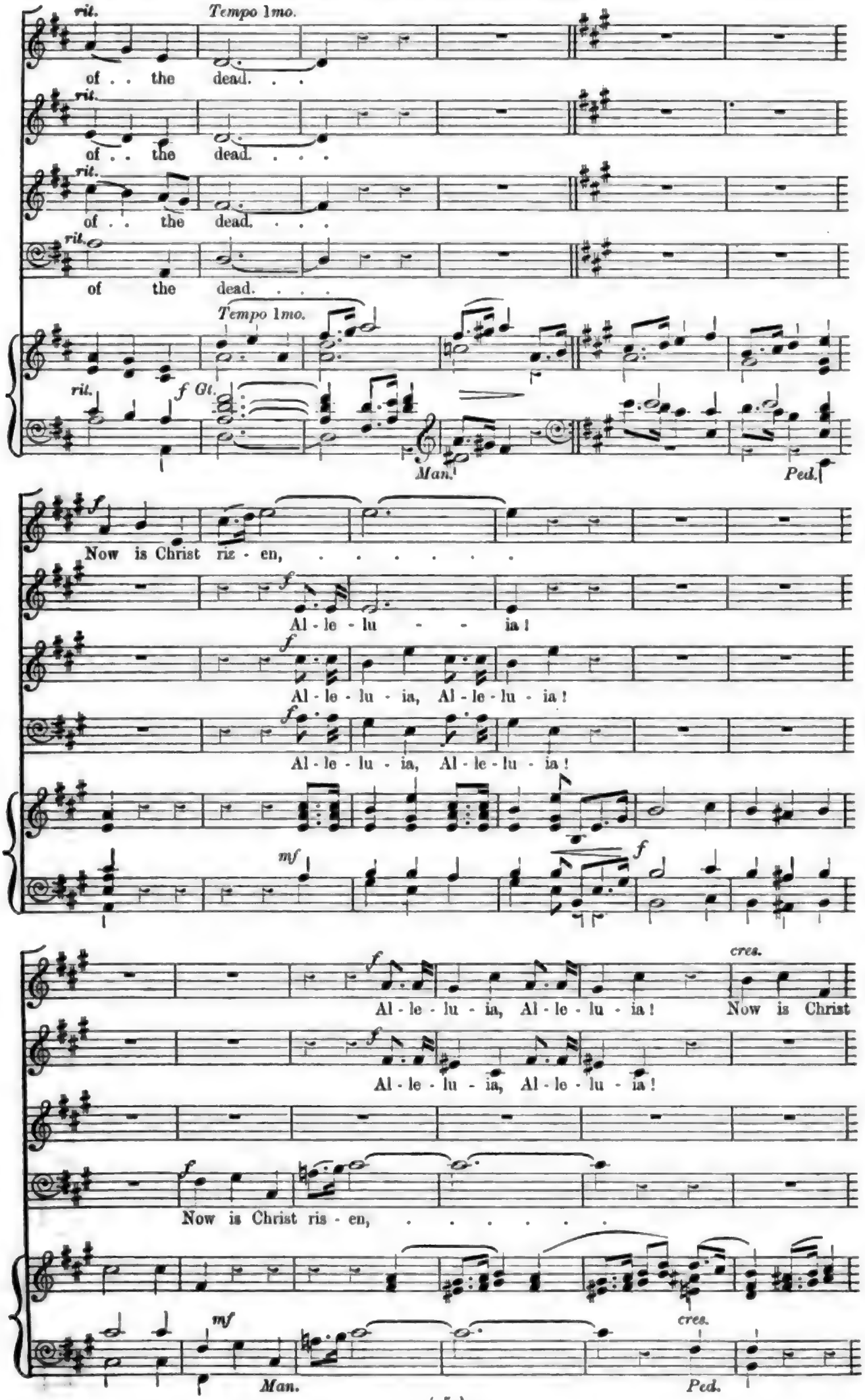
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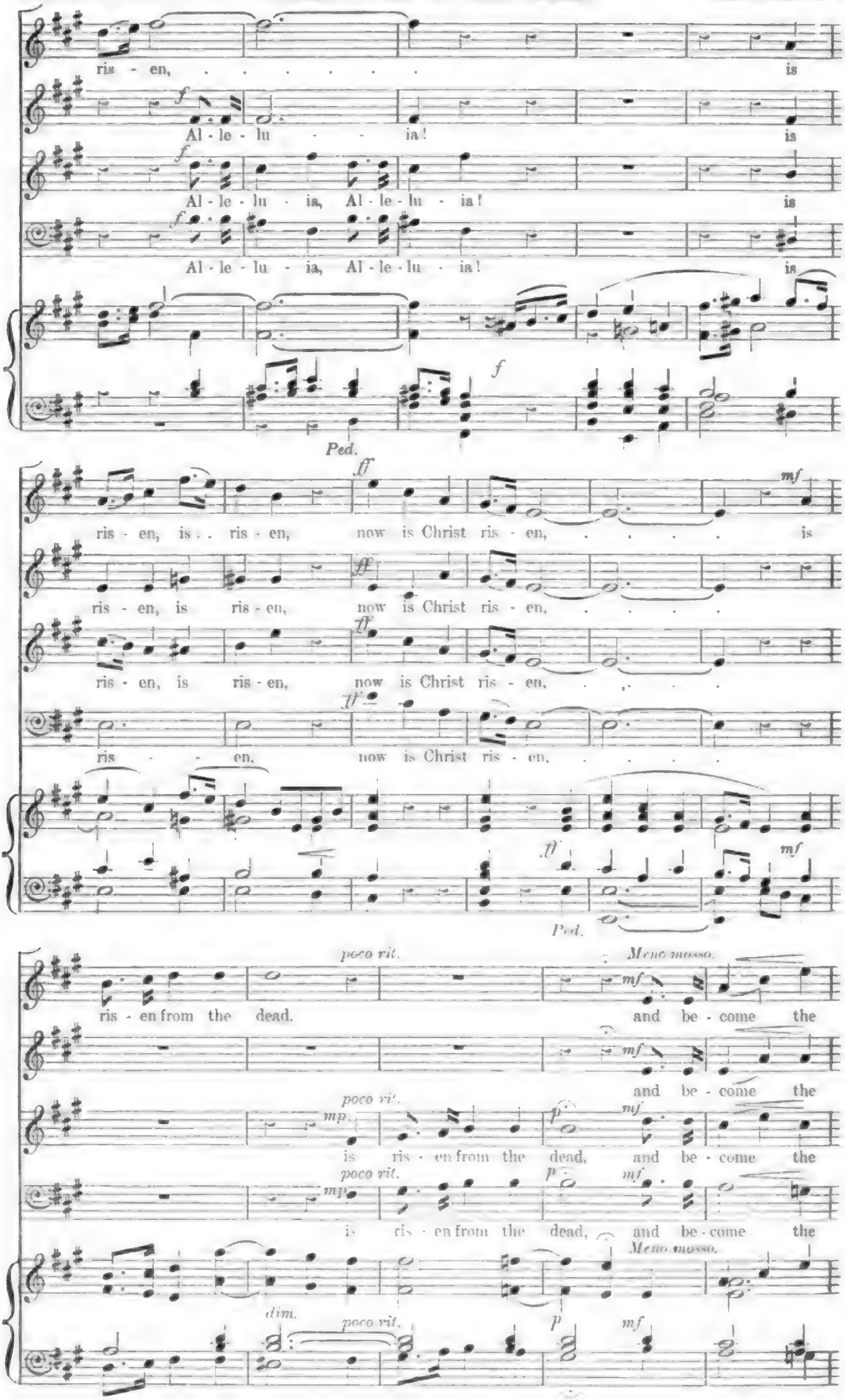
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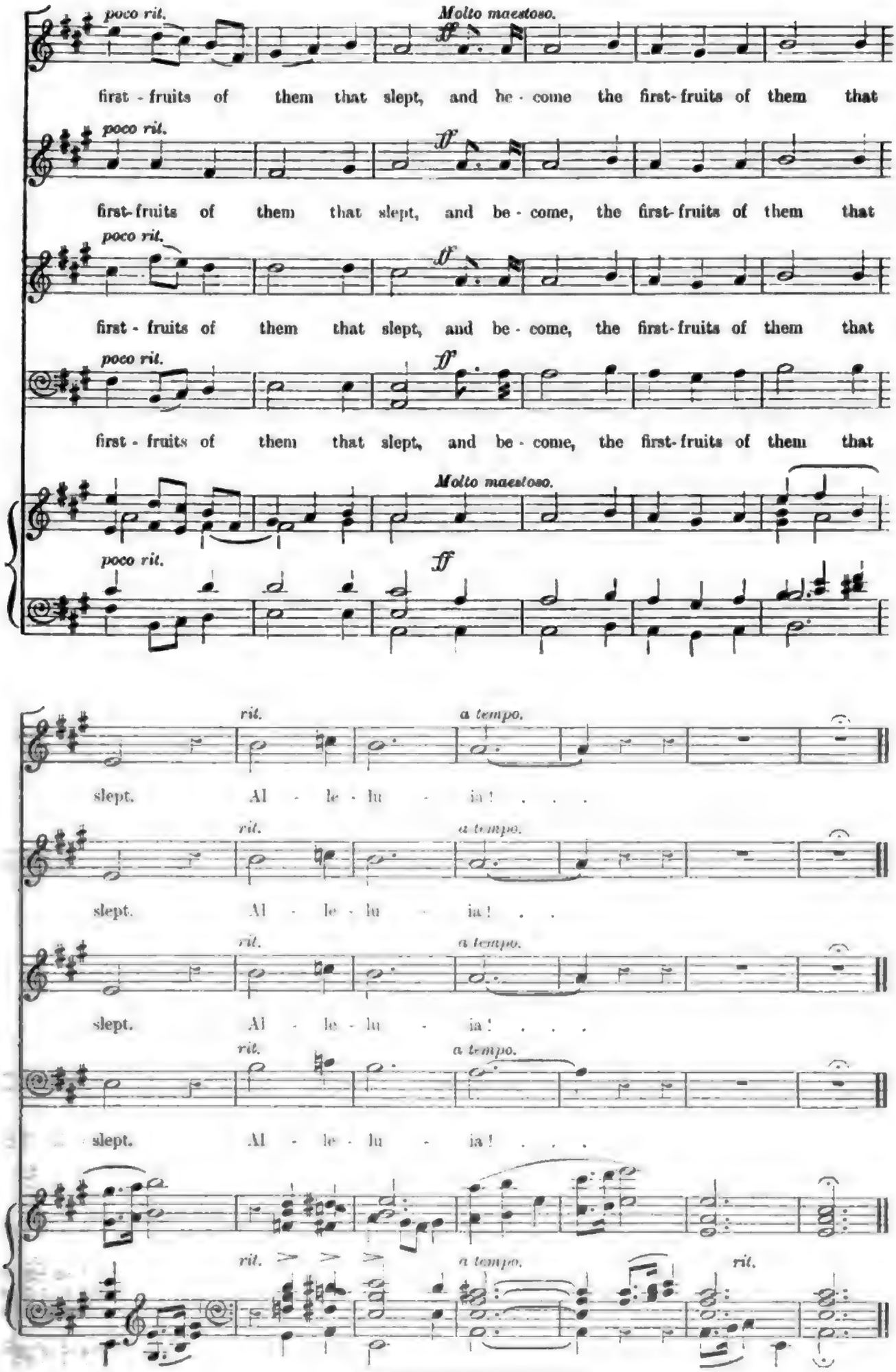

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METROPOLITAN EXAMINATION, 1897-8.

The following Candidates have passed:—

In HARMONY.—As TEACHER.—Minnie Hailstone. Examiners: Messrs. F. W. Davenport, Battison Haynes, and F. Corder (Chairman).

In SINGING.—As PERFORMERS.—Jessy Frankland, Mary Haynes, Eva Spinney, Mary Beatrice Tobin.

As TEACHERS.—Henry H. Sowerbutts, Elizabeth Virtue Waite. Examiners: Messrs. A. Randegger, F. Walker, and W. H. Cummings (Chairman).

In PIANOFORTE.—As PERFORMERS and TEACHERS.—Mary Armstrong, Alice Mary Bulleid, Madeline Mary Campbell, Lydie Rachel de Mouilpied, Agnes Isabel Fennings, Jessie S. Gardner, Naomi Anne Greenhill, Nellie Hills, Dorothy Hue-Williams, Ruby Kettle, Jessie Evelyne Mayes, Marian Isabel Miller, Margaret Ellen Nicol, Helen Ogilvie, Mary Catherine Parsey, Laura Pechell, Myra Louise Quérée, Mabel Annie Bright Rutland, Felix Gerald Swinstead, Marian Jane Symons, Ann Musgrove Todd, Wilhelm Albert Volk, Mabel Flora Yates.

As TEACHERS.—Lucy Andrews, Kathleen S. Stratten Applin, John Post Attwater, Helen Elisabeth Drummond Baker, Alice Masters Balean, Haydn Thomas Beeston, Winifred Hilda Bigg, Allan Lee Biggs, Charlotte Reid Bingham, Margaret Phyllis Binns, Constance Blackwell, Edith Florence Briggs, Helen Broadbent, Violet Mary Bruce, Emma Gertrude Bullick, Emily Fox Bunston, Bernard J. Buscot, Eveline Hannah Butterfield, Ethel Estella Caines, Anna Grace Carr, Lilian Amy Carter, Elsie Emma Chard, Alice Maude Clark, Marguerite Rose Clevely, Edith Amelia Conigrave, Beatrice Mary Louisa Cooke, Mary Elizabeth (Ellice) Cooper, Margaret Clark Corstorphine, Florence Ethel Davies, Hannah Mabel Davis, May Frances Davis, Nina Marion Davis, Reginald de la Haye, Albert Ernest Denman, Lilian Kate Lucy Devis (Lilian Holbrook), Kate Douglas, Edith Mary Downing, Jane Duff, Louisa Sheeres Dunstan, Evelyn Kate Edwardes, Annie H. Evans, Charlotte Mary Fullford, Edith Nellie Gaine, Frances Mary Gibbon, Alexander Martin Gifford, Elizabeth Laura Goodey, Anna Mary Gould, Blanche Eleanor Greening, Lily Louisa Griffith, Joyce Scott Guthrie, Agnes Elsie Hackney, Ethel Marian Hall, Laura Hammond, Edith Harvey, Marion Hill Hawken, Sarah Anne Hazell, Amelia Maud Sinclair Hind, Elinor Mary Hodges, Alice Margaret Hogg, Katharine Howard Holderness, Margaret Ellen Holmes, Bertha Maud Rosa Holt, Ernest Horne, Constance Mary Horrocks, Rebecca Clift Hoskins, Elizabeth Jane Hunt, Kate Iggleden, Muriel Wearne, Percival Iredale, Frances Ann Jackson, Amy Florence Annie James, Annie Edith James, Eva Harrison Joscelyne, Florence Moore Kinnish, Eva Margaretha Klepper, Annie Mary Lackington, Clara Beatrice Laverack, Lucy Melissa Layng, Amy Gertrude Leigh, Frank William Lesterleigh, Fanny Elizabeth Lewis, Bessie Loader, Emma Helena Lord, Emily Maud Lucas, Amelia Mack, Murrulla Macpherson, Mary Margaret Manduell, Agnes Julia Martin, Jean W. Martyn, Helen Mary Massey, Edith May Mather, Sarah Anne Mather, Elfriede Henriette Marie Meyer, Edward Plummer Mills, Ella Elizabeth Morse, Alice Louise Mullett, Murielle Augusta Nixon, Gertrude Noel, Nellie North, A. Catharine Oldfield, Louisa Crew Parsons, Sarah Ann Partoon, Florence Adela Pickworth, Emma Gertrude Race, Blanche Helena Rennie, Elizabeth Robinson, John Arthur Rodgers, Margaret Alfreda Roper, Isabella Ross, Eleanor Frances Salisbury, Marion Wayland Savage, Amelia Seppings, Laura Elizabeth Shallcross, William Henry Sharpe, Edith Mary Slack, Ada Glades Smith, Daisy Smith, Marianna Alice Smith, Lilian Sparrow, Evelyn Spencer, Mabel Emily Spry, Margaret Stanford, Mary Anna Sophia Tarbit, Mary Jane Taylor, Jane Forrest Templeton, Josephine Mary Thompson, Rose Camfield Thompson, Eva May Turner, Thekla Editha Uhlhorn-Zillhardt, Harry Venn, Alice Walker, Edith Mary Walker, Frances Emily Walker, Aurora Mary Alice West, Mary Wheldon, Eleanor Beatrice Wilkins, Anna Carr Wilkinson, John Herbert Williams, Flora Louisa Willoughby, Leonora Maria Ramsay Wilson, Fanny Wiltshier, Ethel Winder, Edith Hester Yates. Examiners: Tobias Matthay, F.R.A.M.; A. Schloesser, Hon. R.A.M.; Walter Macfarren, F.R.A.M. (Chairman); H. R. Eyers, F.R.A.M.; Septimus Webbe, A.R.A.M.; F. Westlake, F.R.A.M. (Chairman); Carlo Albanesi, Hon. R.A.M.; T. B. Knott, A.R.A.M.; Oscar Beringer, Hon. A.R.M. (Chairman).

In ORGAN.—Edgar C. Broadhurst, Isaac Davidson, Walter Groocock, Edward Emanuel Harper, Arthur Pollitt. Examiners: Messrs. Rowland Briant, Henry R. Rose, and C. Steggall (Chairman).

In VIOLIN.—As PERFORMER and TEACHER.—Lucy Eveline Fife.

As TEACHERS.—Thomas Barratt, Lillian Dyke, Fanny Mary Eveleigh, Margaret Mary Maud Lancelyn Green, Zoë May Wadely.

In VIOLONCELLO.—As PERFORMER and TEACHER.—Enid Margaret Helen Scott.

As TEACHER.—Algernon Samuel Salter.

In HARP.—As PERFORMER and TEACHER.—Anna Elizabeth Maude Carnes.

In DOUBLE-BASS.—As PERFORMER and TEACHER.—Adolf Lotter. Examiners: Messrs. F. Corder, G. H. Betjemann, and John Thomas (Chairman).

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I have endeavoured to rectify this deficiency by adding in the present edition signs of expression and phrasing, where I considered it expedient to do so, completing, and in some cases altering, the breathing marks, and altogether carefully revising the whole work.—ALBERTO RANDEGGER.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

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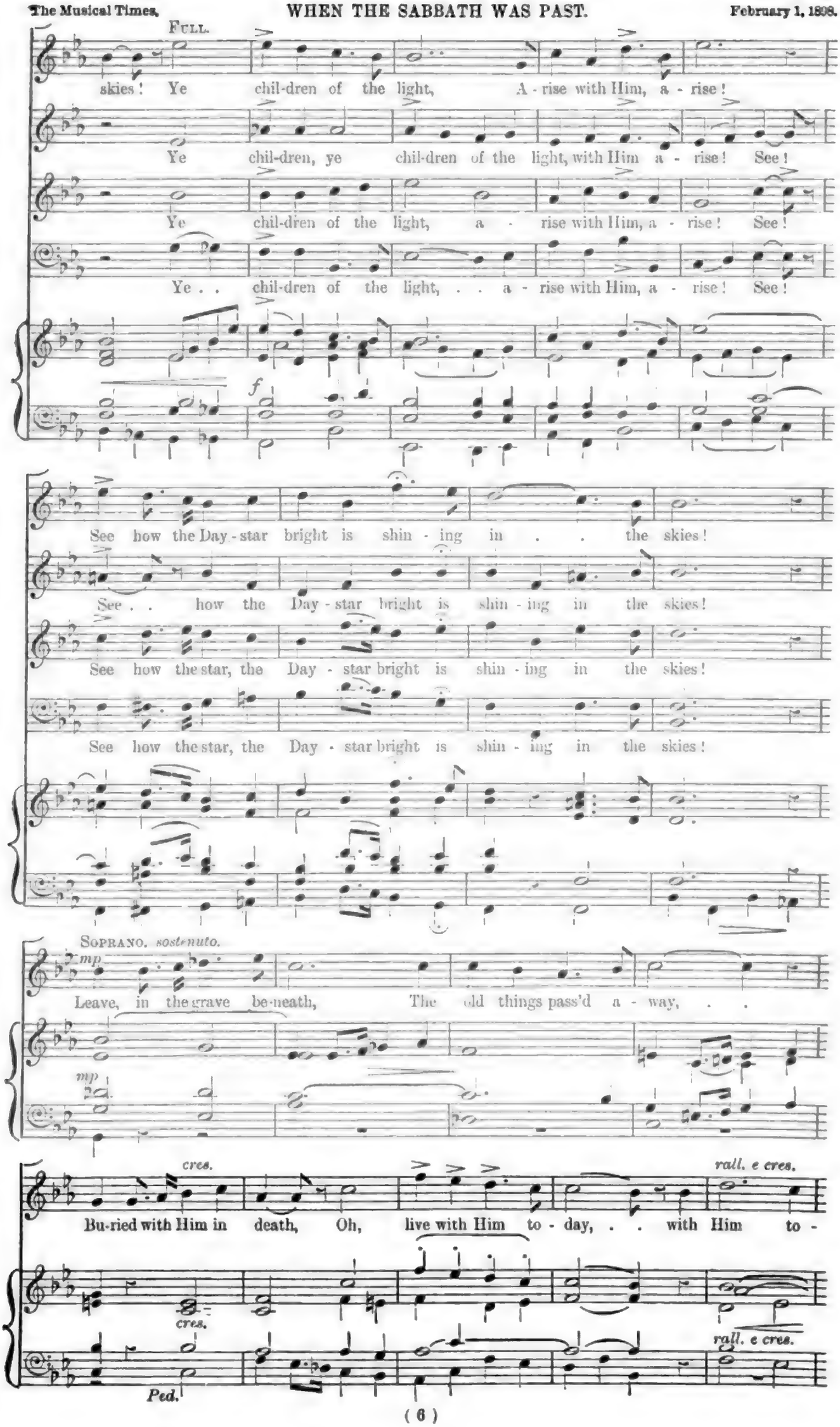
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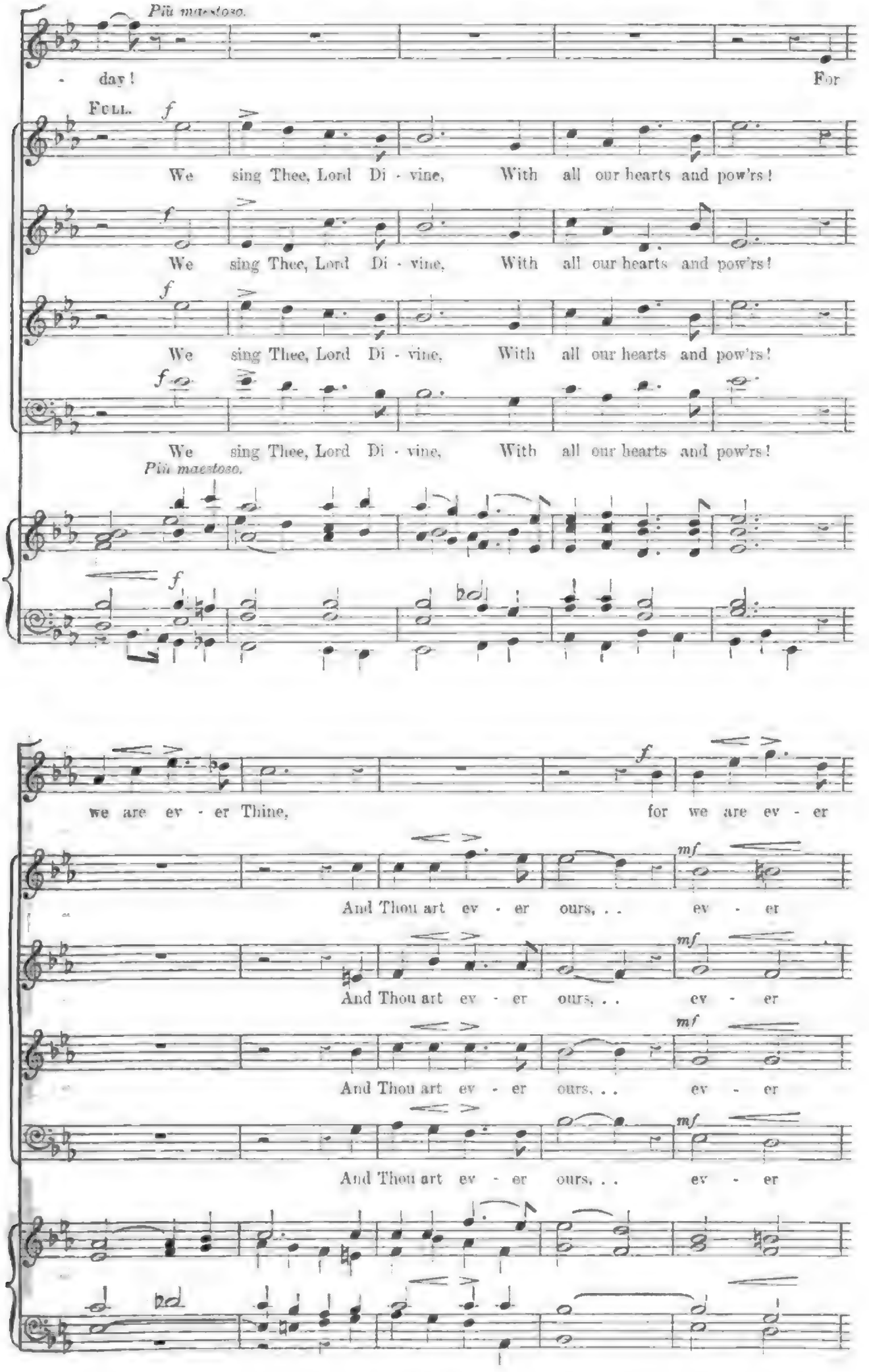
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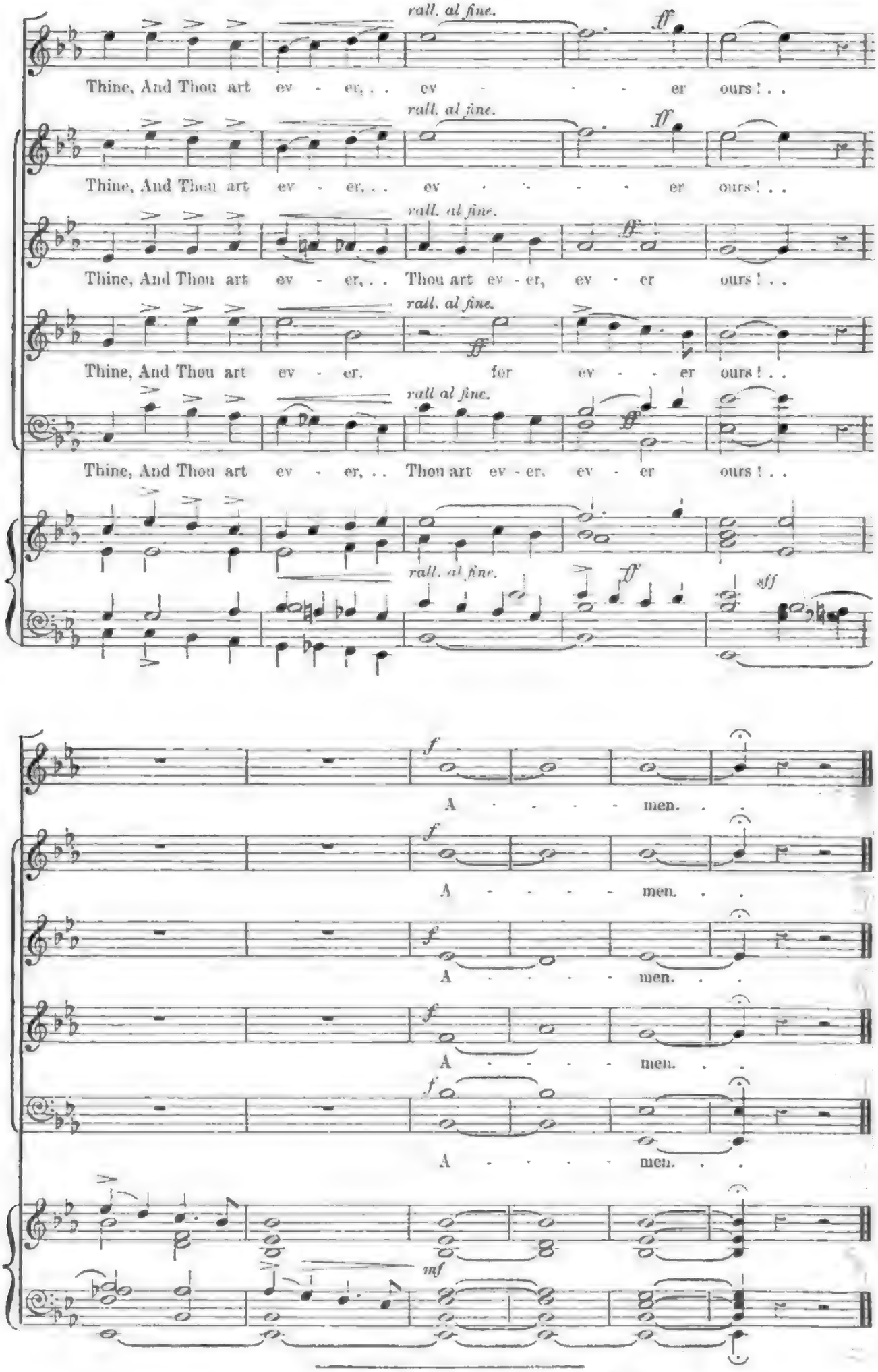
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manner, so that "any one or all of the string parts may be omitted without disturbing the completeness of the composition." Musical courtesy can obviously go no farther, and if Wagner had adopted this principle he would have saved his executants much worry. Whether the Bayreuth master's genius would have been equal to this method may be questionable; but there can be no doubt as to the success of the procedure in the present instance, and the Gavotte, rendered with whatever strings may be available, is an effective piece likely to appeal in equal degree to the heads and toes of its listeners.

Intermezzo. Coronation March. From the Music to "Henry VIII." By Edward German. Arranged for the Pianoforte by the Composer. [Novello, Ewer and Co.]

THE "Three Dances" from Mr. Edward German's incidental music to "Henry VIII." may be said to have travelled over the world, and further excerpts from the same score can scarcely fail to be acceptable to a large number of pianists. Both the "Intermezzo" and the "Coronation March" are characterised by the same spontaneity which so largely constitutes the attractiveness of the dances, and both form pleasing and effective pianoforte pieces. The March is the more brilliant of the two, and if played with due spirit would be decidedly stirring. Neither will present executive difficulties to average executants.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Festival Choral Society gave its forty-second annual Christmas performance of "The Messiah," on Boxing night, in the presence of one of the largest assemblies that has ever been known to have been present in our Town Hall. Dr. C. Swinnerton Heap conducted a very fine performance, the singing of the chorus being of the highest excellence throughout. The principal artists included Miss Rosina Hammacott (soprano), Miss Alice Lamb (contralto), Mr. Herbert Grover (tenor), and Mr. David Hughes (bass). Mr. C. W. Perkins presided at the organ with his accustomed tact and skill.

An artistic musical *matinée* was given at the Edgbaston Assembly Rooms, on the 8th ult., which took the form of a pianoforte and vocal recital interpreted by Madame Marie Fromm (pianoforte), pupil of Madame Schumann; Mrs. Montague Fordham (soprano), and Mr. Ernest Sharpe (bass). The principal novelty was the first performance in England of a cycle of seven songs, given in German, by the Danish composer, Lange-Müller, entitled "Sulamith Lieder." The accompaniments are extremely beautiful and almost symphonic in character, and were most effectively played by Madame Fromm.

The most prominent event at the beginning of January is the annual conversazione in connection with the Midland Institute, which lasts four nights; and since the amalgamation of the Birmingham Amateur Opera Society with the Midland Institute, operatic performances have proved the chief feature of attraction at these functions. This year the Amateurs presented Gilbert and Sullivan's "The Gondoliers." The performance was the best production ever attempted by them, and reflected great credit upon all concerned. Mr. E. W. Priestley conducted, and the stage management was in the experienced hands of Messrs. France and Monckton.

An afternoon concert was given at the Edgbaston Assembly Rooms, on the 15th ult., in aid of the St. Anthony Home for Destitute Girls. The artists were three sisters of the talented Grimson family, who gave an admirable rendering of Beethoven's delightful Serenade Trio (Op. 8) in D for violin, viola, and violoncello. The programme also included Grieg's Pianoforte and Violin Sonata in G major (Op. 13), graphically interpreted by the Misses Annie and Jessie Grimson; and pianoforte, violoncello, and violin solos by the Misses Annie, Amy, and Jessie Grimson respectively. The vocalist was Miss Eva Spinney.

Mr. George Halford's fifth orchestral concert of the present season attracted a large audience to the Town Hall on the 18th ult. He has under him an excellent body of players, who understand their conductor, and the result is that we are in a fair way of attaining the highest artistic level in the rendering of purely orchestral works. One important feature of these concerts is the introduction to local audiences of works of universal fame that have not enjoyed a hearing in this city, and in this direction Mr. Halford is doing useful and interesting work. The novelty of the evening consisted of Tschaïkowsky's Fantasia on Shakespeare's "Tempest," an early work by the Russian composer (Op. 18). The Fantasia is in one movement and the themes introduced have a direct musical bearing upon the chief incidents in the drama. The performance, considering its enormous difficulties, was a very fine one in every respect. The other pieces were Smetana's overture, "Die Verkaufte Braut," Mendelssohn's "Scotch" Symphony, and Brahms's "Akademische Fest" Overture. Miss Marie Fillünger was the vocalist and showed cultured vocalisation in her admirable singing of songs by Schubert and Brahms.

The Birmingham Festival Choral Society gave a magnificent performance of Sir Arthur Sullivan's ever-welcome dramatic cantata "The Golden Legend," in the Town Hall, on the 20th ult., in the presence of a crowded auditorium. The principal parts were admirably sustained by Madame Marie Duma, Miss Lilian Hovey, Mr. Charles Saunders, and Mr. Andrew Black. To Mr. F. W. Bright, a local basso and member of the Society, was assigned the small part of the *Forester*. Mr. C. W. Perkins rendered valuable service at the organ and Dr. Heap conducted with great tact and judgment. The chorus was in excellent form throughout and the playing of the orchestra was faultless in every way. Bach's sacred cantata "O Light everlasting," performed here for the first time at the recent musical festival, followed "The Golden Legend." The choristers acquitted themselves in a most praiseworthy manner and showed greater familiarity with the work than they did at the festival.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE only musical event of any importance in Norwich during the Christmas holidays was the re-appearance, after many years' absence from the city, of Mr. Aptommas, who gave a harp recital in the concert-room of the School of Music, on December 30. Mr. Aptommas repeated his recital on the 18th and 20th ult., at the rooms of the Young Men's Christian Association.

Dr. Bunnett's organ recitals re-commenced on the 15th ult., when the recently elected "Norfolk" Scholar at the Royal College of Music, Miss Marion Broom, made her first appearance in Norwich. Possessed of a rich contralto voice and good style, Miss Broom may be expected to do credit to her native county and to her professors.

The Choral Society of Cley-next-the-Sea gave a sacred concert on the 5th ult., in the Town Hall, conducted by Mr. H. Parker. The cantata "Jesus of Nazareth" filled the first part of the programme, in which Miss Bustard, Miss Craske, andMessrs. A. E. Bolton, J. Bustard, W. E. Newton, H. and J. Porter did useful work. In the second half Mr. T. J. Preston, a tenor vocalist, of Holt, sang with acceptance.

MUSIC IN EDINBURGH AND PERTH.

(FROM OUR OWN CORRESPONDENT.)

ON New Year's Day the Choral Union gave its annual mid-day performance of "The Messiah," in the Music Hall, before a very large audience. The choruses were sung in an excellent style, which spoke volumes for the conductor's skill and the patience of the singers. The effect of some of the fine choruses in the second part was somewhat marred by the hurried *tempo* adopted by Mr. Collinson. Madame Esty and Mr. Alec Marsh each scored a great success.

At the third meeting of the tenth session of the Edinburgh Bach Society, Professor Prout delivered a lecture to a large gathering of the members. The genial professor chose the second book of the "Forty-eight" for his subject, and played and explained a good round dozen of the preludes and fugues.

On the 18th ult., at the fourth meeting of the same Society, Mr. Arnold Dolmetsch gave one of his delightful

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concerts on ancient instruments, in the Freemasons' Hall. The programme included concertos for one and two harpsichords, a sonata for flute, viol d'amore, viol da gamba, and harpsichord, and solos for these instruments and for the lute. Mr. Dolmetsch was assisted by Madame and Miss Hélène Dolmetsch, and by Messrs. Winram, O'Brien, and Herbert Laubach. Miss May Gibb won general approval by her rendering of two songs.

Messrs. Paterson's orchestral concerts were brought to a conclusion on the 24th ult., and everyone awaits with interest and considerable anxiety the decision of the Scottish Orchestra directors as to whether the company should undertake another season.

On the 17th ult. the crying necessity for a larger hall was once more shown. Messrs. Paterson could have filled the Music Hall nearly twice over to hear Mr. Kirkhope's Choir, conducted by Mr. Kes, and accompanied by the Scottish Orchestra, give a performance of the first and third acts of "Lohengrin." Waiving all the well-worn questions as to the desirability of such performances, it must be conceded that the musical result was very satisfying. A novel arrangement of the chorus and of the relative position of chorus and orchestra was not so successful as was hoped. The audience was very enthusiastic in its recognition of the conductor and performers. The soloists were Mesdames Ella Russell and Emily Squire, and Messrs. Brozel, Price, Sandbrook, and Atherton Smith.

On the 19th ult. the third University concert was given in the Music Class Room, when Professor Niecks presented a most interesting programme of chamber music for pianoforte and wind instruments. Messrs. Fransella (flute), Malsch (oboe), Clinton (clarinet), Borsdorf (horn), Wotton (bassoon), and Miss Adela Verne (pianoforte) worked together in delightful accord, and an audience very inadequate to the interest and importance of the occasion was delighted by Mozart's lovely Quintet in E flat and Beethoven's scarcely less beautiful work in the same key. Compositions by Rubinstein (Op. 55), Saint-Saëns (Op. 79), and Rietz (Op. 41) completed the programme.

On the 20th ult. Miss Isabel MacDougall gave her first concert here, and a delightful programme attracted a large audience to the Music Hall. Miss Wild accompanied and played several solos.

The Perth Orchestral Society gave its annual concert in December and showed a marked advance in its performances of Beethoven's First Symphony. Cherubini's "Anacreon" Overture, and other pieces of a lighter character, were well and carefully rendered. Mr. Andrew Black was the vocalist.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The annual New Year's Day performance of "The Messiah" drew to St. Andrew's Hall an audience which filled in every corner our leading concert-room. This is, of course, no new experience. The soloists provided by the management of the Choral Union for the occasion were Miss Ella Russell and Madame Belle Cole, Mr. T. Henry Brearley and Mr. Daniel Price. The Scottish Orchestra supplied the accompaniments and Mr. Joseph Bradley conducted. Handel's work, again under the auspices of our premier choral society, was repeated on the evening of the 12th ult., when another very large audience found its way to the City Hall. On this occasion the Choral Union had the assistance of the Glasgow Amateur Orchestral Society, and the soloists were Miss Maggie Davies, Miss Kirkby Lunn—quite as much at home in oratorio as in opera—Mr. Harry Berrey, and Mr. Bantock Pierpoint. At the orchestral concert on the 4th ult., the seventh of the series, the novelty in the programme took the shape of Rimsky-Korsakoff's "Scheherazade" Suite. It may be doubted if Mr. Kes and his orchestra have gained much by introducing us to the Russian composer; but, on the other hand, it falls to be noted that so far as the Scottish Orchestra season has already gone, Muscovite musicians have had a tolerably big innings. With one exception they have not succeeded in arousing any particular interest, and the suite just named is in turn eccentric, feeble, and blatant. The programme otherwise contained Smetana's symphonic poem "Ultava," Saint-Saëns's prelude to the "Deluge"—with its beautiful violin solo played to admiration by Mr. Sons—and songs by Miss Florence Oliver of a somewhat ambitious type. The lady again sang at the Saturday popular concert on the 8th ult., when Haydn's Symphony (No. 9 of the Salomon set) and a movement from Mozart's Concerto in E flat for violin and viola were accorded a hearty welcome.

The Russian school was again to the front on the 11th ult. with Glazounoff's Fourth Symphony—yet another example of straining after effect. Mr. Kes's orchestral transcription of Schumann's "Etudes Symphoniques" was interesting in its way, showing, at all events, his reverence for the familiar themes. Mr. Adolf Brodsky, the principal of the Manchester College of Music, played Mendelssohn's Violin Concerto, and earned for himself a distinct success by reason of his pure tone and artistic method.

At the popular concert on the 15th ult. the outstanding feature of the evening was Tschaïkowsky's "Pathétique" Symphony, played in admirable style, and Miss Ella Russell sang in her well-known cultured manner. The last choral concert of the series took place on the 18th ult., when the first and third acts of "Lohengrin" were given. The *Elsa* of the cast was the lady just named, and the other soloists were Madame Emily Squire, Messrs. Philip Brozel, John Sandbrook, Atherton Smith, and Daniel Price. The Glasgow Choral Union sang the choruses, the accompaniments were in the safe charge of the Scottish Orchestra, and Mr. Bradley conducted. The orchestra has, by the way, received an invitation to proceed to Holland for a week's tour at the close of our local season. Concerts will be given in Amsterdam, Haarlem, Rotterdam, The Hague, &c.

The Paisley Choral Union gave its first concert for the season on the 7th ult., when this interesting Society revived Macfarren's "Lady of the Lake," a work which has always enjoyed favour on the banks of the Cart. Misses Emily Davies and Florence Oliver, Messrs. Iver McKay, Atherton Smith, and James Fleming sang the solos, a contingent of forty performers from the Scottish Orchestra played the accompaniments, and Mr. James Barr conducted with all his customary skill.

Miss Isabel MacDougall, a lady well known in Glasgow circles, gave a vocal recital in the Queen's Rooms, on the evening of the 17th ult., when she was assisted by Miss Margaret Wild, a pianist of considerable ability. Miss MacDougall drew upon Scarlatti, Saint-Saëns, Schubert, and Grieg, and also showed how well she could warble both an Irish and a Scotch ditty. She will be heartily welcomed back to Glasgow.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

One of the best performances on record, so far as the memory of local events may be carried back, was that of Handel's "Messiah," given by the Musical Society, under Mr. D. O. Parry, on December 28. This chorus, indeed, may lay claim to being one of the finest in Lancashire, and is at present keeping well to the front the traditions of its earlier namesake, which, a quarter of a century ago, was, under the late James Sanders, a local landmark of musical excellence. The attack, equality of tone, and clearness of execution were such as is not often realised by the average chorister of the present day, and upon the result all concerned are to be congratulated. The principals were Miss Helen Jaxon, Miss Dora Barnard, Mr. J. S. Robinson, and Mr. Hargreaves Hudson, who sang the music originally allotted to Mr. Andrew Black most admirably. Dr. A. L. Peace was at the organ, and there was a good orchestra.

The first concert of the second half of the Philharmonic series took place on the 11th ult., with a programme in which Haydn's familiar Symphony in B flat held the place of honour, the other chief features being Tschaïkowsky's Capriccio Italien for orchestra, Vieuxtemps's Fantasia Appassionata for violin—delightfully played by Lady Halle—and Mendelssohn's "Hear my Prayer," in which the solo was rendered by Madame Albani. The directorate

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of the Society and its conductor, Mr. F. H. Cowen, are to be congratulated upon the fact that Bach's "St. Matthew" Passion music has been selected for the final concert to be given in Lent. It has been a reproach to this Society that this fine work has not had an earlier hearing, and, for that matter, nothing from the pen of the great Leipzig Cantor comes to memory as having been given in the Philharmonic Hall since Max Bruch conducted the "Magnificat" about twenty years ago.

On the Cheshire side of the Mersey the Wallasey Choral and Orchestral Society, a newly formed organisation, gave Handel's "Messiah," on December 30, under Mr. J. F. Swift; and at Rock Ferry the long established Amateur Musical Society has performed Hoffman's "Melusina," under Mr. W. R. Pemberton. At Birkenhead, the Claughton Orchestral Society has given an excellent performance of Dr. J. C. Reynolds's "Childhood of Samuel," a highly interesting and melodious cantata, under the conductorship of the composer. Spohr's "Last Judgment" has also been given by members of the long established Birkenhead Cambrian Choral Society, under the same conductor, at Christ Church, Claughton.

The second chamber concert of the Schiever series took place at the hall of the College of Music, on the 15th ult., the regular members of the string quartet being supplemented by Mr. W. H. Dagas, a clever pianist.

Among other events of the past month has been brought to the front a movement for the revival of the Liverpool Vocalists' Union, which, under Mr. T. C. Jones, was for a lengthy period one of the most important factors in the musical life of the second city. It is to be hoped that the proposals in question may result in something tangible; at the same time, could not the restoration of the Apollo Glee Club, which has been only a name for a score of years or so back, be attempted? In days gone by, and for a period extending over three generations, the company which used to meet at the sign of "The Clock" was one of the most deservedly noteworthy among musical organisations in the North of England.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The chiefly interesting events in our musical life during the opening month of the year were the first performance here of Sir A. C. Mackenzie's "Dream of Jubal" and the re-appearance, after so long an interval, of Lady Halle at the concerts with which her name is for ever associated, and at which, for so many seasons, she was perhaps the greatest attraction. Sir Alexander Mackenzie's idyll has been rather long in finding a place in our programmes, which, happily, are growing much less exclusive than of old, so that we may hope in future to keep more in accordance with the times. The performance was, generally, worthy of the work; and proved how thoroughly both choir and orchestra enjoyed their duty, and how zealously Mr. Cowen and the chorus-director, Mr. R. H. Wilson, had undertaken the presentation of this important composition. The sympathy of the principals, Misses Palliser and Bertenshaw, Messrs. Lloyd and Black, was shown by the heartiness with which the solo strains were sung. The recitation of Mr. Charles Fry—always associated with "The Dream"—was in admirable taste throughout, and would almost reconcile us to that alternation of speaking and singing which is carried farther in Sir Alexander Mackenzie's idyll than in any other cantata we remember. Mendelssohn's music to "Athalie" is purely incidental and, to a certain extent, may be said to be extraneous; but when, in concert performance, the recited portions of the drama necessary to the understanding of the position are curtailed as much as possible, the duality of the mode of interpretation is always felt to be a weakness. In "The Dream" there is a yet greater return to what in the old form of English opera was a constitutional defect. The mixture of song and recitation, however good each may be—and both were truly admirable here on the 6th ult.—prevents either mode of utterance attaining due climax of effect. Of portions of the musical setting of the frequently highly poetic words of Mr. Joseph Bennett it would be difficult to speak too highly. Sir Alexander Mackenzie has risen to the full height of the librettist's demand; his melodious endowment is, far and away, beyond what may be found in any similar Continental work of this generation; his power of orchestration is unquestioned; and we are sincerely thankful that there is none of that groping after mysterious depth of effect which is so characteristic of, and so utterly wearisome in much of the ambitious German music-writing of to-day. We hope soon to hear at these concerts Sir Alexander Mackenzie's masterly Overture to "The Little Minister," which was so enthusiastically received at the last Philharmonic concert in London.

Turning to the programme of the 13th ult., it would be impossible to pass over without warmest praise the performance of Mendelssohn's most charming "Melusine" Overture and of the little Grieg pictures, "The first meeting" and the "Norwegian dance." The orchestra has never been so thoroughly held in hand and had its different sections kept in such subordination; and the prominence which the scoring gives to the wood-wind afforded a good opportunity of judging how unsurpassed are the delicacy and general excellence of that division of the Manchester force. Possibly the presence of Lady Halle stimulated everybody to the utmost exertion, as it prompted every member of the band to spring to his feet when she appeared. We have many times been compelled to acknowledge the perfection of Lady Halle's playing in purity of tone, in unvarying truth of intonation, in executive skill, and, above all, delicacy of phrasing and complete devotion to the intention of the composer whose ideas she undertakes to convey to her audience. And, now that the ice has been broken and the natural pain surmounted, nothing could possibly minister more to the success of the Halle concerts than the oft-coming of one of the greatest violinists of the age. Miss Jaxon, a Liverpool pupil of the Royal College of Music (London), made her first appearance here; but we await further opportunities of judging what use she is capable of making of her pure and well-trained mezzo-soprano voice. The audience recognised the nervousness with which her first song, "Let the bright seraphim," was commenced, and warmly gave Miss Jaxon that sympathetic welcome which was, probably, all that she wanted in order to lead to a more comfortable display of her powers when she comes again.

It has not been given to any but the very greatest of the masters to have such infinite variety of resource and consummate musicianship as to make it possible, without weariness, to listen to a long programme entirely drawn from the works of one composer. And yet there is a strong inducement to those desiring to meet a popular demand to bring to a hearing the most attractive compositions of the hero of the hour. We have scarcely yet escaped from the extreme violence of the Wagner mania, and begun to settle down to a calm estimate of the position which Wagner will ultimately occupy in the musical Walhalla. Already his successor has been discovered; and even a new school demands attention. The "Pathetic" Symphony of Tschaïkowsky excited an interest which refuses to be satisfied until the portfolio of its highly talented author has been thoroughly ransacked. To that splendid orchestra which Mr. Cowen is evidently determined to raise to the highest eminence we, in this part of the kingdom, look for help in our attempt to gauge the progress which, during the last thirty years, music has made. So far, the opinion is almost universal that Tschaïkowsky, although a master of orchestration, scarcely inferior to Berlioz, but having, like Wagner, his pet tricks, and although gifted with an imagination fertile and brilliant, had not that ability to mould his movements consistently, an ability which the great masters so assiduously cultivated. Without this no work has thoroughly maintained the place in the public esteem to which, primarily, some novelty of expression or of device seemed to entitle it. The opinion is also held that Tschaïkowsky lacked not only the power of continuity, but also a clear judgment as to the intrinsic value of his themes, and of phrases which he often repeats with a freedom unwarranted by their triviality. In the Fifth Symphony in E minor (given here for the second time on the 20th ult.) there is abundant evidence of this last failing, especially in the first and last movements. The slow movement is of higher merit; the melody given to the horn, and so exquisitely played by Mr. Paersch, is charming

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and were it not for the incongruity (far exceeding any requirement of necessary variety) the *Andante* would oft bear repetition apart from its fellow sections. The third movement has not a tithe part of the voluptuous "go" of the valse selected from the serenade for strings (Op. 48). Considering the very limited *répertoire* of violoncellists, Mr. Fuchs was quite justified in again playing the Variations (Op. 33) and the Pezzo Capriccioso (Op. 62), and nobody now before the public could have more skilfully rendered them. Of the songs which Mr. Kennerley Rumford introduced, "Nur, wer die sehnsucht kennt," is really charming.

Mr. Brodsky arranged the scheme of his fourth chamber concert with his usual foresight, and with a true devotion to the supremacy of Beethoven. Upon Tschaïkowsky's String Quartet in C (Op. 29) it is unnecessary to dwell. It was followed by the Quartet in G minor of Brahms, which was almost perfectly given, Miss Olga Neruda being at the pianoforte, with her beautiful crisp touch, legitimate style, and artistic adaptation of the tone to the force of the stringed instruments, which have not developed as the clavier has in recent times. But, delightful as was Brahms—in spite of a too persistent worrying of some of his themes—he was but the intermediate step between Tschaïkowsky and Beethoven, whose Quintet in C (Op. 29) was so refreshingly welcome.

The first performance of "Samson" by the Philharmonic Choir, under Mr. Lane's direction, on the 22nd ult., was noteworthy and encouraging; not because of the band, which was, probably, as efficient as the resources of a young society would permit, especially when considerable liberality was exercised in securing the services of Mesdames Ella Russell and Marian McKenzie, with Messrs. Lloyd Chandos and Santley, but because of the evident development of our local resources. Decidedly the best features of the performance were the choruses, especially those of greatest difficulty.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

There have been very few concerts of any importance in this district during the past month. The Newcastle Chamber Music Society gave its second concert of the season in the Assembly Rooms, Newcastle, on the 19th ult. The executants were Señor Arbos, Mr. Ferdinand Weist-Hill, Mr. A. Hobday, Mr. W. H. Squire, and Mr. James M. Preston, and the vocalist was Miss Marie Fillünger. The principal pieces in the programme were string quartets by Dvorák, in E flat (Op. 51), and Borodine, in D major (No. 2), and Brahms's Sonata in G major (Op. 78) for violin and pianoforte. All the works were thoroughly well played and the concert was highly successful.

The Newcastle and Gateshead Choral Union announced a popular performance of Haydn's "Creation," in the Town Hall, Newcastle, for the 26th ult., with Mdlle. Bertha Rossow, Mr. Joseph Reed, and Mr. Lemprière Pringle as principals. This excellent Society, under the conductorship of Mr. James M. Preston, is supplying a want which has been greatly felt during recent years, by giving periodical performances of standard oratorios in an adequate manner. It is satisfactory to know that the laudable efforts of those concerned have, so far, met with the success they have so fully merited.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The annual "Messiah" concert of the Sacred Harmonic Society took place on December 27, and was noteworthy as being the occasion of the first public appearance of Mr. Henry J. Wood (of the Queen's Hall Concerts) as conductor. Despite a short rehearsal with the orchestra (which was largely composed of local players), Mr. Wood secured a very good rendering of the accompaniments and proved himself a valuable acquisition to the Society. The soloists were Miss Lilian Coomber, Miss Jeanie Rankin, Mr. James Leyland, and Mr. Watkin Mills; the trumpet obbligato being assigned to Mr. Tomlinson. The whole concert was exceptionally good. Mendelssohn's "Walpurgis Night," the third act of "Tannhäuser," and a miscellaneous selection is the programme announced for the next concert. From the progress of the rehearsals under Mr. Wood a great treat is anticipated.

The annual report of the Nottingham Nonconformist Choir Union shows steady progress in the Society, which may be expected to send a record contingent to the Crystal Palace next summer. The full rehearsals under Mr. John Adcock, and the various sectional concerts in different quarters of the city, are doing good work in choral singing and in sustaining interest amongst members of the affiliated choirs.

The Philharmonic Choir is being re-organised, under the conductorship of Mr. Ralph Horner, who has been recently appointed. A revival of byegone successes will be a welcome result.

Again Messrs. Ellenberger and Thorpe provided the patrons of their classical concerts with a genuine treat on the 20th ult. They enlisted the services of the Rev. H. L. D. de Brisay, whose clarinet playing in two Meditations by Walthew and in Mozart's Clarinet Quintet gained loud applause. Miss Margaret Clark and Mr. Ellenberger gave a vigorous and evenly balanced rendering of Bach's Double Concerto. Borodine's String Quartet in D, with *Wolfram's* song from "Tannhäuser" and Bemberg's "Despair," well sung by Mr. Lakin, completed the programme. Miss Alice Hogg rendered efficient assistance at the pianoforte.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Since our last chronicle was written "Music in Yorkshire" has been to a large extent synonymous with Handel's "Messiah," of which the usual number of performances took place during the week preceding Christmas. Not more than a few representative ones can be mentioned here. At Huddersfield the Choral Society's chorus is very much at home in Handel's choral music, and it may be seriously doubted whether anywhere else, all the world over, is as much justice done to it, so far as its grandeur and masculine vigour are concerned. In other respects the performance on December 17 was not remarkable, but followed local traditions rather slavishly. Miss Palliser, Miss Jeanie Rankin, Mr. Leyland, and Mr. Hughes were the principals, and Mr. John Bowling conducted. On December 20 Mr. Alfred Benton conducted at Morley a performance which was remarkable, in that it was intended to include several of the pieces usually omitted, the series of pieces following the trumpet air being restored to the programme, though in the end some had to be omitted. Franz's score was used, with the addition of the trombones in the more important choruses, and the soloists were Miss de Boufflers, Miss Frood, Mr. Tom Child, and Mr. Ineson. The following evening, at Dewsbury, we had the Handel-Mozart-Franz score without alteration, save the restoration of the original version of "The trumpet shall sound," for which wind parts have been written by Mr. G. Hirst, the Society's conductor. The principals in a really excellent all-round performance were Madame Duma, Miss Thornton, Mr. Child, and Mr. Ineson. On the 22nd, Professor Stanford conducted "The Messiah" for the first time since he became conductor to the Leeds Philharmonic Society. His reading of the work was, as may be imagined, a thoroughly artistic and intelligent one, and displayed many points of interest. The *tempi*, speaking generally, were slower than common, at any rate in these parts, where such choruses as "All we, like sheep," are rushed through at a breakneck speed. It is to be hoped the precedent set by Dr. Stanford will lead to a more dignified treatment of Handel's music. Another novelty was the adoption of an alternative second part to the air "Why do the nations?" contained in the "Dublin" conducting score now at St. Michael's College, Tenbury, and reproduced in Chrysander's *fac-simile* of the autograph. It is in the form of a recitative, and leads with capital effect direct into the chorus "Let us break." Madame Albani, Miss Sarah Berry, Mr. Lloyd Chandos, and Mr. Watkin Mills were the soloists. The last of the performances we

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have selected as types is that of the Halifax Society, on December 23, when the performance, if hardly up to the high standard of finish one is accustomed to with this Society, was, in many respects, an excellent one. The soloists were particularly good, Miss Helen Jaxon pleasing by her simple unaffected expression as much as, if not more than, Mr. Ffrangcon-Davies by his artistic and dramatic, if rather highly-coloured reading of the bass solos. Mr. Brearley, the tenor, and Miss Jeanie Rankin, the contralto, were thoroughly satisfactory, and Mr. T. Smith conducted. It is worthy of note that the trumpet obbligato was, on each of these occasions, played by Mr. John Tomlinson, a Leeds musician, who in this particular work is not surpassed by any trumpeter we have heard, in London or the provinces.

Beyond "Messiah" concerts there is little to chronicle. The Royal Carl Rosa Company has visited Bradford, and given a "holiday" programme of popular operas like "Maritana," "Bohemian Girl," "Carmen," "Mignon," "Faust," and "Trovatore," with "Tannhäuser" thrown in as a makeweight. On the 7th ult. the Messrs. Haddock gave, at Bradford, one of their concerts of English chamber music, and repeated it the following day at Leeds. Mr. J. F. Barnett was the composer honoured on this occasion, and he furnished a programme of agreeable music, including a pianoforte and violin sonata, a violoncello solo, songs, pianoforte pieces, and a string quartet, the last-named evincing a virility for which the earlier part of the programme hardly prepared one. On the 11th ult. the Meister Glee Singers were the popular favourites at another of the Huddersfield Subscription Concerts, Miss Maggie Davies being the soprano, Miss Stewart, the harpist, and Mr. Pearson, the organist. A particularly interesting feature of the concert was the artistic violin playing of Mr. Bromley Booth, a soloist of great promise. At the Bradford Subscription Concert, on the 14th ult., the Hallé band, under Mr. Cowen, played, among other things, Schumann's Fourth Symphony and the air and variations from Tschaïkowsky's third Orchestral Suite. Mr. Slivinski played Saint-Saëns's G minor Concerto with a sensitive touch, a brilliant technique, and thoroughly artistic taste, and Miss Olitzka was the vocalist. On the 17th ult. the second of Miss Eisele and Mr. Rawdon Briggs's chamber concerts was given in Leeds, the programme including pianoforte trios by Beethoven and Schumann and Brahms's Sonata for pianoforte and violoncello (Op. 38). On the following evening, at the third of the Messrs. Haddock's musical evenings, Beethoven's Septet was the chief thing in a miscellaneous programme, and was well played by Messrs. Edgar Haddock, Speelman, Fuchs, Hoffmann, Norton, Lalande, and Paersch; all, save the leader, members of the Halle orchestra. Mr. Ayres was the pianist and Miss Alice Esty and Mr. Alec Marsh were the vocalists.

MUSIC IN PARIS.

(From our own Correspondent.)

There is nothing of special interest to notice in the doings at the Opéra, where "Die Meistersinger" continues to bring in large receipts. The five hundredth performance here, on the 6th ult., of "Roméo et Juliette," with Mdlle. Ackté and M. Saleza in the title parts, does, however, merit a record. Mdlle. Delna has been engaged for a term of three years.

The lamented death of M. Carvalho has, of course, somewhat delayed the bringing out of M. Bruneau's "L'Attaque du Moulin." M. Albert Carré, the new director, has appointed M. Vizentini stage manager and M. Messager director of the choral forces, while MM. Daubé and Luigini remain at their posts as conductors, and M. Henri Carvalho continues to be general secretary.

Much of interest has been brought forward during the past few weeks at the Lamoureux concerts. At that of December 19 a symphonic poem, entitled "Thamar," by Balakirieff, was given here for the first time, a somewhat lengthy but interesting work; while M. Albert Geloso, a violinist of the first rank, gave a fine rendering of Bach's "Chaconne," and his brother, César Geloso, played the Pianoforte Concerto in G minor, by Saint-Saëns, with marked success. In the concert of December 26 Dvorák's Violoncello Concerto was produced for the first time, and received full justice at the hands of Herr Hugo Becker, a violoncellist with an excellent technique at his command, whose success was complete. On the same occasion we also heard Rimsky-Korsakoff's symphony "Antar," in four movements, a decidedly interesting composition, and much applauded, especially the parts superscribed "Les délices du pouvoir" and "Les délices de la vengeance." The performances of the 9th ult. included two charming new songs by M. G. Marty, "C'est le vent qui m'a fait pleurer" and "Berceuse," effectively rendered by Madame Marty and greatly appreciated by the audience. The succeeding concert of the 16th ult. was conducted once more by M. Lamoureux himself, who on his reappearance was treated to a most flattering ovation. The pianist on this occasion was Mr. Leonard Borwick, whose interpretation of Schumann's Concerto was truly exquisite and his success proportionately great. Mr. Borwick's triumph attained its climax after his subsequent rendering of a Prélude by Rachmaninoff and a Caprice by Scarlatti-Tausig. Tschaïkowsky's "Pathetic" Symphony was played here for the first time on this occasion.

Referring to the Colonne concerts, that given on the 16th ult. only requires to be specially mentioned, inasmuch as all the remaining ones have been devoted to Berlioz's "La Damnation de Faust," the performance of which still continues to be a lucrative speculation. The concert in question, in addition to Beethoven's immortal Ninth Symphony, included a fine performance of "Istar," symphonic variations from the pen of M. Vincent d'Indy.

The Concerts du Conservatoire continue to take place at the Opéra and to command the highest attainable figure as regards receipts. Recent performances included, *inter alia*, fragments from "Les Béatitudes," by Cesar Franck, with Mdlle. Grandjean, MM. Affre, Delmas, and Bartet in the solo parts.

Towards the end of December last two of the usual obligatory compositions sent in by present laureates of the Prix de Rome obtained a public hearing. They were "Les Nuits," of De Musset, set to music by M. Carraud, and indicating a musician of marked artistic temperament; and "Tobie," a poem by M. Collin, with a somewhat monotonous subject, a difficulty which the composer, M. Silver, has striven to surmount in a very musicianlike manner. The interpreters were Mdlles. Marsy and Blanc, MM. Manguière and Cazeneuve, both pieces being very favourably received.

The Crystal Palace orchestral concerts, on Saturday afternoons, will be resumed on the 12th prox., and be continued until April 30. Sir Alexander Mackenzie's "Three Dances," from his incidental music to Mr. J. M. Barrie's play "The Little Minister," are found in the first programme, and at the second and last concerts of the series there is respectively promised a "New Piece for Orchestra, by a British Composer"; but with these exceptions the selections consist of well-known works, chiefly by Continental composers. From a preliminary note it seems that this policy has been adopted owing to "the numerous requests from subscribers," who, it may therefore be hoped, will generously support the scheme. The third concert will be devoted entirely to Beethoven, *In Memoriam* the master's death on March 26, 1827, and the assistance of the Crystal Palace Choir will be sought for Mendelssohn's motet "Hear my Prayer," to be sung on April 2, with Miss Susan Strong as the soloist; and on April 23 for the same composer's "Hymn of Praise" and Bishop's serenade "Sleep, gentle lady." The solo instrumentalists comprise Lady Halle, Mdlle. Kleeberg, and Messrs. Joachim, Belinski, Renard, Lamond, and Gabrilowitsch; and the principal vocalists announced are Mesdames Ella Russell, Clara Samuell, Susan Strong, Marian McKenzie, Rosa Green, Marie Berg, Isabel MacDougall, and Messrs. Henry Piercy, Arthur Walenn, Andrew Black, and Santley. Mr. August Manns, of course, conducts, and doubtless has still further developed the executive abilities of his orchestra. The Thursday and Saturday evening concerts will be resumed on the 17th

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prox., with a "Grand Irish Concert" in celebration of St. Patrick's Day, and at the performance on the 31st prox. there will be sung Rossini's "Stabat Mater." Miss Ella Russell, Miss Esther Palliser, Signorina Giulia Ravogli, Mr. Edward Lloyd, and Mr. Santley have been secured for Good Friday afternoon, and a miscellaneous concert on "Handel Festival Scale," at which Madame Adelina Patti will appear, is fixed for June 25.

Royal College of Organists.—January examinations. The following have passed the examination admitting to Fellowship:—F. Attenborough (Burton-on-Trent), E. C. Bairstow (London), R. H. Bellairs (Oxford), R. Garrett Cox (Bletchley), J. H. Curran (London), J. R. Dear (London), L. A. Hamand (Uxbridge), H. H. Hancock (Blandford), J. N. Ireland (London), W. Riley (Bury), A. Thompson (Lancaster), H. C. Warrilow (Dartford), J. H. Williams (London), and H. Woolley (Blackpool). The following have qualified for the Associateship:—J. W. Armitage (Huddersfield), P. A. Black (Strathview), W. E. G. Bloxham (London), F. Boothroyd (Doncaster), T. W. Brooks (Cambridge), A. N. Bulmer (Morecambe), A. Coldwell (Holmfirth), C. H. Collins (Huddersfield), E. P. Cross (London), W. T. Crossley (Bradford), E. J. Cunnah (Gwyersyllt), G. D. Haller (Hornsea), T. H. Hannay (London), A. Hilton (Manchester), R. Kinder, jun. (Philadelphia, U.S.A.), H. C. Lake (Plymouth), S. G. Metzger (Altrincham), E. Pearson (Manningham), W. E. Pope (Yateley), E. C. Schofield (Garforth), E. B. Slinn (Boscombe), F. W. Sturgess (London), J. F. Sykes (Huddersfield), A. J. Tattam (Southampton), R. A. Taylor (Kidderminster), A. Toop (London), E. Tregoning (Gulval), E. E. Vinnicombe (Chagford), E. Watson (Liverpool), and W. G. Whittaker (Heaton).

At Trinity College, London, on the 19th ult., on the occasion of the distribution of diplomas and certificates gained at the forty-ninth half-yearly Higher Examinations, Dr. E. H. Turpin, the warden, delivered an address containing some excellent advice to the students. Virtually his text was perseverance, self-reliance, self-help, and the adoption of a high standard. Everything must not be left to the teacher: the pupil must exercise thought as well as industry. Specially important was it that all the fundamental principles of the art of music should be thoroughly mastered; indeed, Dr. Turpin deemed this so important that he considered it would be a good thing, as was the practice in olden days, to go back to the beginning after a certain stage of efficiency had been attained. Without perfect grounding it was impossible to make much headway. He deprecated haste, which often resulted in nervousness, and thereby the marring of good work, and maintained that a period of rest—at least a month—should be taken between the preparation and the examination. A large number of students attended to receive their testimonials of efficiency.

The concerts given by the boys of the Grocers' Company's Schools, at Hackney Downs, are always of sufficient importance to call for special record. At the Christmas entertainments given this season "The Mikado" was the attraction. This popular comic opera has often been performed by amateurs, but we doubt whether any group of school pupils have ever before given a performance so complete and satisfactory in every respect as was heard on this occasion. The voices are admirably trained in this school, but the surprising thing was to find boys acting with the ease and skill of old stagers. *Pooh-Bah* (H. E. Baggs), *The Mikado* (J. R. Hopkins), *Nanki-Poo* (E. M. Gull), *Ko Ko* (P. R. Friswell), and *Yum Yum* (E. M. Penn) were excellent. The stage arrangements were all that could be desired. The whole performance was superintended by Mr. Ernest Newton, music-master of the school, and the Rev. H. Gull, the head-master of the school. We understand that the school boys will perform Mackenzie's "Dream of Jubal" at Easter.

Sir Alexander Mackenzie has recently been presented with a large and very handsome silver cup by Messrs. Harrison and Cyril Maude in recognition of his beautiful incidental music to "The Little Minister," written for the production of Mr. Barrie's play at the Haymarket Theatre. Sir Alexander has also received from Professor Stanford a handsomely-bound copy of the MS. full score of that composer's "Requiem," together with the score of his "Phaudrig Crohoore," as an appreciation of the fine performance of the former work given by the students of the Royal Academy of Music under the direction of their Principal.

Alderman Sir Stuart Knill has presented to the Guildhall School of Music a magnificent silver Jubilee Commemoration Cup, in memory of his Mayoralty. The cup is to be held one year by an eminently deserving student, whose name will be inscribed upon it, and who will also receive a silver medal. The cup will remain at the School in perpetuity, but the medal will become the personal property of the winner. The first award has just been made to a very successful contralto singer, Miss Maude Clough.

The Denmark Hill Musical Society, assisted by the church choir, numbering about 150 voices, gave Mrs. Joseph Robinson's sacred cantata "God is Love," in St. Matthew's Church, Denmark Hill, on the 18th ult. The choruses were excellently sung, and the solos were given by Masters McLean and Pavitt, Messrs. Bainbridge, Hardwicke, Malcolm, Macfarlane, and George Harrison. Dr. J. Warriner (organist of the church and conductor of the Society) accompanied the singers, and Mr. W. A. J. Ponton afterwards gave an organ recital.

M. Arthur de Greef, the Belgian pianist, who, since the year 1890, has appeared several times in London, gave a pianoforte recital on the 18th ult., at St. James's Hall, and played a selection of pieces by Grieg with fascinating delicacy and appreciaton of their romantic and fantastic character. He was also successful in pieces by Scarlatti and Saint-Saëns, but his reading of Beethoven's Sonata in F minor (Op. 57) was somewhat deficient in breadth of phrasing and depth of expression.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," at St. Luke's Church, Bermondsey, on the 12th ult. The soloists were Madame Edwards, Miss Grainger Kerr, Mr. Frederick Williams, and Mr. Edwin Webster. On the 19th ult. the choir rendered "Elijah" in Holy Trinity Church, Canning Town. The soloists were Miss A. Wilmot Briggs, Miss Marion Arber, Mr. Herbert Clinch, and Mr. Robert Greir. Dr. E. H. Turpin accompanied on the organ.

Professor Villiers Stanford's "L'Allegro ed il Pensieroso" Symphony was performed, for the first time in Amsterdam, on December 30, by the excellent orchestra of the Concertgebouw, under the composer's direction. The reception given to the work by the very numerous audience was a most favourable one, Professor Stanford being recalled several times at the conclusion of the performance, and highly appreciative notices have appeared in various newspapers.

Miss Rosa Kenney gave an interesting dramatic and musical recital on the 11th ult., at the Steinway Hall. Miss Kenney, Miss Winifred Watson, and Mr. Grahame Herington were responsible for the recitations, some of which were tastefully accompanied at the pianoforte by Mr. Franz Liebich, and Miss Beatrice Frost and Mr. W. A. Sanderson sang a good selection of songs in a refined manner.

Mr. Aldo Antonietti, the son of an Italian father and English mother, one of the most brilliant violinists who have ever been trained at the Royal Academy of Music, recently gave an orchestral concert at Berlin with overwhelming success. A great future is predicted for this remarkable young artist, now only sixteen years of age, who, after giving a concert at Milan, will shortly be heard in London.

Dr. H. G. Bonavia Hunt delivered a lecture on the 17th ult., at Trinity College, London, on "Ecclesiastical Music." This lecture was introductory to a course of six, intended for the clergy and candidates for Holy Orders desirous of instruction in the rendering of the "Priest's Part" in choral services of the Church. These discourses may be warmly recommended to those for whom they are designed.

Mr. Otto Goldschmidt has been elected President of the Madrigal Society. This is the first time that the office has been held by a professional musician.

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THE ninth annual report of the Plain-song and Mediæval Music Society records that "the list of members shows a steady increase, but is still far too small, considering the number of amateurs who are interested and of professional musicians who ought to be interested" in the objects of the Society. Mr. H. B. Briggs, 14, Westbourne Terrace Road, is the honorary secretary.

THE Incorporated Society of Musicians has decided to offer two prizes of £25 each for (1) the best sonata for violin and pianoforte, or violoncello and pianoforte, and (2) for the best trio or quartet for pianoforte and strings. The competition is open only to members of the Society. The adjudicators are Professor Prout, Dr. Hiles, and Mr. S. Midgley.

THE opening of the Gloucester Musical Festival has been postponed to September 11, a week later than usual, owing to the meeting of the British Association having been fixed for the first week in that month. Dr. C. Harford Lloyd will write an orchestral work for the Sunday service, and Miss Ellicott will also write a short orchestral piece for the secular concert.

HANDEL'S "Athaliah" will be revived by the Handel Society, at the Queen's Hall, on the 5th ult. The occasion will be of special interest to lovers of Handel, this work not having been given in London for a great many years, although some of the choruses have been heard from time to time at the Handel Festivals.

MR. EDWARD GERMAN will provide the music for Mr. George Alexander's production of "Much Ado about Nothing," at the St. James's Theatre, including an original March, music for the church scene, and certain dances, among which is a "Bourrée" to be danced by the entire company in the ball-room.

THE autograph of Beethoven's Overture "Zur Weihe des Hauses," forming part of the Artaria collection recently sold in Vienna, has been presented by the owners to the trustees of the Viennese Museum, this interesting MS. not being included in the number acquired by Dr. Prieger, of Berlin.

A GRAND Eisteddfod is to be held at the Queen's Hall on the evening of the 24th inst. We are informed that the entries are very numerous, especially from English competitors, and the prospects of the meeting are very favourable. Mr. E. Maengwyn-Davies, 54, Claverton Street, is the honorary secretary.

THE Christmas and Epiphany Services at St. Margaret Pattens, Rood Lane, were, musically, very successful. Mr. W. M. Wait's cantata "God with us" was exceedingly well rendered, on the 9th ult., under the direction of the composer, who is the organist and choirmaster of the church.

MR. EMILE SAURET has given some highly successful performances recently at Antwerp, Warsaw, and other Continental places, where his rendering of the A minor Concerto by Vieuxtemps and of his own Elégie et Rondo (Op. 48) aroused the enthusiasm of his audience.

MISS BLANCHE GORDON, a promising young English contralto and pupil of Sims Reeves, gave her first concert at the Steinway Hall, on the 20th ult., and made a favourable impression, owing to the rich tone of her voice and clear articulation.

MR. ARTHUR DOLMETSCH gave, on the 17th ult., at the London Institution, an interesting historical lecture on "Musical Ornamentation" in the sixteenth, seventeenth, and eighteenth centuries, a subject exhaustively treated by Mr. Dannreuther in one of Messrs. Novello's primers.

DVORÁK'S "Te Deum" was performed for the first time in Europe at a recent concert of the Slavonic Choral Society, in Vienna, under the direction of M. Hubad, producing a very favourable impression.

SIR ARTHUR SULLIVAN and Sir Alexander Mackenzie have had the honour of being elected Members of the Royal Academy of Music of Sweden.

LADY HALLÉ will shortly leave England for a tour in the United States and Canada.

FOREIGN NOTES.

AMSTERDAM.—The opera "Cleopatra," by the Danish composer August Enna, brought out here for the first time on November 30 last, has proved so successful that its performance has been repeated quite a number of times since.

BAYREUTH.—During his recent sojourn in Rome, Herr Siegfried Wagner gave a reading at the pianoforte to a private circle of the two completed acts of a comic opera upon which he has been for some time engaged. The subject of the work, which is in three acts, is taken from a popular German tale, and the score, so far as completed, while exhibiting some excellent workmanship, is said to be following in the direction pointed by "Hansel and Gretel"; Humperdinck having been Herr Wagner's principal musical instructor. The new work by the son of the Bayreuth master is to be brought out this year at the Munich Opera, when it cannot fail to excite much curious interest.

BERLIN.—The anniversary of Weber's death, December 18, was chosen for the celebration in a special manner of the six hundredth performance at the Royal Opera of his ever-green "Freischütz," this being, moreover, by far the largest number of performances of any one opera on record here. The gala representation, at which the Emperor was present from first to last, was initiated by the "Euryanthe" Overture, followed by a graceful little one-act play, written for the occasion by Herr Ernst von Wildenbruch, and entitled "Hosterwitz," the name of the village near Dresden where Weber resided during the summer months and where he wrote his "Freischütz." A *brochure* containing a representation of the composer's house at Hosterwitz, a *fac-simile* of the play-bill, and other details connected with the memorable first production here of the work in 1821, were distributed in the house and forms an interesting *souvenir* of the occasion.——In celebration of the sixtieth birthday of Max Bruch, which occurred on the 6th ult., a festival concert, consisting exclusively of works by that composer, was given, on the 2nd ult., at the Bechstein Hall, before a numerous audience. The performances included several choral numbers, the String Quartet in E (Op. 10), the Fantasia for two pianofortes (Op. 11), the second Violin Concerto, and a number of songs. There was a formidable array of distinguished artists—Mesdames Carreño, Joachim, and Marx Goldschmidt, MM. Sarasate, Joseph Hofmann, the Halir Quartet, and others—while the choral works were exceedingly well rendered by the Philharmonic choir, under Herr Siegfried Ochs's direction.

BRESLAU.—Herr L. Emil Bach's one-act opera "The Lady of Longford" was brought out on December 15, at the Stadt-Theater, under Herr Loewe's direction, and fairly well received.

BUDAPESTH.—The tenor Broulik, who (as mentioned by us at the time) had been summarily dismissed by the management of the National Opera some months since for declining to appear for the fourth time within one week in a principal Wagnerian part, has just been awarded 25,000 francs damages and his costs by the Court of Appeal.

CARLSRUHE.—The third concert of the season of the Opera orchestra, under Herr Mottl's direction, included the first performance of the "Wallenstein" Trilogy, originally intended to furnish symphonic preludes to the three divisions of Schiller's drama, by M. Vincent d'Indy. The nobly conceived work, with its interesting thematic developments and brilliant orchestral effects, produced a highly favourable impression. At the same concert, Mdlle. Elsa Ruegger, the young Belgian violoncellist, was accorded a most flattering reception.

COBURG.—Herr Carl Pohlig, for some years conductor at the Hamburg Stadt-Theater, and engaged in the management of last year's Bayreuth Festspiele, has been appointed to the conductorship at the Court Theatre here.

COLOGNE.—M. Charles Lefebvre's oratorio "Judith," with Madame Moran-Olden, of Munich, and Herr Orelio, of Amsterdam, in the solo parts, was produced for the first time at the Gürzenich Concert of December 21, under Dr. Wüllner's direction, and exceedingly well received.——A new comic opera, "Der Prinz wider Willen," by Herr Otto Lohse, was brought out with great success, on the 1st ult., at the Stadt-Theater.

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Frankfort-on-Main.—Spinelli's opera "A Basso Porto" was produced for the first time on the 6th ult., at the Stadt-Theater, with considerable success, several numbers, including a chorus, having been redemanded.

Geneva.—M. E. Jacques-Dalcroze's new lyrical comedy "Sancho" was brought out with great success at the Grand Théâtre, on December 13. The composer, a professor at the Geneva Conservatoire, is already favourably known in England by some of his chamber compositions and his "Poème Alpestre," produced at St. James's Hall. An opera, "Janie," from his pen was performed some years ago, both here and at one or two German theatres. The librettist of the present work, M. R. Yve-Plessis, effectively deals with some of the humorous episodes in the career of the worthy squire, Sancho Panza, and has afforded the composer numerous opportunities for equally effective musical treatment. The score, while frankly Wagnerian in its employment of representative themes and the "continuous melody," nevertheless betrays a marked individuality, fully entering into the spirit of gaiety pervading the various situations, and also containing passages of exquisite tenderness and poetic charm. The performance was a very satisfactory one, and has been repeated a number of times since. The new work will probably also be brought out ere long at Carlsruhe, under Herr Mottl's direction.

Hamburg.—Both Herr Pierson, of Berlin, and Herr Loewe, of Breslau, having declined the direction of the Hamburg Stadt-Theater, the succession of the late Herr Pollini has been, it is said, finally accepted by Herren Bittong and Bachur, both having been for a number of years associated with the management of that establishment. Herr Bittong was also the stage manager on the occasion of the first performance in England of "Die Meistersinger" and "Tristan and Isolde," at Drury Lane Theatre, in 1882. It is stated that Herr Pollini has left an autobiography which should contain some valuable material for a contemporary history of the operatic stage.

Leipzig.—In consequence of the annually increasing number of pupils at the Conservatorium an additional vocal professorship has just been created at this famous Institution, and Herr Wolfgang Knudson, of Christiania, has been appointed to the post. Herr Knudson, who is a teacher of considerable ability, has already filled a similar position at the Cologne Conservatorium. By way of a new departure, also, a course of interesting lectures is being given here by Dr. Ernst Groth, on the literature of the nineteenth century and its influence upon music. The sum of ten thousand marks has been handed to the directors of the Conservatorium by Fräulein Emma Gramann, in memory of her late brother, Carl Gramann, the well-known composer, and former pupil of the Institution.——Dr. Edvard Grieg has been staying here for the past few weeks.——Paderewski is about to resume his career as a concert pianist and is announced to make his appearance at the Gewandhaus concert, on the 3rd inst., when he will play Chopin's F minor Concerto and some smaller pieces. The conductor will be Herr Nikisch, who has just concluded an engagement for life at the Gewandhaus.

Lille.—Mr. Isidore de Lara's opera "Moïna," first brought out some months ago at Monte Carlo, has been performed here several times recently and received with marked favour.

Madrid.—A new opera appertaining to the modern Spanish school, entitled "La Revoltosa," the libretto by Fernandez Shaw and Lopez Silva, the music by A. Chapi, was brought out on December 18, at the Royal Opera, with immense success. M. Camille Saint-Saëns, who was present on the occasion, was greatly struck with the merits of the work, which he pronounced a veritable *chef-d'œuvre*.

Mannheim.—An excellent first scenic representation of Liszt's "Saint Elizabeth" was given on December 18, at the Court Theatre, under Herr von Reznicek's direction. Fräulein Heindl was an admirable representative of the titular part, and the choral portions of the work were most effectively rendered.

Milan.—In connection with the congress of sacred music recently held here in commemoration of the fifteenth century of the death of St. Ambrose, the performance at the Church of Santa Maria delle Grazie of a sacred trilogy, entitled "La Passione di Cristo," formed the principal musical feature of the proceedings, and attracted the attention of all musicians present, at whose request the performance was repeated. The composer of this undoubtedly important and remarkable work, the Abbé Lorenzo Perosi, is a young man of twenty-five, a former pupil of the Milan Conservatorio, who has already written several masses. The *trilogia* is about to be published by Copra, of Turin.

Moscow.—Mr. Eugene d'Albert, who recently gave a series of concerts both here and at St. Petersburg, in which some of his own compositions were included, has met with such an enthusiastic reception that he will probably ere long visit the country again. Herr Gustav Kogel, the Frankfort Capellmeister, is again conducting the Philharmonic concerts here this season with brilliant success.——A new opera by Rimsky-Korsakoff, entitled "Sadki," is about to be brought out at the Imperial Opera, the event being, of course, looked forward to with intense interest. Borodine's "Prince Igor" is likewise in preparation.

Munich.—Herr von Possart, the Intendant of the Royal Opera, has been nominated an honorary member of the Mozarteum, in Salzburg, in recognition of the artistic services rendered by him in initiating the model performances periodically given here of Mozart's operas.——Fräulein Hertha Ritter, an excellent young vocalist, gave a highly successful concert here recently. She is a daughter of the late Alexander Ritter, the composer of "Der Barbier von Bagdad," and one of the most talented pupils of Eugen Gura.

Palermo.—The Cercolo Artistico has opened a competition offering a prize of two thousand lire for a musical comedy in one act with or without chorus, the competition being confined to composers of Italian nationality.

Parma.—The post of director of the Conservatoire in this town, which had been vacant for some time, has at length been filled by the appointment of Signor Giovanni Tebaldini, chapel-master of St. Antonio, in Padua, and well-known author on musical subjects.

Prague.—Heinrich Hofmann's new choral work "Prometheus" was produced here for the first time on December 20, by the pupils of the Conservatorium and the choristers of the German Theatre, under the direction of Herr Laubner, and met with an enthusiastic reception.——At the National Theatre, Zdenko Fiebich's new three-act opera "Sharka" was brought out on the 5th ult., under Herr Cech's direction, and received with high favour. The libretto, by Agnes Schulz, is founded upon a Bohemian legend, and the score, while considerably influenced by Wagner, is nevertheless by no means devoid of originality and marks a distinct advance upon its predecessors by the same composer.

Rome.—At an orchestral concert given here last month a highly favourable reception was accorded to a new symphonic poem by Signor Bossi, the director of the Liceo Benedetto Marcello, in Venice. The work, which is entitled "Il Cieco," has been inspired by Pascoli's poem similarly named.——Madame Teresina Tua, the famous violinist, has taken up her residence during the winter in this capital, where she is giving lessons to a number of specially gifted pupils.

St. Petersburg.—A season of German opera, extending over five weeks, is to be opened next month at the Théâtre Marie, under the conductorship of Herr Theodor Loewe, of Breslau. The performances will consist chiefly of Wagner's operas, but Goldmark's "The Cricket on the Hearth" and Humperdinck's "Hansel and Gretel" are likewise included in the scheme.——Herr Arthur Nikisch, who, just previous to Christmas, conducted one of the concerts of the Imperial orchestra, aroused the enthusiasm of his audience to such a degree that at the conclusion of the performance some of his most ardent admirers literally carried the famous conductor in triumph through the hall. Considering the climate and the time of year, who is there could doubt the genuine warmth of such a reception?

Stockholm.—A female tenor, Madame Gonti-Geisler, has caused some sensation here in leading parts at the Royal Opera. The journals are full of admiration of her sonorous voice and excellent training.

Vienna.—An influential committee, with Baron von Bezecny as president and Herren Mahler and Richter as

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vice-presidents, has been formed here for the purpose of erecting a monument to Brahms in one of the public places of the capital. Preliminaries have already been entered into, and there is every probability of a speedy realisation of the scheme. A marble tablet, with a portrait of the master *in relievo*, is also to be shortly unveiled at the favourite resting-place of Beethoven in the Helenen-Thal, at Baden, near Vienna. The historical spot has hitherto been marked only by a plain inscription.——At one of the recent Philharmonic concerts, under Dr. Richter's direction, a new violin concerto by Herr Hans Koester was produced for the first time and received with marked favour. A choral work, "Sylvester-Glocken," by the same talented young composer, was likewise to obtain a first hearing at a concert of the Berlin Philharmonic choir last month.——In connection with the jubilee celebrations of the Emperor Francis Joseph's reign, in May next, a grand competition of military bands is being arranged. It is expected that bands from all parts of Europe will take part and prizes to the total amount of fifteen thousand florins will be distributed.——A blind violinist, Herr Otto Steinheimer, gave a concert here on December 30, and in Goldmark's Violin Concerto, variations by Joachim, and other pieces, proved himself a complete master of his instrument and was greeted with salvos of applause.——A viola d'amore player, it is not uninteresting to note, has just been engaged for the Opera orchestra, in the person of Herr Steiner, to be employed when the occasion arises.

Weimar.—Herr Kryzanowski has been appointed to succeed Herr Stavenhagen in the conductorship at the Court Theatre.

OBITUARY.

The death of George Benjamin Allen took place at Brisbane, Queensland, on November 30, 1897. The deceased musician, who was a somewhat prolific composer, was born in London, April 21, 1822. He was a chorister at Westminster Abbey, and afterwards a bass singer in the choir of Armagh Cathedral. He originated and executed the scheme for building the Ulster Hall, Belfast. After being organist of All Saints', Kensington Park, he went to Australia, where he settled, first at Melbourne, and, since 1890, at Brisbane. Mr. Allen made several successful tours with his well-organised opera company. He graduated Bachelor of Music at the University of Oxford in 1852.

The Rev. William Statham died on the 7th ult. He had been for thirty years vicar of Eldesmere Park, and was well known in musical circles, holding the degree of Mus. Doc., Dunelm, long before the diplomas granted by the Northern University were placed on their present footing. Deceased was sixty-two years of age.

On December 30, at 64, Myddelton Square, Louise, the beloved wife of James C. N. White (Birkbeck Institution). For many years associated with the Sacred Harmonic Society, Leslie's Choir, Crystal Palace, Handel Festival, and other choral associations.

The only grandson of Carl Maria von Weber, Lieutenant-Colonel Carl von Weber, an officer in the Saxon army, died at Dresden on December 16. Unlike his father, who, although the author of an excellent biography of the composer of "Freischütz," was not musically gifted, Carl von Weber was an accomplished musician and an occasional contributor to the press on subjects connected with the art. He also wrote and adapted, with considerable ability, a new libretto to his grandfather's posthumous comic opera "Die drei Pintos," the clever completion, by Herr Mahler (now director of the Vienna Opera), of the unfinished score of which first brought that gentleman's name prominently before the public, the work having been repeatedly performed some years ago at leading German and Austrian theatres. The only surviving sister of the deceased is married to the well-known poet, Herr Wildenbruch, of Berlin.

The death is announced, on December 20, at Naples, at the mature age of eighty-two, of Giovanni Bisaccia, a distinguished vocalist in his day, and a composer of talent. A pupil in composition of Donizetti, he wrote several comic operas, including "Dom Taddeo," successfully brought out at the Teatro Nuovo, Naples, in 1858. A popular vocal teacher in his later years, he also occupied the post of chapel-master at the church of San Ferdinando, in which capacity he produced a number of sacred compositions.

M. Henri Lavoix, the well-known musical critic and author, died in Paris, on December 27, in his fifty-second year. He was, for a number of years, attached, in an official capacity, to the Bibliothèque Nationale, and some few years since was appointed librarian at the Bibliothèque Sainte Geneviève. He was the author of a History of Music, a History of Instrumentation, an interesting volume entitled "Les Traducteurs de Shakespeare en Musique," and other works. As a critic he contributed, amongst other journals, to the *Gazette Musicale*, the *Revue de France*, and the *Journal Officiel*. He also edited a valuable collection of French Motets of the twelfth and thirteenth centuries.

M. Léon Carvalho, the famous director of the Paris Opéra Comique, did not live to see the completion, now fast approaching, of the handsome new building erected on the site of the theatre which was destroyed in the memorable conflagration of May, 1888. His death, which occurred on December 29, at the age of seventy-two, has deprived the French capital of the services of a most able, keen-sighted, and resourceful operatic manager, whose name will always remain especially associated in the history of the art with the early successes of Gounod in the domain of opera. Appointed director, in 1856, of the now defunct Théâtre Lyrique, M. Carvalho at once showed his discernment in bringing out a number of more or less important works by the younger generation of French composers, the success of many of which was, it must be admitted, considerably aided by the assumption of leading parts by his wife, the late Madame Miolan Carvalho. The list of these interesting *premières* is a long one, and it will suffice to mention Gounod's "Le Médecin malgré lui," "Faust," "Philémon et Baucis," "Mireille," and "Roméo et Juliette"; Bizet's "Les Pêcheurs de Perles" and "La Jolie Fille de Perth"; Reyer's "La Statue," and Joncières's "Sardanapale" in order to show the artistic importance of the managerial activity of the deceased at the Théâtre Lyrique. In 1876 M. Carvalho succeeded Du Locle in the directorship of the Opéra Comique, where his success was equally marked from an artistic and financial point of view. Amongst the distinguished vocalists who made their Paris *début* under his management here may be instanced Mesdames Van Zandt, Calvé, Delna, and Sybil Sanderson. After the destruction of the theate, and the removal of the company to its temporary quarters in the Place du Châtelet, M. Carvalho resigned, but again resumed the management three years later, in 1891. He was a native of the West Indies (his real name being Carvaille), studied for some years at the Paris Conservatoire, and commenced his career as an operatic basso.

The South American *impresario*, Angelo Ferrari, died at Buenos Ayres on December 29, at the age of sixty-eight. He was a native of Italy, a brilliant pianist, and early in life established himself in the Argentine Republic as a professor of his instrument. For the last twenty years, however, he has been the highly successful manager of operatic companies performing the most important works of the European repertory in Brazil, Uruguay, and elsewhere. He was also the director of the Buenos Ayres Grand Opera House, said to be the largest in the world, where his management was attended with brilliant success.

An artist greatly esteemed in Italy, Signor Luigi Albanesi, died on the 10th ult., at Naples, at the age of seventy-seven. Born at Rome, the son of a much-sought miniature painter, he made his musical studies under Ernest Coop and Polidoro, and eventually acquired considerable reputation as a pianoforte virtuoso and teacher of his instrument, in which latter capacity he has formed many excellent pupils. An earnest and imaginative musician, he has published over 150 compositions for the pianoforte, an oratorio, "Le sette parole di Gesù Cristo," several masses, and a number of motets with organ accompaniments. He was the father of Mr. Carlo Albanesi, who succeeded the late Mr. Thomas Wingham in a professorship at the Royal Academy of Music.

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The death is announced in Paris, on the 17th ult., of M. ANTOINE FRANÇOIS MARMONTEL, the distinguished pianoforte teacher, among whose pupils were Bizet, Joseph Wieniawski, Vincent d'Indy, Dubois, and many other musicians of note. He was the successor of Zimmermann, in 1848, as pianoforte professor at the Conservatoire, and has published a number of works for teaching purposes. He had nearly completed his eighty-second year.

Signor NICOLINI, the one-time popular operatic tenor, chiefly known of late years as the husband of Madame Patti, died on the 18th ult., at Pau, after a painful and protracted illness. He was the son of a Breton innkeeper named Nicolas, and was born at Tours, in February, 1834, having thus nearly completed his sixty-fourth year. After studying successfully at the Paris Conservatoire, he began his career at the Opéra Comique in 1855, the engagement here, although not marked by any special success, extending over four years. He afterwards went to Italy, where he sang at Milan, Florence, and other principal towns, and rapidly established himself in the favour of the Italian public. His first appearance at Covent Garden Theatre, in 1866, was, however, not an unqualified success. His voice, a tenor of the *robusto* order, and fine stage presence gained him many admirers; but the persistent *tremolo*, which, in common with many other singers of the period, he affected, offended the ears of connoisseurs. He, however, knew how to profit by the criticisms passed upon him in this respect, and when, in 1871, he once more appeared in London, this time at Drury Lane, with the indicated defect in his method greatly modified, his acceptance as a principal "star" of the lyrical stage became general, and he was engaged by Mr. J. H. Mapleson for several seasons in succession, amongst his most admired parts being *Faust*, *Lohengrin*, and *Raoul*, in "Les Huguenots." Signor Nicolini had been associated with Madame Patti—since 1868 the Marquise de Caux—both in this country and in various professional tours on the Continent, and upon the legal release of either party from their previous matrimonial engagements, the association became one for life. They were married at a village church, near the well-known estate of Craig-y-Nos, acquired by the *diva*, where henceforth Signor Nicolini lived the life of a country gentleman, participating in the immense popularity enjoyed by his gifted wife throughout the neighbourhood.

We have also to record the following deaths:—

On December 13, at St. Louis (U.S.), LOUIS MAYER, violoncellist, musical author, and composer of considerable reputation in America, aged sixty.

On December 24, at Limbach, JOHANNES PACHE, cantor and popular vocal composer, aged forty.

On December 25, at Breslau, JULIUS HAINAUER, founder of the well-known music publishing firm, aged seventy.

On December 26, at Frankfort-on-Main, FRIEDRICH WILHELM DIETZ, violinist of the Museum orchestra, and composer of chamber music, a pupil of Spohr, aged sixty-five.

On December 31, at St. Augustine's Road, Camden Square, London, CHARLES FITCH FURTADO, professor of music, aged eighty-one.

On the 4th ult., at Breslau, HEINRICH LICHNER, Royal musik-director, composer of choral works, aged fifty-nine.

On the 6th ult., at Rome, GAETANO CAPOCCI, chapelmaster of San Giovanni di Laterano, since 1854, member of the St. Cecilia Academy, distinguished composer of Church music, aged eighty-six.

On the 11th ult., at Milan, ANTONIO BESANA, formerly a director of La Scala Theatre, founder and president of the Municipal Music Schools, and other musical institutions, aged eighty-seven.

On the 13th ult., at 1, Dawson Place, London, the Maëstro ETTORE FIORI, for many years professor of singing at the Royal Academy of Music, who was born at Leghorn, in 1824.

UNIVERSITY OF LONDON.—The following have satisfied the examiners: B.Mus. examination — George Daniel Rawle and John Latham; Intermediate examination in music—Arthur Beeley, James Stuart Corley, Charles James Kennedy, O. Scott, Ernest William Wallis, Eleanor Copland Finlay, and Harry Ernest Hunt.

CORRESPONDENCE.

ANALYTICAL PROGRAMMES IN NEW YORK.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you accept an American contribution to the interesting matter which Mr. J. S. Shedlock has given us on the subject of analytical programmes? When I wrote my monograph on the history of the Philharmonic Society of New York (published by Novello, Ewer and Co. in 1892), I was put in possession of a complete set of the Society's programmes. At the second concert, given on February 18, 1843, Beethoven's "Eroica" Symphony was played, and the programme was provided with the following elucidation of its contents:—

"This great work was commenced when Napoleon was First Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honours paid to one of his favourite generals, and is entitled 'Funeral March on the death of a hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French revolutionary airs put together in a manner that no one save a Beethoven could have imagined."

For twenty-five years this singular note appeared at intervals in the programmes of the Philharmonic Society, until an indignant protest from one of my predecessors, as music reviewer for the *Tribune* newspaper, led to its banishment.—Yours very respectfully,

H. E. KREHBIEL.

New York, December, 1897.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ANDOVER.—Mr. Arthur C. Bennett's annual concert took place in the Town Hall, on the 11th ult., when his pupils played Mozart's "Jupiter" Symphony, the "Figaro" Overture, and other pieces; Miss Ethel Wood met with a hearty acknowledgment of her singing of the "Jewel" song, while Mr. David Jones and Mr. Prosper Burnett were warmly received.

ARBROATH.—Selections from Handel's "Messiah," with orchestral accompaniments, were given in Abbey Parish Church, on December 29, by the choir, which numbered about fifty voices. Mr. H. Hollingworth led the orchestra, Mr. W. Brooke presided at the organ, and Mr. T. Booth, organist of the church, conducted.

BOURNE END.—The fourth annual concert of the Stanyon Choral Society took place in Woodburn Town Schools, on the 13th ult., under the able conductorship of Mr. T. W. Lardner (organist of Great Marlow Parish Church). The concert began with a careful and effective rendering of Stainer's sacred cantata "The Daughter of Jairus." The second part of the concert was miscellaneous. The soloists were Miss Miriam Jackson (soprano), Mrs. Weaver (contralto), Mr. W. R. Maxwell, and Mr. E. C. W. Oldham. Miss Hunt was the violinist, and the accompanists were Mrs. Edward Sladen and Mr. W. S. Vale, at the pianoforte and organ respectively.

BOWDON.—At the annual meeting of the Bowdon Downs Congregational Church, held on the 12th ult., a mural tablet of alabaster with granite bordering, to the memory of the late Mr. John Mills, was unveiled in the church.

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The inscription of the tablet runs: "In memory of John Mills, of Northwold, Dunham Massey, honorary organist and choirmaster from 1868 to 1883. This tablet was placed here by the choir in recognition of his devoted service."

Bristol.—The famous Bristol Madrigal Society at its ladies' night, on the 13th ult., sang, with its accustomed excellence, a number of madrigals of the sixteenth century, together with compositions by musicians of the present day, including a charming piece entitled "Robin Hood," by Dr. C. H. Lloyd.

Burton-on-Trent.—A very successful performance of "The Messiah" was given on December 30, by the Musical Society, under the skilful direction of Dr. Plant. The solos were taken by Madame Blanche Powell, Miss Minnie Cullis, Mr. William Green, and Mr. Bantock Pierpoint. Mr. Fred. Ward again led the orchestra and Mr. W. S. Dove presided at the organ.

Dublin.—A most attractive and interesting concert was given on the 19th ult., in the Antient Concert Rooms, by Mr. Arthur McConnell. The Ben Edar Glee Choir, who, under Mr. McConnell's baton, won the first prize for small choral societies at the first Feis Ceoil, contributed several pieces in a most capable manner. The Bohemian Quartet, Miss Ruby McConnell, Miss Frances McConnell, Mr. Dan Jones, Mr. E. Gordon Cleather, with Mr. Arthur Darly as solo violinist, and Mr. H. Hartey as solo pianist, also helped to make up a programme perfectly unique in its all-round excellence.

Gloucester.—Mr Joseph Bennett, in his capacity as president of the Choral Society, gave a highly interesting lecture on "Beethoven: the Man," at the Guildhall, on the 19th ult. Miss Fanny Davies and Madame Medora Henson gave illustrations of the master's pianoforte and vocal music. The Mayor of Gloucester was in the chair, and the lecture was listened to with great interest by a large audience.

Gravesend.—Sir Frederick Bridge's "Cradle of Christ" was sung at Milton Parish Church, on December 26. The soloists were Masters Arthur Allen and Cyril Hubbard, and Mr. Walter Fletcher. Mr. C. Burrows Moss presided at the organ.

Great Malvern.—A sacred concert was given on December 30, in Holly Mount Church, by the members of the choir, when the cantata entitled "The Holy Child" (T. Adams) formed the first part of the programme. The second portion was of a miscellaneous character. The vocalists were Miss Picksley, Mrs. Rhodes, Miss Ethel Moffatt, and Mr. Springhall. Miss Picksley and Mr. Springhall played respectively Mackenzie's "Benedictus" and Thomé's Andante Religioso. Miss B. Gwillam was a valuable accompanist.

Rawtenstall.—Miss Bessie Holt gave a successful concert at the Co-operative Hall, on the 4th ult., when she had the valued co-operation of Madame Antoinette Sterling, who, as usual, charmed her audience. The gifted concert-giver was heard to great advantage in several songs, which she sang with marked ability and expressive feeling. Mr. Abram Hamer contributed some violin solos with acceptance and Mr. Fred. Hamer was an efficient accompanist.

Rotherham.—The Rotherham Choral Society gave its annual performance of "The Messiah" in the Drill Hall, on December 27, under the able conductorship of Mr. Thomas Brameld. Miss Maggie Jacques, Madame Jenny Holden, Mr. Thurgate Simpson, and Mr. Dan Billington were the principals, and the performance gave full satisfaction.

St. Albans.—The St. Albans Oratorio Society performed "The Messiah," on the 11th ult., in the Assembly Room, Town Hall, under the able direction of Mr. W. H. Speer. The choruses were admirably rendered and the orchestra gave a good account of itself. The soloists were Madame Bertha Rossow, Mrs. E. Gentle, Mr. G. H. Perrins, and Mr. Robert Grice. Miss Daisy Etheridge was the first violin and Mr. George Rose rendered good service at the pianoforte.

Sydney, N.S.W.—The Sydney Philharmonic Society has performed, during the season just closed, Berlioz's "Faust" (twice), "Hinemoa," by Mr. Alfred Hill, an Australian composer; Sullivan's "Martyr of Antioch," Haydn's "Creation," and "The Messiah"—a very creditable record. For the present year it is contemplated to give Saint-Saëns's "Samson and Delilah," Gade's "Psyche," a repetition of Berlioz's "Faust," and Sullivan's "Golden Legend." The Sydney Amateur Orchestral Society has also done excellent work, having added to its *répertoire* numerous important works, including Mendelssohn's "Reformation" Symphony and Beethoven's C minor Symphony. Signor Haxon is conductor of both societies.

Organ Appointments.—Mr. Alfred S. Johnson, Organist and Choirmaster to St. George's Parish Church, Dublin.—Mr. James Downie, Organist and Choirmaster to New Kilpatrick Parish Church.—Mr. Alfred Furse, Organist and Choirmaster to Wesleyan Church, Barry Road, Dulwich.—Mr. H. Caledfryn Williams, Organist and Choirmaster to Willesden Presbyterian Church.—Mr. B. M. Waugh, Organist and Choirmaster to Christ Church, Everton, Liverpool.—Mr. W. T. Winkworth, Organist and Choirmaster to the Parish Church, Thatcham, Newbury.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

G.—(1) *For information on the subject of madrigals and their composers consult the article "Madrigal" in Grove's "Dictionary of Music and Musicians." You will find biographies of the several composers therein referred to in the same work, or in the "Dictionary of National Biography."* (2) *Romberg's "Lay of the Bell," Barnby's "Rebekah," Van Bree's "St. Cecilia's Day," Cowen's "St. John's Eve," or "King Harold," by F. Cunningham Woods. Either of these works will probably answer your purpose and interest your choir.*

A. B.—*Haydn's Symphony in C, headed "Roxelane," was so designated by the composer because the slow movement consists of a series of variations upon a French romance, entitled "Roxelane." This section of the symphony was arranged for pianoforte solo by Haydn, and may be found in any collection of his pianoforte works. Haydn used the first movement of the symphony, but with a different ending, as the overture to his comic opera "Il Mondo della luna."*

A. W. G.—*For biographical information concerning Dr. Edvard Grieg consult the following: "Edvard Grieg, et la musique Scandinave," by Ernest Closson. This is a reprint from the* Guide Musical *and is published by Messrs. Schott and Co.; also articles in the* Spectator *for May* 18, 1888; *the* Woman at Home, *January*, 1894; The Musical Times, *February*, 1894; *and in the* Century Magazine, *March*, 1894.

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Folk-Song.—"*Traditional Tunes*," *edited by Mr. F. Kidson, is published by Messrs. C. Taphouse and Son, Oxford. The songs edited by Miss Lucy Broadwood, to which you refer, are probably "English County Songs," published by Messrs. Cramer and Co. "Songs and Ballads of Northern England," edited by Messrs. Stokoe and S. Reay, are published by Walter Scott, Limited, Newcastle-on-Tyne.*

R. G. W. H.—*The following is a list of the unaccompanied choral music by Brahms:—Op. 22, Marienlieder (two books); Op. 29, two motets, five voices; Op. 62, seven songs for choir; Op. 74, two motets; Op. 93a, six songs and romanzes; Op. 104, six songs; Op. 109, "Fest und Gedenksprüche"; and Op. 110, three motets, four and eight voices.*

W. E. R.—*For information upon the practical use of the baton consult the chapter headed "The orchestral conductor. Theory of his art," in Berlioz's "Treatise on modern instrumentation" (Novello); also the article "Time-beating," by the late W. S. Rockstro, in Grove's "Dictionary of Music and Musicians."*

Enquirer.—*Full directions as to the proper method of performing "the turns, shakes, &c., in Bach's music" will be found in Part I. of Mr. Dannreuther's primer "Musical Ornamentation," pp. 159-210 (Novello, Ewer and Co., price 5s.)*

T. H.—*The part-song by Mendelssohn, "Awake, the starry midnight hour" (No. 25 of Novello's Part-Song Book), is an arrangement for four voices of the Volkslied "Parting and Meeting" (Op. 47, No. 4), No. 38 of Novello's complete edition of Mendelssohn's songs.*

H. de St.—*A very good arrangement, from the quartet, of Haydn's "Hymn to the Emperor" (The Austrian National Anthem) is contained in the Haydn Album, Peters's edition, No. 1822.*

C. A. G.—*We cannot possibly undertake to give "the approximate value of a beautiful little violin" even "in good condition." You had better submit it to a reliable firm like Messrs. W. E. Hill and Son, 38, New Bond Street, W.*

M. C.—*We regret that we do not know of "any Amateur Musical Societies, whose object, at least in part, is to promote general musical knowledge amongst its members."*

C. N. W.—*We gave full particulars of the Boesendorfer prize competition for a pianoforte concerto in our January issue, page 48. There is really nothing more to add.*

F. W. G.—*We are unable to state "at which University it would be easiest to pass in Musical Degrees." Residence is not at present a condition at any University.*

Careful.—*It is of the greatest importance that you should entrust the re-building of the organ to a firm who have a high reputation for absolutely reliable mechanism.*

Baritone.—*Use your own judgment as to the disposition of the hands so long as the passages are played correctly and smoothly.*

F. N.—*The "Cradle Songs of many Nations" was published by Messrs. Ward and Lock in 1882.*

MR. CHARLES KNOWLES
(BARITONE).

Of the Crystal Palace and principal Provincial Concerts.

Leeds Choral Union.—"Samson and Delilah."—"Mr. Charles Knowles sustained a dual *rôle* in a style to show the rapid progress he has made of late. His singing throughout was to the point and clever."—*Leeds Mercury*, November 4, 1897.

Wakefield Choral Society.—"Messiah."—"Mr. Charles Knowles acquitted himself excellently in the heavy work which fell to him."—*Wakefield Express*, December 11, 1897.

Orchestral Concert.—"Mr. Charles Knowles next appeared and sang Mendelssohn's 'I am a roamer' in so excellent a manner as to gain a hearty encore, which he responded to with 'Revenge.' Mr. Knowles gave Gounod's 'Nazareth,' which was vociferously encored, and he favoured the audience with 'The Wolf.' . . . We hope soon to be favoured with a revisit."—*Walsall Advertiser*, January 1, 1898.

Stockport S.S. Choir.—"Mr. Charles Knowles was in fine voice and created a very good impression. 'Honour and arms' was greeted with loud applause, which undoubtedly was well earned. . . . Mr. Knowles followed with a clever enunciation of 'Nazareth,' for which he was loudly applauded, and he repeated the last verse."—*Stockport Chronicle*, January 19, 1898.

For terms, dates, &c., address, 61, Burley Street, Leeds.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

PARKER, HORATIO—"The Legend of St. Christopher." A Dramatic Oratorio. For Solo Voices, Chorus, Orchestra, and Organ. The verse by Isabella Parker. 5s.

THE VILLAGE ORGANIST. A series of Pieces for Church and general use. Book 10. 1s. (For Contents, see page 138.)

GERMAN, EDWARD—Coronation March (Prelude to Act IV.). From the Music to "Henry VIII." 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello and Bass, 6d.

—— Intermezzo (Prelude to Act III.). From the Music to "Henry VIII." 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello and Bass, 6d.

WAGNER, RICHARD—"The Holy Supper of the Apostles" ("Das Liebesmahl der Apostel"). A Scriptural Scene. For Men's Voices, with full Orchestra. 2s.

MAUNDER, J. H.—"Penitence, Pardon, and Peace." A short Lenten Cantata (Suitable also for Advent and General use). For Soprano (or Tenor) and Baritone Soli and Chorus. The words selected from Holy Writ by the Rev. W. J. Bettison. 1s. 6d.; board covers, 2s. Tonic Sol-fa, 1s. Words only, 2s. per 100.

MANCINELLI, LUIGI—Prologue to "Ero e Leandro." An Opera in Three Acts. Words by Tobia Gorrio, translated by Mowbray Marras. 1s.

THE ORGANIST AND CHOIRMASTER'S DIARY, 1898. Cloth, 2s. 6d.

KING, OLIVER—"The Romance of the Roses." Cantata. For Soprano and Tenor Soli, Chorus, and Orchestra. The words written by Ellis Walton. Book of words, 7s. 6d. per 100.

THE SCHOOL MUSIC REVIEW. No. 68. Contains the following Music in both Notations:—"Were we fairies, you and I." Two-part Song for S.S., from "King Bulbous," composed by H. Festing Jones. "I had a little Doggy." Junior Unison Song. By J. W. Elliott. Specimen Tests for Pupil Teachers and Schools. Exercises on the sharp 4th and the flat 7th. 1½d.

NOVELLO'S SCHOOL SONGS.—Edited by W. G. McNaught. Published in two forms. *A.* Voice Parts, in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo size; *B.* Voice Parts only in Tonic Sol-fa Notation. *A.* *B.*
No. 291. In the Twilight. Unaccompanied Trio
Franz Abt 1½d. —

ADKINS, J. E.—(in D). Magnificat and Nunc dimittis. 6d.

CANE, LAURENCE—(in D). Magnificat and Nunc dimittis. 3d.

MARTIN, GEORGE C.—(in A flat). Te Deum laudamus and Benedictus. For A.T.T.B. 6d.

SMITH, BOYTON—(in E flat). Magnificat and Nunc dimittis. (No. 367. Novello's Parish Choir Book.) 3d.

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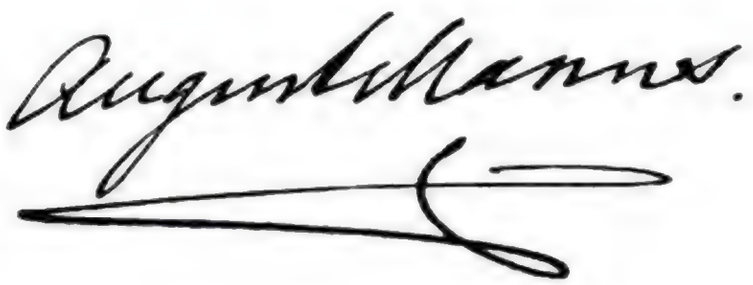

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Candidates are required to pass the Matriculation Examination, or an equivalent, and to satisfy the Examiners in the following subjects: Harmony (up to four parts), Counterpoint (three parts), Musical History, and either Choir Training, or Vocal and Aural Physiology, or Elementary Acoustics. Examination fee, £2 2s. (and Matriculation Examination fee, 10s. 6d.).

DIPLOMA OF LICENTIATE IN MUSIC (L.Mus. T.C.L.).
Candidates, except in the case of a Graduate in Music of a British University, must previously have obtained the Grade of Associate in Music. The Examination will include the following subjects: Harmony (five parts), Counterpoint (five parts), Double Counterpoint, Imitation, Canon and Fugue, Form and Instrumentation. Examination fee, £3 3s.

HIGHER CERTIFICATES, PRACTICAL DIVISION.
Candidates for the Higher Certificates (Practical or Theoretical) are not required to pass the Matriculation Examination. The subjects of Examination are:—

i. Pianoforte Playing, with the titles of Associate-Pianist (A.T.C.L. Pianist) and Certificated Pianist.
ii. Organ Playing, with the titles of Organ-Associate (A.T.C.L. Organist) and Certificated Organist.
iii. Solo-Singing, with the titles of Associate-Vocalist (A.T.C.L. Vocalist) and Certificated Vocalist.
iv. Orchestral Instruments, with the titles of Associate-Violinist (A.T.C.L. Violinist), &c., &c.

Examination fee, £2 2s. each subject.

A prize of the value of Five Guineas, presented by Dr. Thomas J. Colman, Chairman of the Bristol Centre for Local Examinations, is awarded annually, in July, to the Candidate gaining the highest number of marks of the year in Pianoforte Playing at the Higher Examinations.

HIGHER CERTIFICATES, THEORETICAL DIVISION.
Subjects: Harmony, Counterpoint, Instrumentation, &c., &c. Examination fee, £1 1s. each subject.

PRACTICAL LICENTIATESHIP.
Candidates are required to pass (1) a Practical Examination of Associate Standard, and (2) Examinations in Harmony and Counterpoint, in not more than four parts. Examination fee, £3 3s.

The Matriculation, Diploma of Associate in Music, and Higher Theory Certificate Examinations are also held in JANUARY at certain Local Centres.

The Fiftieth Half-yearly Examinations as above will take place at the College, JULY 18 to 26, 1898, the latest time for entering being JUNE 18, 1898. Regulations and forms of application may be had from the undersigned.

By Order of the Board,
SHELLEY FISHER, Secretary.
Mandeville Place, Manchester Square, W.

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The NEXT TERM will begin on May 5. Entrance Examination, May 3, at 11 o'clock.
ASSOCIATE of the R.C.M. Next Examination, April, 1898. Last day for entering, March 9.
The DOVE SCHOLARSHIP for VIOLONCELLO will be competed for in March. Last day for entering, March 16.
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LOCAL CENTRE EXAMINATIONS will be held from MARCH 29 to APRIL 15 in the following Centres:—

Aberdeen, Ayr, Bangor, Barnstaple, Bath, Bedford, Belfast, Birmingham, Blackburn, Bolton, Bournemouth, Bradford, Brighton, Bristol, Cambridge, Canterbury, Cardiff, Carlisle, Cheltenham, Chester, Colchester, Cork, Croydon, Darlington, Derby, Dorchester, Dover, Dublin, Dumfries, Dundee, Eastbourne, Edinburgh, Elgin, Exeter, Folkestone, Glasgow, Gloucester, Gravesend, Greenock, Guernsey, Guildford, Hastings, Hereford, Huddersfield, Hull, Inverness, Ipswich, Isle of Wight, Jersey, Lancaster, Leamington, Leeds, Leicester, Limerick, Lincoln, Liverpool, London, Londonderry, Maidstone, Manchester, Margate, Middlesbrough, Newcastle-upon-Tyne, Newport (Mon.) and Monmouthshire, Northampton, Norwich, Nottingham, Oxford, Perth, Peterborough, Plymouth, Portsmouth, Preston, Reading, Rochester and Chatham, St. Andrew's (Fife), Salisbury, Scarborough, Sheffield, Shrewsbury, Southampton, Southport, Swansea, Taunton, Torquay, Truro, Tunbridge Wells, Ulverston, Watford, Weston-super-Mare, Wigan, Wolverhampton, Worcester, Yarmouth (Great), York.

LOCAL SCHOOL EXAMINATIONS will be held during the MARCH-APRIL period in the following Towns:—

Aberystwith, Abingdon, Aylesbury, Basingstoke, Bedford, Bexley Heath, Blackburn, Blackpool, Bristol, Chester, Chichester, Cirencester, Croydon, Cupar, Dundee, Eastbourne, Edinburgh, Exeter, Felixstowe, Gateshead, Gravesend, Harrogate, Huddersfield, Hull, Hunstanton, Ingleton, Ipswich, Isle of Wight, Kirkcaldy, Leeds, Limpsfield, Lincoln, Liverpool, Llandudno, Middlesbrough, Newcastle-upon-Tyne, Preston, Reading, Redhill, Rochester, Scarborough, Sheffield, Skipton, Southampton Southsea, Stamford, Stroud, Taunton, Tunbridge Wells, Watford, Weston-super-Mare.

SAMUEL AITKEN, Hon. Secretary.

Central Office, 22, Maddox Street, London, W.

With this number are presented gratis Extra Supplements, consisting of an Anthem, entitled "I heard a great voice," by Gerard F. Cobb, and a Portrait of Mr. August Manns, specially taken for this paper by Messrs. Negretti and Zambra.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1898.

MR. AUGUST MANNS.

The orchestral conductor—or the conductor of an orchestra—plays an important part in modern musical life. But it should not be forgotten that the permanent introduction into England of even the baton itself, as a time-beating stick, is within living memory. When Spohr temporarily used it at the Philharmonic Society's concerts in 1820, the gentlemen of the orchestra revolted—if they did not misconduct themselves—at the innovation. It was not until 1832 that the conductors, such as they were, of the Philharmonic concerts began to use the baton. For many years the only professional conductor—*i.e.*, one who devoted himself entirely to the art—was the late Sir Michael Costa. But Costa's experience as a purely *orchestral* conductor was limited to the seventy-three concerts he conducted at the Philharmonic (1846-1854) and an occasional symphony at a provincial festival. It might perhaps be supposed that the reign in England of the modern orchestral conductor—to use the current term—began with Hans Richter, when he conducted his first orchestral concert in London, at St. James's Hall, May 5, 1879. But for nearly a quarter of a century previously there had been working at the Crystal Palace, literally "in season and out of season," a conductor who, though foreign born, has had a great influence upon orchestral music in England. For more than forty-two years Mr. Manns has zealously discharged his conducting duties with singular ability. His name has become a household word, not only in English musical circles, but throughout the length and breadth of the land. His life story, as related to us by the veteran conductor himself, while the sun shines brightly into his pleasant study on this February morning, is not only full of interest, but is heightened by many incidents as fascinating as they are varied.

August Friedrich Manns was born at Stolzenburg, a village near Stettin, in North Germany, March 12, 1825. His father was a glass-blower, with "a pound a week and ten children," of whom August was the fifth. When the father returned from his day's work he would take down his fiddle from the wall and make music to his children, while they listened with open-mouthed rapture to the simple strains. Thus was the true love for music generated under the humble roof of that working man's home. At the age of six Master August was sent to the village school, where the day's work always commenced with a hymn sung from a figure-notation upon the ancient "movable doh" system. In course of time the father's fiddle was augmented by another, a violoncello, and a horn, played by August's elder brothers, and later on by an old F flute, played by the future conductor of the Crystal Palace orchestra. Such music-making, although all by ear, was a delightful feature in the home life.

At the age of ten, August temporarily took the place of one of his brothers at the factory, but he had no liking for the work of glass-blowing. It may be presumed, in passing, that the boy had no visions of that glass palace in which he was afterwards to labour for nearly half-a-century. There was some idea of making him a schoolmaster, but music strongly asserted itself. At the age of twelve he was sent to a school, kept by his uncle, at Torgelow, a neighbouring village. Here he became a musical pupil of Herr Tramp, the village musician, who, having fought at the battle of Leipzig, retained a memento of the event in the form of a bullet in his hip. Up to this

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time the boy had been self-taught, and Tramp soon put him into the pathway of acquiring the proper fingering of both the flute and clarinet; but his chief instrument was the violin. As he had no means of buying an instruction book, he copied out the greater part of Rode, Kreutzer, and Baillot's book on the violin. How very different is the lot of the student in these days of cheap primers on music? Young Manns was soon able to help his master in playing at village dances, wedding festivities, &c., consequent upon Herr Tramp's assurance that such practice would be beneficial to his bow-arm.

The next step in the musical education of August Manns was taken when, at the age of fifteen and after he had been confirmed, he was apprenticed for three years to Urban, the town musician of Elbing. For two hours every morning the pupils played together easy symphonies by Haydn and Mozart, also lighter music for the garden concerts which the town musician had to conduct. There was a healthy rivalry amongst these boys, who were taught every instrument in the orchestra. There were, however, various makeshifts. Manns had to play the second oboe part on the flute; a season later the first oboe on the C clarinet. The imperfect mechanism of the latter instrument in those days necessitated the boy's practising a passage nearly all day long before he could get it to go properly. This practical experience in the knowledge of the embouchure of the different wind instruments was of the greatest practical advantage to the future conductor. It would be impossible for him to have made the mistake of a pianistical-conductor who, in rehearsing the trio in Beethoven's Eighth Symphony, made the horns go over their difficult passage twelve times in succession (which "killed the players' lips" for two days) instead of telling them *how* to play it. In his third year Manns played first violin in the string-band and first clarinet in the wind-band of Urban's Town-band; and he was selected by Urban to receive special lessons in harmony and composition. "God has been very good to me," says the veteran conductor, with his seventy-two years of life behind him, as he recalls the memories of those youthful days. "My parents were too poor to pay for any extra lessons, so a few merchants at Elbing subscribed together, whereby I received instruction on the violin from Herr Gross, a former pupil of the celebrated Ferdinand David, of Leipzig."

When young Manns was nearing the conscription age, a friend remarked to him: "They will be making a hussar of a fine young fellow like you." But Manns "stole a march" on the authorities by enlisting in an infantry regiment, stationed at Dantzig, as one of the first clarinets in the band. At the same time he played the violin in the theatre orchestra, fiddled for the ballet rehearsals for three or four hours every day, and performed as a solo violinist at concerts. He also began to arrange and compose for the band. The Revolution of 1848 caused the regiment to remove to Posen. Here Manns was noticed by Wieprecht, who helped to transfer him to Gungl's orchestra at Berlin, where he played first violin. This was but a stepping-stone to the post of conductor and solo violinist at Kroll's Gardens, the Crystal Palace of Berlin, which Mr. Manns held from 1849 till the place was destroyed by fire in 1851. He also worked hard at harmony and composition under Gyer, and produced much dance and other music of a light character which was very popular.

The burnt-out conductor at Kroll's had only been idle for two months when Colonel von Roon (afterwards Count and Field-Marshal, well known in the great war of 1870), then in command of a crack infantry regiment at Königsberg, wrote to his staff-officer in Berlin to the following effect: "I can't stand my present bandmaster. I want a young man. Can you find out what has become of that young fellow with long hair who used to conduct at Kroll's before it was burnt down?" The result was the engagement as bandmaster of the "young fellow with long hair" by Colonel von Roon, who was a man of great culture and refinement. Manns began by discharging a dozen of the bad players, and held frequent rehearsals for four or five weeks. He also formed a string band in the regiment, and arranged works like Beethoven's "Coriolan" Overture and movements from Beethoven's symphonies for the wind-band, and in many ways made the musical reputation of the regiment very prominent. At Cologne, whither the regiment had removed, King Frederick William IV., who was very fond of music, inspected the troops, and at the banquet following the band greatly distinguished itself before the royal guest.

Hitherto Mr. Manns's music-makings had been of the lighter kind. He had now reached the age of twenty-eight and craved for music of a higher type. The opportunity of what proved to be a momentous change in his life came with the visit to Cologne of Herr Schallehn, who had been appointed director of the music at the Crystal Palace, Sydenham, soon about to be opened. Schallehn engaged August Manns to play the E flat clarinet in the Crystal Palace band, to be sub-conductor of the band, and to make himself generally useful as copyist, &c., at a wage of £3 per week. Manns duly came to England and played at the opening of the Crystal Palace, by the Queen, on June 10, 1854. The band at that time was practically a *brass* wind-band of sixty-four performers, Mr. Manns being one of the three wood-wind players. After the opening, the next great event at the Crystal Palace was a "Grand Military Fête in aid of the sick and wounded and the widows and orphans of Her

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Majesty's Forces engaged in the [Crimean] war," which was then in progress. The fête, held on October 28, 1854, was attended by 40,000 people. The great feature of the day was a combined performance of thirteen military bands, including the celebrated "Les Guides" band from Paris. Herr Schallehn, who conducted, had previously handed to his sub-conductor, Manns, three volumes of national airs, British, French, and Turkish respectively, with the request that he would compose (or arrange) a set of national-air quadrilles to be played by the combined bands on that auspicious and patriotic occasion. Mr. Manns worked at his task night and day, composing, scoring, and copying out the parts of these said quadrilles. Schallehn also asked him to make a pianoforte arrangement of the score, which he did, though his knowledge of the pianoforte was extremely limited. The result of Manns's continuous and arduous labours brought on an illness. Great was his astonishment when, on receiving the proofs of the "Alliance Quadrilles," he found that they were stated to be "*composed* by H. Schallehn!" The natural indignation of the indefatigable sub-conductor may be best set forth in his own forcible words, as recorded in the following extract from the *Musical World* of November 18, 1854:

THE CRYSTAL PALACE BAND.

TO THE EDITOR OF THE "MUSICAL WORLD."

Sydenham, November 9, 1854.

SIR,—You being the worthy exponent of the wrongs of artists, may I trouble you to inform the musical world, the treatment I have received at the hands of a person in "a little brief authority." I am certain that I have only to appeal for justice to Englishmen—that which I am denied by a countryman of my own—when I shall receive it, more especially from those who hate petty tyranny and counterfeitism, if I may so use the word, in that art which should be above anything mean or despicable. I was engaged last May to be sub-conductor of the band of the Crystal Palace—my duty was to play an E flat clarinet, and conduct the band when the conductor was not present—I have done so, and, besides, corrected the mistakes in all the music played, the palpable inefficiency of the proper party not being able to discern whether the parts were right or not. I have tried also to put into some correct shape, the collection of useless music, not suitable, nor ever will be, for the said band, purchased at the expense of the Company. On the occasion of the *fête* in aid of the Patriotic Fund, I arranged a set of quadrilles suitable for the occasion, combining English, French and Turkish melodies, together with some original matter added of my own, and christened them "The Alliance Quadrille." I had them well rehearsed for the occasion, and they were played with *éclat*. I arranged them for the pianoforte and gave them to Mr. Schallehn, the conductor, who said he could *sell them for me*. What was my surprise to perceive, in a day or two, my quadrille announced by a publisher in the City as "The Alliance Quadrille," *composed by Henry Schallehn*. I went to Mr. Schallehn and demanded his reason for so acting, when he coolly offered me one pound, stating that that even would pay me, and *rudely informing* me his name would sell them better than mine. I spurned his offer, when he stated, for my impudence, I should then and there be dismissed and leave the Crystal Palace band. I have served in some of the first orchestras in Europe, and I have never heard of such uncalled for and futile vengeance from a party in power—whether the true artist could act so or not, I leave your readers to determine. I have made a full and true statement to the chairman of the directors of the whole circumstance, and it rests with them, whether artists who join their band are to be thus treated for merely protesting against appropriation of their property by their conductor.

I have the honour to remain, Mr. Editor,
Yours respectfully,
AUGUST MANNS.

In the same issue of the *Musical World* the following appeared as its first leader, written by the late James W. Davison, then editor. This article is in Davison's best style; and it is also interesting thus to know that "J. W. D." not only championed the cause of "a German artist of the name of Manns," but that his (Manns's) name, in all probability, first appeared in print in an English newspaper in this leader. Here it is:

An appeal is made to us, in our columns to-day, which we cannot resist. A German artist, of the name of Manns, was engaged by Herr Schallehn as sub-director of the Crystal Palace Band; possessing the quality of a musician, which the director himself so much needed, Herr Manns soon made himself very useful as composer and arranger for the orchestra. On the occasion of the performance for the benefit of the Patriotic Fund, at which "Les Guides" and several military bands assisted, the sub-director composed a quadrille on national melodies at the request of his superior in office, Herr Schallehn. The director was so well pleased with the performance that he immediately published the quadrille under his own name; and, according to Herr Manns, sold the copyright to a publisher for ten guineas. These unusual proceedings were protested against by the composer, but the only compensation which the director offered him in return was a pound for his time, which he said was ample compensation. However, Herr Manns did not feel disposed to give up so easily his reputation and profits to another, and continued his expostulations, which the director at last silenced emphatically by discharging the refractory composer from the orchestra.

Thus the poor musician is suddenly deprived of his means of subsistence, and for no other reason but that he is talented, and will not quietly allow another man to appropriate the fruits of his brains.

The tale requires no comment; every Englishman will burn with indignation at such an act of injustice, and will watch with eagerness the result of the injured artist's appeal to the managers of the Crystal Palace Company. There is but one step to take, and we trust the directors will take that step. It is to restore Herr Manns to his place in the orchestra, and to discharge the man who, without talent and character, acts the part of tyrant over the unfortunate men who are his superiors in everything but salary.

The appeal of Mr. Manns to the directors of the Crystal Palace was fruitless. Schallehn produced the contract, which contained a clause that everything that the sub-conductor did in the way of arrangements, &c., should be his (Schallehn's) property. Schallehn therefore dismissed Mr. Manns, who was paid his week's salary of £3 and departed. Subsequent events justify us in giving this detailed account of the "Alliance Quadrille" incident.

Alone in London, and having become responsible for defraying the cost of a younger brother's education, it was necessary for Mr. Manns to get work. He assiduously began to practise his violin. One day he met a friend who, being about to give a concert at Leamington, asked his co-operation. The discharged

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clarinettist's success as a solo violinist at this concert was so great that he settled for a short time at Leamington as a teacher, where he managed to make a living. In the winter of 1854-55 he became a violinist in Mr. Wood's opera band in Scotland, and played at the first desk with one Mackenzie, "the Scottish Paganini," whose little son, then a red-faced boy six or seven years old, used to run about the music-stands, but who is now so well known as Sir Alexander Mackenzie, Principal of the Royal Academy of Music.

After the Scottish opera season had finished, Mr. Manns accepted an engagement from a M. de Boer to conduct the summer concerts of 1855 at Amsterdam. Before starting he heard from Mr. (now Sir) George Grove, secretary of the Crystal Palace Company, that the directors had decided to make a change, consequent upon their great dissatisfaction with Herr Schallehn, with whom they had had great trouble since Mr. Manns left. But the Amsterdam engagement could not be broken without the payment of a fine of 2,000 gulden, and Manns departed to charm the Dutchmen. An appeal to M. de Boer brought the reply that he could not possibly spare his *chef d'orchestre;* that formerly he had lost money by his concerts, but that since Mr. Manns had come he, for the first time, had made them pay. However, he hoped the directors would keep the place open till October, when the engagement would expire. This they could not promise to do in the event of some one suitable being previously found. In the meantime Mr. Manns sent his excellent Amsterdam programmes to Mr. Grove, "who," he says, "kept me warm with the directors." However, upon his return he was duly installed, in the autumn of 1855, as director of the music at the Crystal Palace, in whose service he has remained up to the present time. The pen of that ready writer, J. W. Davison, again came to the aid of Mr. Manns, in the following note of warm welcome and encouragement and prophetic insight, which is abridged from one of the leaders in the *Musical World* of October 20, 1855:

Herr Schallehn has been dismissed from the direction of the Crystal Palace Band, and Herr August Manns has been appointed in his place. The new director is the martyr to whose case we drew attention some twelve months ago. It will be remembered that he was discharged by Herr Schallehn because he objected to the appropriation of his compositions by the director. It is unnecessary to repeat the details of the affair now; our only reason for alluding to the subject being a desire to justify the severe views we entertained of Herr Schallehn's conduct, and which seem now to be shared by the directors.

The change will, we trust, lead to some necessary improvements in the band. Herr Manns has a capital opportunity of distinguishing himself. His resources are sufficient to constitute one of the finest bands in the kingdom, and we shall be glad to find the Crystal Palace orchestra achieve such a reputation under his conductorship. . . . Herr Manns is too intelligent a musician not to appreciate the nature of his resources and the requirements of his public. It may be safely predicted, that the music at the Crystal Palace will be one of its principal attractions within a short time after the instalment of the new director.

Henceforward the career of Mr. Manns is almost inseparably associated with the Crystal Palace. He brought to his duties a youthful enthusiasm, a highly æsthetic temperament, a strongly developed feeling for rhythmic accentuation resulting from his early experiences as a player of dance music, and a remarkable gift for natural and delicate phrasing. A different spirit, a new life animated the players. Having a thorough artist at their head, they became impregnated with the poetry of artistic utterance in the interpretation of orchestral music. Mr. Manns found an enthusiastic colleague and most appreciative friend in Sir George Grove, the secretary of the Crystal Palace Company, who not only "kept him warm with the directors" during the Amsterdam period, but for many years afterwards.

Mr. Manns gave his first concert at the Crystal Palace on Saturday, October 20, 1855. Here is the programme:

PART THE FIRST.

(String Band in the Music Court.)

1. Festival Overture .. .. *Leutner.*
2. Fantasia Brillant for Violin, on airs from "Der Freischütz" .. .. } *Moeser.*
   Violin, Mr. Manns.
3. Solo for Pianoforte, "The Chimes of England" *Holmes.*
   Pianoforte, Mr. Darlinton.
4. Romance for Violin, Opus 50, in F .. .. *Beethoven.*
   Violin, Mr. Manns.
5. Overture, "Oberon" .. .. *Weber.*

PART THE SECOND.

(Wind Band in the Central Transept.)

1. Overture, "Ruy Blas" .. .. *Mendelssohn.*
2. Waltz, "Des Wanderers Lebewohl" .. *Strauss.*
3. Charivari .. .. *Zulehner.*
4. Marian Redowa .. .. *Manns.*
5. Overture, "Le Roi d'Yvetot" .. .. *Adam.*

AUGUST MANNS,
Musical Director.

The permanent band was then a wind-band, from which, with four specially engaged string players, Mr. Manns improvised an orchestra of about thirty-four performers—"strings and wind." Later on, through the liberality of the directors, the band was changed into a full orchestra. At first the concerts were given in different parts of the Palace. It was not until the opening of the second season, on November 15, 1856, that they found their permanent home "in the New Music Room," which, however, was not completed until 1859, three years later. It would be entirely beyond the limits of this biographical sketch to record the remarkable history of the world-famed Saturday concerts. Those who wish for a more detailed account will find it admirably set forth in an interesting pamphlet by Dr. F. G. Shinn.* We can only

* "Forty Seasons of Saturday Concerts at the Crystal Palace. A retrospect and an appeal." By Frederick G. Shinn. Crystal Palace Company, Sydenham. 1896.

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refer to some of the more important features of Mr. Manns's remarkable *régime* at the Crystal Palace.

It is quite evident that music at the Palace, in spite of Sir George Grove's "warmness," was not very considerately regarded at first. At the concert of December 6, 1856, "part of the Haydn Symphony"—the most important number in the programme—was omitted, "in order that Mr. Adolphus Francis may read Byron's 'Prisoner of Chillon,' as an experiment of the capabilities of the New Music Room for lecturing purposes." It is no wonder that this proceeding drew forth a strong protest from J. W. Davison in the columns of *The Times*. But we must hasten on. The work of Mr. Manns can best be judged by the following "general statistics" from the last official report—made up to May, 1895—of the Saturday Concerts:

General Statistics.

1. The total number of Compositions performed at the thirty-nine Series of Saturday Concerts amounts to	1,550
2. The number of Symphonies, Suites, Serenades, and other works of Symphonic form and dimensions	195
3. Overtures, Marches, Entr'actes, Ballet Airs, and other detached Orchestral works	585
4. Concertos, Fantasias, and other Compositions for various Instruments (with and without Accompaniments)	576
5. Oratorios, Masses, Cantatas, and other Choral works	194
6. The number of Composers	300
Nationality of same:—	
German	104
English	82
French	39
Italian	26

The rest (49), Belgian, Bohemian, Danish, Dutch, Hungarian, Polish, Russian, Spanish, and Swedish.

But these statistics relate only to the Saturday concerts. Allowing an average of 300 performances per annum, Mr. Manns has conducted (in round figures) about 12,000 orchestral concerts during his forty-two years' *régime* at the Crystal Palace. The practical interest which he has always shown in English music is strikingly demonstrated in the above statistics. English composers now eminent have reason to be grateful to him for his kindly encouragement and the valuable hall-mark of a performance at the Crystal Palace.

Mr. Manns was the first to introduce Sir Arthur Sullivan to the English public, when he conducted the first Mendelssohn Scholar's delightful "Tempest" music (April 5, 1862). During the season of 1878-79 the names of Villiers Stanford and Hubert Parry appear—the former as the composer of a MS. Symphony in B flat, the latter as the composer of an overture, "Guillem de Cabestanh, Troubadour." The compositions of Frederic Cowen, Hamish MacCunn, Frederic Cliffe, and Edward German also received due recognition and careful performances; and it was an exceedingly happy thought to commemorate the fortieth anniversary of the Saturday Concerts by a concert entirely devoted to English music.

In connection with the introduction of Sir Arthur Sullivan's "Tempest" music, the following letter, written thirty-three years after the event, from the composer to his early friend, cannot fail to be of interest:

"Grand Hotel, Paris,
"12 April, 1895.

"Dear Manns,

"I was delighted to see that you were well again, and back at your old post. Don't go and get ill again, for you can be ill spared. It was a real pleasure to me to be able to help you even in such a very small manner. I wish I could have done more to shew my regard and affection for you. To-day is the 12th April. On the 12th April, 1862, was performed the music to 'The Tempest' for the second time (the 5th April was the first performance).

"How much do I not owe to you, my dear old friend, for the helping hand you gave me to mount the *first* step on the ladder! I shall always think of you with gratitude and affection.

"Ever yours sincerely,
"Arthur Sullivan."

Several "first performances in England" of orchestral classics, including Mendelssohn's "Reformation" Symphony, have taken place at the Crystal Palace. The music of Schubert—the dearly-beloved of Sir George Grove—and Schumann has been specially fostered at Sydenham. Mr. Manns introduced to English audiences the great C major Symphony in two instalments (1856), the lovely B minor Symphony (1867), the delightful "Rosamunde" music, &c. Amongst the frequent applications received at the Crystal Palace for the loan of scores and parts of unusual works was one from Vienna itself for one of Schubert's MS. symphonies, a strange fact which all concerned in the music of the Palace may regard with special satisfaction.

Schumann's music has always had a warm corner in Mr. Manns's heart. More than forty years ago, when Schumann was unjustly depreciated by a section of the London musical press, Mr. Manns championed his cause with heroic enthusiasm. He gave two performances of the D minor Symphony, then unknown in England, in 1856, and wrote the following sensible words of appreciation in the programme-book (March 15, 1856):

. . . Nothing is so absurd as to speak of Schumann's music as is the fashion with many critics. That which is the delight of so large a number of musical people, not to say which carries with it such evidences of genius and knowledge, can never be contemptible, as some would have us believe. At any rate, no judgment can be formed till we are much better acquainted with it than the musical public of England now are. It should not be forgotten that the compositions of Beethoven, and even of Mozart, were, for long after their first appearance, received with the same rapture and the same dislike by different sections of the musical world.

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Brahms (in 1863), Raff (in 1870), and Dvorák (in 1879) also first became known in England through the interpretations of Mr. Manns's orchestra. Brahms was introduced by a selection from his Grosse Serenade in D for small orchestra (Op. 11), concerning which the following formed the concluding words of an interesting notice of the composer in the programme-book of April 25, 1863:

This Serenade, though recently published, was written some years back, and exhibits perhaps less individuality than his [Brahms's] later works, which are more independent of preceding composers. The movements are, however, very pleasing, and will favourably introduce this new composer to the Crystal Palace audience. A. M.

Mention must be made of various commemoration performances—beginning with that in 1856 celebrating the centenary of Mozart's birth—and historical concerts which have been a marked feature of the musical life at the Crystal Palace.

It is impossible to over-estimate the educational value of Mr. Manns's work, or its effect upon the progress of music in England. Many students are under a deep debt of gratitude to Mr. Manns and Sir George Grove—the former for giving performances of such high standard and intelligence, the latter for helping the listener towards a poetic appreciation of the music so admirably rendered. The catholicity of the veteran conductor's taste has been a marked feature throughout. Moreover, he has sternly set his face against any "tampering with the classics." Would that other conductors were as loyal to the composer's intention. Mr. Manns relates a very bad specimen of "tinkering" which came under his notice. When some concert performances of operas were given at the Crystal Palace, Mr. Manns, knowing that prima donnas would not attend rehearsals, took the precaution to borrow the band parts from the opera-house. At the band rehearsal of "Fidelio," in which Titiens was to sing, he was greatly surprised not to hear the three horns in the accompaniment to *Leonora's* air "Komm, Hoffnung, lass den letzten Stern" (No. 9). He stopped the band, and said: "Again." Still the horns were silent. "Horns, horns," he cried, but in vain. "Our parts are pasted over," at last replied those hornists three, who therefore could not play their notes, even by "hook or by crook." Mr. Manns promptly had the coverings damped off the parts, and the notes which Beethoven wrote were duly played as he intended that they should. Two days later the same parts were used at a performance at the opera-house for which there had been no rehearsal. Great was the astonishment of the great conductor (who shall be nameless) when he heard those horn notes which he had so wantonly and carefully eliminated. He was so annoyed that he discharged the librarian on the spot!

Mr. Manns has conducted six Triennial Handel Festivals, with a success which has called forth universal praise—a tribute of appreciation which is felicitously expressed in the Burns motto appended to the following sketch from our genial contemporary *Punch*:

"A Manns a man for a' that"—
and so he has proved himself.
From *Punch*, June 30, 1883.
(By kind permission of the Proprietors.)

Mr. Manns had to undertake the conductorship of the Handel Festival of 1883 at a few hours' notice. At his first choral rehearsal, held at Exeter Hall, some of the old Costaites showed some mutinous inclinations; but the new conductor restored good humour amongst his singers by practically demonstrating the pedestrian capabilities of Polyphemus by taking "monstrous strides" across the platform, stopping at each rest, and singing the notes with Polyphemic gusto. He concluded his final choral rehearsal with the following tactful speech: "Ladies and Gentlemen,—If you have as much confidence in *me* as I have in *you*, we shall have a great success." No wonder that all went as "merry as a marriage-bell."

Mr. Manns has rarely accepted engagements outside the Crystal Palace. But he conducted the Promenade Concerts at Drury Lane in 1859, and, beginning in 1879, he conducted the Orchestral Concerts of the Glasgow Choral Union for thirteen seasons in succession. He possesses the Order of Science and Art, bestowed by the Duke of Saxe-Coburg, and also that of the Fourth Class of the Order of the Crown, conferred upon him by the German Emperor when that monarch visited the Crystal Palace in 1891.

It is in the natural order of things that a public favourite so highly esteemed as Mr. Manns should be the recipient of more than one tangible expression of regard and appreciation. In 1865 he received, from the hands of Mrs. Scott Russell, a purse containing two hundred guineas, together with a clock and candelabra, a present from the visitors of the Crystal Palace. On June 17, 1882, a sum of £800, subscribed by all the leading musicians of the day, was

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presented to him by the late Sir George Macfarren. Three years ago, in commemoration of his seventieth birthday, he received a silver bowl from the members of his permanent orchestra. But this "three score years and ten" anniversary was made still more memorable by a very remarkable demonstration in the form of a brilliant reception at the Grosvenor Gallery. It took place on April 30, 1895, under the presidency of H.R.H. the Duke of Saxe-Coburg, when his old friend and colleague, Sir George Grove, presented an address to Mr. Manns, offering him the congratulations of the leading musicians of the metropolis. This auspicious event was "a recognition by his brother musicians of the efforts he had made in the cause of music in England, and in advancing the claims of English composers."

Mr. Manns has a vein of humour. In his reply to this address, after referring to some of his early troubles at the Crystal Palace, he proceeded to say: "But there was another source of trouble in store for me, which, however, I had brought upon myself by that tremendous crop of long black hair which I had so lovingly cultivated at that time. Week after week did the postman bring me letters containing curl-papers of every description, with neatly written advice as to how I was to use them. I used also to receive some tiny pink notes, in which were enclosed threepenny-bits, containing repeated requests that I should go to the barber and—*get my hair cut!*"

SOME PRESENT ASPECTS OF MUSIC.

Probably few persons who have given the matter serious thought are quite satisfied with the condition of music at the present day. You may point out that never has there been general content—that always the art, in the language of the retired admirals and generals who haunt West-End clubs, has been "going to the dogs." I do not dispute it, for the croaker seems to be a necessary part in the organisation of society, and he is seldom remiss in the discharge of his duties. But I cannot remember a time in which music seemed to be so much out of hand as now. The good ship once had a compass to steer by, a definite course, and men on board who knew how to take her into port; whereas now one is uneasily conscious that she is the prey of conflicting winds and currents, that nobody knows where she is going, and that the crew have no ear for the voice of authority. This may simply indicate the apparent confusion of change, just as, in a kaleidoscope, the bits of glass tumble to chaos before forming another symmetrical figure. Not that the illustration of the kaleidoscope is entirely apposite. In the case of that ingenious toy we know a thing of beauty must arise from momentary dislocation. In the case of music we cannot be sure, and uncertainty warrants anxiety. But is it true that music is simply adjusting itself to new conditions and not degenerating into a state of anarchy?

Amid all the turmoil of faction, and the bewilderment of conflicting schools, one fact stands indisputable—namely, that the art is passing through an experience of mediocrity. Never has it so much lacked the leadership of genius and commanding power as now, although at no previous time, perhaps, has it been served by so many who just come short of that high qualification. From Bach and Handel to Brahms, through 150 years of astonishing development, genius has influenced, if not ostensibly guided, the course of music; setting the mass of devotees an example backed by authority, overcoming all opposition, and finally—this generally after death—being accepted as law-giver. But now the highest seats in the temple are vacant, the living voice of authority is silent, and, like a swarm of bees without a queen, the neophytes are pursuing their own devices, unguided and unchecked. It may be urged that this condition of personal independence is the most healthy, inasmuch as it allows free play to individual qualities and the pursuit of individual aims. We do not know this, for history supplies no material with which to work out an estimate of probable results. Never, till now, has there been a condition of personal independence, nor is that condition fully set up at the present moment. The bell-wethers whom the flock have placidly followed may be dead and gone, but the sound of their phantom tintinnabulation is still heard on the hills, and still regarded, though in diminishing degree. For now that we have no leader, word has gone forth that it is shameful to be led. "Live your own life" is urged upon musicians, as upon the restless, aimless crowd of half "emancipated" women. That sounds very well, but first be sure that your own life is worth living; be sure that you are capable of living any life at all in the paths of individualism to which unthinking people invite you. Individualism, however, is the note of the present; soon the ghostly bells will be inaudible, and then it may be said or sung, "All we like sheep have gone astray; we have turned every one to his own way."

From that state of things peculiar results may be expected. It is well for genius to pursue its own course, and from its independence, as well as its influence, has always come the gain of art. That is its divine mission, discharging which it cannot err. For less than genius there is no such function. When the heaven-sent leader falls, his subordinates should secure the position last gained, make the best of its possibilities, and await another commander-in-chief. To the credit of British moderation and common-sense, this is what our own composers do. They work out ideas of art which have received the approval of great masters, which those masters have

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themselves propounded, and they leave to others less prudent the task of showing how incompetent are any powers below those of the highest to do more. There are plenty of the latter class in active operation, and we do not lack such examples of their work as make the judicious grieve and the merry-minded laugh. Unfortunately these futilities are assisted by the cult of the new—nay, the worship of the new, for certain of our generation are worse than children in that regard. The nursery loves fresh toys, but often goes back to the well-worn doll or the familiar rocking-horse as to tried and faithful friends. Our novelty worshippers expend much of their strength in trying to break up the things of yesterday, and in devoting the remainder to clamour for greater extravagances to-morrow. Nothing in music that is wild and whirling comes amiss to them, and they listen to noisy incoherence with as much apparent reverence as did poor Edward Irving to the jabber of the "unknown tongues." Remonstrate with them and they bid you remember how often results have shamed unbelief and mocking. We are not told how often results have done "the other thing," but that of course. Sensible men meet the specious argument by asking if we really are to understand that because some innovations in the past have confounded their opponents, therefore everything new is good and meekly to be accepted. We are to "try the spirits," not to fall down and worship them out of hand. Certain Bereans, when the Christian creed was preached to them, searched the Scriptures for authority, and were commended by the Apostle for their caution. An access of the Berean spirit is wanted in these days to save us from running after false lights and urging music into a swamp. Prove all things; hold fast only that which trial and judgment pronounce to be good. Especially distrust men who come airily out of obscurity with fresh revelations. They are for the most part notoriety hunters, who have been putting two and two together in some dark corner and now proclaim that the result is five. The greatest musical reformers have shown their authority by success in the older way. They inspired confidence by proving that they had a right to lead. The wild eccentric of to-day is backed by no achievement and no experience. His credentials, if he have any, should be demanded and examined.

How do these considerations bear upon the kaleidoscope theory? They tend to show, certainly, that there is a state of confusion. The bits of glass are falling from their ordered place, but are they arranging themselves anew into a more beautiful form? We can have no faith in such a result under present circumstances. The best that can be hoped is that conservative musicians may be able to restore the old order till the man of genius comes who shall teach us the right direction and method of further advance.

With regard to the eccentric and often repelling forms which music, especially that for orchestra, is now taking, an important question arises. How are we to explain the measure of favour which those forms receive? I shall not attempt to define the ratio of that measure to the whole body of musical opinion, but no one can attend concerts and fail to see that it is considerable. Moreover, the frenetic applause bestowed upon some noisy and incoherent composition, blazing with colour like a variegated poster, and backed by a "sensational" story, often exceeds that awarded to masterpieces of art. The other day Mr. Lamoureux played in succession the Overture to "Die Zauberflöte," Saint-Saëns's "Danse Macabre," and Beethoven's Choral Symphony. Which work did the audience most delight to honour? There can be no question which. The fact stood out, "gross as a mountain," that their preference was for the "Danse Macabre," with its false fifth and its rattling bones, its clock chiming and its cock-crowing. They would hear it more than once, and did so, though the Choral Symphony had to wait, like a neglected suitor in an anteroom. Here was a demonstration which almost made one regret the passing of the time when frequenters of orchestral concerts were a small body whom the Hanover Square Rooms of that day could accommodate, but who made up in taste and culture what they lacked in numbers. Under the musical oligarchy of which I speak true art had some chance as against the false and meretricious; the award of favour was made by a public who, for the most part, knew what they were doing—whose very failings, such as an excess of caution, leaned to virtue's side. The change from past oligarchy to present democracy was, of course, inevitable and no less certain to produce the evil of a lowered standard in taste and appreciation. Musical education has so extended that the masses have acquired that proverbially dangerous thing, a little knowledge, and have brought into the determining counsels of music a taste not yet freed from vulgarity, together with a capacity of judgment which is swayed by the most primitive instincts. Hence the French composer with his bones, his cock-crowing, and his fiddle out of tune delights more than the finish of Mozart or the grandeur of Beethoven. I am not censuring the public as those who have wilfully gone astray. A man must act according to his lights, and, if the lights be dim, his mistakes are rather a misfortune than a fault. But the state of things just indicated is extremely unpleasant and may be of long endurance. When the franchise was extended, and the "mob" of former days came into the polling booth like a flood, a question arose in the ranks of the old depositories of power, "Who shall educate our masters?" The same query is now put in anxious musical circles and, as yet, no answer has been

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given. One thing may be taken for granted—we cannot force improvement. It must be left to the always slow process of popular enlightenment, and there is great need of patience among those who would fain see the end brought about at a stroke. At present, music is in the power of the uncultured, who are ready to welcome every form of extravagance, and to determine matters of art by reference to considerations very much other than those to which the commanding voice rightfully belongs.

This, however, is a phase in the development of music which could not be avoided; which must have been foreseen. In one sense, moreover, it has a welcome aspect. Mistaken taste and faulty standards of judgment are better than none at all. Their demonstration shows at least an interest in the subject such as may be wisely directed towards the highest results. In this thought perplexed musicians may find some comfort, as promising growth out of the state of childhood which demands mere sensations and into that of manhood with its subordination to the higher things. That growth is promoted by every wise step in musical education, by every concert-giver who insists on demonstrating the good things of art, by every concert-goer who strives towards an intellectual appreciation of the works he hears. All such efforts at advancement tend away from the region where the rattle of dead men's bones is offered as music.

Joseph Bennett.

THE STRUCTURE OF INSTRUMENTAL MUSIC.*

By W. H. Hadow, M.A., B.Mus.

I.

EARLY CONTRAPUNTAL AND MELODIC FORM.

The history of music is the record of a continuous development in which it is of little use that we should seek for origins. If, then, historians have traced the course of instrumental structure from the early years of the seventeenth century, this is not because there was no instrumental music before that date, but because from thenceforward the facts became more accessible and the problems on the whole more interesting.

By structure in music is meant the disposition of ideas over a movement or composition. Its ideal is to be organic, to hold in coherent unity a diversity of separate parts. Take away the unity and it becomes chaotic; take away the diversity and it becomes monotonous; and each of these is on its own side the negation of art. A well-constructed work, in short, is one which so embodies the principles of contrast, balance, and proportion as to stimulate our interest throughout its course, and to leave us with a single organic impression at the end. This result is effected partly by arrangement of themes, partly by distribution of tonal centres, both these being closely related to the truth and value of the emotional content.

Instrumental composers of the early seventeenth century were largely affected by two preceding influences: first, that of the ecclesiastical counterpoint; second, that of the dance measure. Both alike were probably vocal in origin; both alike at periods too early to determine called in the aid of instruments to support the voices or emphasise the rhythm. By the middle of the sixteenth century we find—(*a*) contrapuntal works written either to be played or sung as occasion served, and marked by their composers "buone da cantare e suonare"; (*b*) collections of instrumental dance tunes, such as those of Pierre Atteignant (1530), Tielman Susato (1551), and, a little later, the "Orchésographie" of Thoinot Arbeau (1588). To the former we owe the organ compositions of the Gabrielis, probably written as introductions to vocal works, and such early sonatas as those of Turini (1625); the traditions of the latter were carried on by Michael Prætorius and Ghro of Meissen (1612).

The early sonatas were written in simple imitative counterpoint with little or no real modulation, the influences of the ecclesiastical modes being still strong upon them. The dance tunes were much freer in tonality and adopted a large variety of forms, the most important of which are—(1) a two-clause stanza, the first clause modulating out of the key and the second modulating back; and (2) a three-clause stanza of which the third clause repeats the first and the second separates them by a passage of contrast. It should be added that in these early days the latter form is of extremely rare occurrence—indeed, as a rule, the clauses, whether two or three in number, contained different thematic material.*

By the middle of the century both types had considerably developed. The contrapuntal movements were gradually shaking off the influence of the modes and beginning in a cautious and tentative manner to modulate among the nearly related keys. The dance tunes were not only growing more organic as individual numbers, but were being collected together in small groups so arranged as to produce the best effect of contrast in grace and character.† This systematisation of movements gave rise to a distinction, sometimes ascribed to Biagio Marini, between sonate da chiesa and sonate da camera, the former consisting wholly

* The substance of three lectures, musically illustrated, delivered at the Royal Institution, February 12, 19, and 26, 1898.

* See especially the collections of Ghro (1612) and Hammerschmied (1639).

† Thomas Morley (1597) recommends the alternation of Pavan and Galliard, and this seems to have been done in the Ballets of Hammerschmied, though the dances are not named. Later in the century the choice was mainly among the Allemande, Courante, Saraband, Gavotte, and Gigue.

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or mainly of abstract contrapuntal movements, the latter of a prelude followed by a series of dance measures. Meanwhile the opera was influencing the course of events, not only by its incidental music, but by the elaboration of the overture. This, in the hands of Lulli, adopted usually the stereotyped form of a *Grave* introduction, an *Allegro* in free imitative counterpoint, and a Minuet or other dance tune by way of *Finale*. The so-called "Italian" overture was added about thirty years later, and after some experiments settled down into a scheme of three movements—an *Allegro*, an *Adagio* or *Andante*, and a *Finale*, quick in time and light in character.

Among Italian composers who aided the cause of chamber music may be mentioned Giovanni Maria Bononcini, Vitali, Bassani, and Giuseppe Torelli, who is said to have written the first concerto. In Germany, during the same period, we have Andreas Hammerschmied, Johann Pezel (the town piper of Leipzig), and Dietrich Becker (violinist to the Corporation of Hamburg). But all these men are of comparatively small account beside Arcangelo Corelli, the first great master of instrumental structure. His work, as usually classified, falls into six books, two each of sonate da chiesa and sonate da camera, one of violin sonatas, and one of concerti grossi. His style is largely influenced by contrapuntal methods, especially in the sonate da chiesa and the concerti; but at the same time his melody is clearer and more incisive than that of any previous chamber composer, and among his many varieties of stanza he helped to establish some which were of considerable importance in the subsequent history of the art. Thus the simple two-clause form, which at the beginning of the century had been somewhat loose and inorganic, is developed by his time into the well-known binary scheme (a_1—b_2 ‖ a_2—b_1), which plays so important a part in the work of J. S. Bach and Domenico Scarlatti. The simple three-clause form (A B A) appears hardly at all in Corelli, but in its place he employs a very noticeable compromise between the two—ternary in general outline, binary in the arrangement of some of its details.* This form may be expressed mechanically as follows:—

1.	2.	3.
Melody ending on a half-close or modulatory to the dominant or relative major: a_1 — b_2	Treatment of similar melodic phrases with freer modulation: a_2 — a_3 &c.	Re-statement of original melody, the last part altered so as to end with a full close in the tonic: a_1 — b_1

Here we have the first definite recognition of the three principles—duality, plurality, unity—on which is founded the structure of the first movement in a typical Beethoven sonata. We cannot say that Corelli invented it, for it is in different ways foreshadowed by Lulli and other melodic writers of the mid-century;* but at least he brought it into active existence. And though it is less frequent in his work than the simple binary stanza, yet there are quite enough examples to show that its occurrence is not fortuitous but intentional. After his time it unquestionably dropped out of favour. There are a few instances in Rameau and Vivaldi, and some half-dozen in J. S. Bach; but through the first half of the eighteenth century the binary stanza is paramount, and it is not until the time of C. P. E. Bach that the "three principles" become really operative as a continuous rule. Nor should this be a matter of surprise. It is not in music alone that the higher organism takes longer to reach maturity.

Again, the generation which overlapped and succeeded Corelli was mainly occupied with problems other than those of technical structure. The early violin sonatas of Corelli and Biber gave impetus to the development of solo playing, and so helped to educate and encourage the virtuoso schools of Somis and Geminiani, Vivaldi and Tartini. At the same time, the harpsichord was rescued from its position as an accompanying instrument and restored to independence by the lessons of Purcell and the sonatas of Johann Kuhnau. With this increased interest in solo writing came a corresponding advance in musical expression. The "Ordres" of Couperin and the "Suites" of Rameau are filled with little pictorial movements, catching the externals of some mood or scene and expressing them by simple devices of phrase and figure. Indeed, Couperin sometimes approaches very close to sheer programme music, as in the battle-piece ("La Triomphante") of the tenth Ordre. Domenico Scarlatti, on the other hand, attempts in his short clavier pieces to touch the inner significance of an emotional mood; his range of feeling is wider than that of the French composers, and his method of expression less obvious and more subtle. But he accepted the plain binary form without caring to alter or extend its general outline, though he enriched its content by organising it into separate themes or melodies, and so preparing the way for the distribution of first and second subject. In a word, Corelli had suggested two main schemes of melodic structure; the generation that followed him perfected the simpler and left the more complex to its successor.

* The other method of compromise, a binary stanza in which the details are ternary, was also tried by Corelli, especially in the first book of Sonate da Camera, and apparently discarded as unsatisfactory.

* There is a gavotte in Lulli's "Amour Malade" of the form:

A.	B.	A.
Melody ending on a half-close.	Clause of contrast ending the second time on a full-close in the tonic.	Re-statement of original melody with full-close borrowed from B.

Again, some folk-songs of the seventeenth century are of the form A ‖: B A., where the clause of contrast bears some thematic resemblance to the clause of assertion, and the ternary form A ‖: B A :‖ in which the same is the case, appears occasionally with Couperin. For another variant of simple ternary form see the "Tambourin en Rondeau," from Rameau's third Concerto.

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The structural work of J. S. Bach may be considered under four principal heads. First, he settled our scale by the adoption of equal temperament and so opened out new possibilities of modulation. Second, he completed the scheme of the fugue, which, during the past century, had been gradually elaborated by the organ composers, from Sweelinck and Scheidt to Buxtehude and Pachelbel. Third, he established in his suites a sequence of movements which was gradually becoming current in his day—the more serious intellectual music first, then the saraband making direct appeal to emotion, then at the end the lighter numbers of bourrée or gigue. Fourth, he brought to its climax the pure binary form of the previous age and gave valuable aid to the development of ternary structure. The three principles—duality, plurality, unity—underlie the key system of many of his fugues and appear unmistakably in such works as the Prelude in D (No. 29 of the 48) and the *Finale* of the "Italian" Concerto, though in both they are overlaid by his favourite method of contrapuntal imitation. His work, indeed, is the consummation of all preceding tendencies. He was a devoted student of the French and Italian masters, and his genius enabled him to apply their teaching to a fuller and more adequate solution of their problems.

(To be continued.)

FROM MY STUDY.

There have been many attempts to accomplish the impossible in making music fit a "programme," but perhaps the most extraordinary of all such efforts came under my notice the other day. Looking through "Ackermann's Repository of Arts, Literature, and Fashions" for 1816, I lighted on a review of a musical work entitled "The Surrender of Paris, a characteristic Divertimento for the Pianoforte, including the events from the Duke of Wellington and Prince Blücher's marching to that Capital to the evacuation by the French troops and taking possession by the Allies, composed by Louis Jansen." This mouthful of title is promising, and not at all belied by the nature of the work. On that score the reviewer may be allowed to speak. After mentioning some of the events and scenes pictured by the music, including the "Hesitation of the Chambers what to do," he goes on:

"After this comes a real musical curiosity, viz., a *Moderato* recording the eighteen articles of capitulation, article by article. The words themselves, to be sure, are not added, and this omission prevents us from judging whether every feeling and sentiment has been correctly expressed; but, nevertheless, one fancies to hear the high contracting parties actually speak and negotiate; there is the proposal first and then the reply, by a few abrupt chords, concords and discords. This is carrying the picturesque in music to so great a height of perfection that, after seeing thus much, a trial at the Old Bailey set to music in the shape of a *Divertimento* would not at all surprise us. But the author goes farther still. The articles must be signed and ratified, and even this Mr. J. has succeeded in bringing about in good harmony. The name of every commissioner is musically spelt in recitative, among which Baron de Muffling and the Prince of Eckmühl absolutely excite our tears."

The idea of expressing articles of capitulation on the pianoforte is deliciously bold, and a copy of "The Surrender of Paris" should be regarded by its fortunate possessor as a real treasure.

In "One of our Conquerors," a novel which is not quite easy reading, and, therefore, may not have been extensively read, Mr. George Meredith has some interesting remarks upon music in England. These are provoked by the action of Mr. Victor Radnor, a reputedly wealthy City man, who takes a "place" in the country, cultivates Society, and gives a concert, in which he plays a flute duet with the Honourable Dudley Sowerby, and acts also as conductor. Society was gently flustered by this active co-operation in making music, but not on the whole offended, though "Sir Rodwell Blackington would have preferred Radnor's not leading or playing either. Colonel Corfe and Mr. Caddis declined to consider such conduct English in a man of station, notwithstanding Royal Highnesses, who are at least partly English—*partly*, we say, under our breath, remembering our old ideal of an English gentleman, in opposition to German tastes." Colonel Corfe consulted some of the ladies on the point and found that they approved their host's action, by way of a start. They, says Mr. Meredith, "had none of the colonel's remainder of juvenile English sense of the manly," and "you cannot wield a bâton without looking affected." "Some of the minor ladies would have been glad if Mr. Radnor had kept himself somewhat more exclusive. Dr. Schlesian heard remarks upon which his weighty Teutonic mind sat crushingly. 'Do these English care one bit for music?—for anything finer than material stuffs?—their beef, their beer, and their pew in eternity?' His wrath at their babble and petty brabble doubted that they did." Mr. Meredith is not of the same opinion as his German doctor. "But they do," he urges. "Art has a hold of them. They pay for it, and the thing purchased grapples. It will get to their bosoms to breathe from them in time, entirely overcoming the taste for feudalism, which still a little objects to see their born gentleman acting as leader of musicians. A people of slow movement, developing tardily, their country is wanting in the distincter features, from being always in the transitional state, like certain

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sea fish rolling head over—you know not head from tail. Without the Welsh, Irish, and Scotch in their composition there would not be much of the yeasty ferment; but it should not be forgotten that Welsh, Irish, Scot are now largely of their numbers, and the taste for elegance, and for spiritual utterance, for Song, nay, for Ideas, is there among them, though it does not everywhere cover a rocky surface to bewitch the eyes of aliens." This then is the creed of one of the most penetrating minds of our day, and it is worth transcribing for general consideration.

Lately reading the "Life and Letters of Samuel Palmer, Painter and Etcher," I came upon sundry references to music, which, considering the eminence of the writer in another art, may be of interest to the reader.

Here is an opinion plainly stated, at any rate: "The love of unrhythmical melody is, I think, the sure mark of a barbarian. In this kind of music the cats are beyond all competition—unrivalled. No *prima donna* can approach their subtle enharmonics." Palmer was writing to Miss Frances Redgrave, and the passage quoted forms part of an attack on the Ritualists, whom the painter held in cordial detestation.

My second extract is from a letter to Mr. T. H. Wright. After referring to the language and style of some eminent literary men, Palmer goes on to say:

"To me the most curious thing is the moderate extent of Milton's vocabulary; seeing that it is perhaps, effectively, the richest in our tongue. In the poetry of prudence, a word is a word; in the poetry of (Plato's) madness, it is many; and all the best poets are out of the body while they write, though the bodily hand holds the pen. Yet, on referring to the most superhuman passages we find the words simple: so placed, however, under the divine frenzy, that one word does duty for many. So, in real music, the simplest change of key occurring at the right time in the right place, effects everything; as the 'shadows *brown*' in Handel's setting of 'Il Penseroso' are solemnised in a moment by descending one semitone upon the adjective; going into the key of the fourth, if I remember rightly. The barbaric blurters of unprepared discords could not have effected it by any amount of hideousness. A friend of mine of exquisite musical taste (Mr. F. O. Finch), who was one of the mourners at Sir Thomas Lawrence's funeral, always remembered, as the procession entered the West door of St. Paul's, a flattened seventh in the bass of the organ then solemnly rolling: it was in its *right place*. The mere thing itself occurs continually. But moderns who have stimulated their musical appetites with burs, and thistles and prickles, find everything else insipid. Corelli's harmonies are thin, they say. 'Make the gruel thick and slab.'"

"Cards and music," writes Palmer, in another letter, "are the great destroyers of conversation. If I were an absolute monarch and wanted to clench the people in a hopeless tyranny, I would take off the duty on cards, and have thousands of reams of cheap music at every stationer's. A poor soul, enervated by opera music, cares neither for itself nor its country."

It does not appear that Palmer published his musical opinions. Had he done so a nest of wasps would have swarmed about him. But he knew how to deal with insects. Once, when painting in the open air, a whole colony of wasps appeared on the scene, "crawling about my face and spectacles, and eating little clean, round holes into the oil paint as I laid it on. But never having, on any consideration, left off a sketch from external annoyances, I persevered to the end, only moving my hand and arm very gently, as I knew they were insects full (as the novelists say) of just pride and proper spirit, and by respecting their heroic instincts I came off unstung." There is nothing so safe, sometimes, as "masterly inactivity."

Some pretty anecdotal pickings might be made from "The Secret History of the Green Room," published anonymously in 1793 (2 Vols.), and now scarce. Of Charles Bannister it said: "Having sent an old pair of breeches as a pattern for a new pair, he expressed great displeasure at the want of a fob in the latter. The tailor observed to him that he imagined there was no occasion for one, as he had found in the fob of the old breeches the duplicate of a pawned watch." Bannister used to tell this story against himself with great glee. He had a ready wit of his own, and his "good things" passed current in town. "Being in company where a Mr. Nix gave imitations of actors, he was asked what he thought of the likenesses, and replied: 'Though I scorn a bribe, I cannot declare my opinion for Nix.'" Dignum, the once popular tenor, knew what hunger was in his youth, and considered himself entitled to compensation when blessed with a full pocket. "In the forenoon he would eat a mutton chop at one house, a basin of soup at a second, and a beefsteak at a third. By this means he became very corpulent. There was, however, one convenience attending his indulgence of appetite: if wanted at rehearsal he was sure to be found in some chop-house near Covent Garden, reasoning with the cook-maid or contemplating the beauties of the larder."

Madame Mara sang at the first great musical festival in Westminster Abbey, and, not knowing English customs (this being her initial visit), she quitted the orchestra between her solos and walked about the cloisters. Meanwhile the other principals were taking part in the choruses, as was then expected of them. Mara's rivals and enemies at once proclaimed that she had insulted the audience. This had its effect. The public became hostile, and Oxford was the first to show it.

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"At a grand musical festival in that city, she sat still during the first chorus, and, when she began a solo, she was received with a universal hiss, upon which she walked out and, crossing the street, retired to her own lodgings. The brutality of some of the auditors even induced them to come out and hiss her across the street; the indignation was communicated to the mob, who, without knowing the true cause, had almost laid violent hands upon her." We were a polite nation in those days. A deputation of gentlemen persuaded Mara to return to the concert-room, but fresh difficulties arose. Again keeping her seat during a chorus, the cry arose, "Turn Madame Mara out!" She, not understanding a word, smiled sweetly on the audience, whereupon the Vice-Chancellor rose and pompously stated that soloists were always expected to join in the choruses. Not understanding him either, Mara turned to Miss George, enquiring, "What does that man say?" Getting an explanation, she remarked, "Oh! I do not know his rules. I will go home." "Accordingly," says our author, "off she walked; nor has she since honoured Oxford with her musical charms."

The editor of this green room gossip quotes from the *Edinburgh Herald* some verses written by Mrs. Jordan on the death of her mother, to whom that famous artist and ill-treated woman was devotedly attached. "Though we will not investigate Mrs. Jordan's poetical talents," remarks our editor, "yet, as they were exerted to perpetuate the memory of a mother, we think they deserve every indulgence." It may be added that they are creditable as an offering on the altar of filial piety:—

Be ready, Reader, if thou hast a tear,
Nor blush if sympathy bestows it here:
For a lost Mother hear a Daughter's moan,
Catch the sad sounds and learn like her to groan.
Yet e'en those groans, sad echoes all to mine,
Must prove faint offerings at so dear a shrine.
If feeble these, how feebler far must be
The tribute to be paid by poesy:
The bleeding heart that's whelmed by real woe
Affects no flowers near Helicon that grow;
Sobs and swoln sighs ill suit smooth numbered lays,
The tear that waters cypress drowns the bays.
Hard then must be the task in mournful verse
The praise of a lost parent to rehearse.
Mild, suffering Saint, exemplary through life,
A tender Mother and a patient Wife;
Whose firm fidelity no wrongs could shake,
While curbed resentment was forbid to speak.
This silent anguish marked her for its own,
And comfort, coming late, was barely known;
It like a shadow smiled and slipped away—
For churlish Death refused to let it stay;
A two-fold dart he levell'd to destroy
At once both Mother's life and Daughter's joy.
Better a double summons had been given,
To wipe out sorrow's score and make all even,
By kindly calling both at once to Heaven.

It would, indeed, have been better as events turned out. X.

All genuine music-lovers will be gratified to learn that a Folk-song Society, having for its chief objects the preservation and identification of people's songs, is in active process of formation. The preliminary meeting was held on January 27 at 8, Adelphi Terrace, when amongst those who took an active part in the proceedings were Messrs. Alfred Nutt, J. A. Fuller Maitland, E. F. Jacques, F. Kidson, A. P. Graves, Mrs. Gomme, and Miss Lucy Broadwood, a list of names which promises well for the future good work of the Association. The Folk-lore Society has since stretched out a very sympathetic hand, and its president, Mr. Nutt, has made the committee a generous offer which it is hoped it will be able to accept. This is that if the Folk-song Society will bring a hundred yearly subscribers of a guinea each, the Folk-lore Society will admit them to all the privileges of the older Society, send them its annual publications, devote two of its meetings to the Folk-song Society, and publish its proceedings. Such a union is most desirable, for it is obvious that these Societies have so much in common that they can scarcely fail to derive mutual benefit from amalgamation. Hitherto the preservation of folk-songs has been left to individual effort, and the collections of Mr. William Chappell and Mr. W. A. Barrett are well known to students. Mr. S. Reay has laboured in the North and the Rev. Baring Gould in the West of England; and the collection of "County Songs" by Miss Lucy Broadwood and Mr. J. A. Fuller Maitland is frequently drawn upon by concert-givers. The late Brinley Richards and Mr. John Thomas and Dr. Joseph Parry have worked in the cause of Wales; Ireland has good reason to be grateful to Professor Villiers Stanford, and Mr. Gill has busied himself with Manx minstrelsy. Many others have devoted time and study to the fascinating subject, prominent amongst such being Mr. Kidson, whose researches have provided the readers of The Musical Times with a valuable and interesting series of articles entitled happily "New lights on old tunes."

At first sight it may appear to some music-lovers that there is scarcely need for a Society to take up the work which thus has been so widely carried on individually; but, although there has been much enthusiasm, there has not always been a corresponding amount of knowledge, and several of the collections are marred by incongruous harmonies and even alteration of notes and phrases to meet the supposed requirements of modern ears. To correct such malpractices and preserve the people's tunes in their integrity, there is necessary the authority of a recognised Society. In doing this, and thereby making folk-music more widely known and appreciated, no little influence will be exerted in the cultivation of good taste; for in its construction is to be discovered an epitome of the principles upon which musical art is founded. A genuine folk-tune contains in itself the temperament of the people from whence it had its birth and subsequent shaping. A thousand conflicting sentiments and hopes and fears have moulded it into its latest form, in which it may be said to be the crystallization of human emotion. Its preservation is never more necessary than when music as an art is flourishing, for as Dr. Hubert Parry has well observed: "As art-music grows and pervades the world, pure folk-music tends to go out of use among the people. . . . Civilisation reduces everything to a common level, and 'the people' cease to make their own tunes, and accept vulgarised and weakened portions of the music of the leisured classes, and of those who wish to be like them." The Folk-song Society has, therefore, our heartiest wishes for its success, for it has a useful and withal a pleasant mission.

Did Garrick really write the words of "Heart (not "Hearts") of Oak"? The song was sung in a pantomime called "Harlequin's Invasion: A Christmas Gambol," written by Garrick, and first performed

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at Drury Lane, December 31, 1759. The piece is thus described by one of Garrick's biographers: "'Harlequin's Invasion,' *i.e.*, his invasion of Parnassus and the territory of Shakespeare. Contrary to custom in pantomime, the several personages have the use of their tongues. The dialogue was written by Garrick, and the plot and machinery were of his invention. Harlequin and his fantastic train were conquered in the end, and Shakespeare triumphed over the Smithfield group." The original advertisement announcing the production of "Harlequin's Invasion" contains the following notification: "No gentleman can possibly be admitted behind the scenes, or into the orchestra, on account of the machinery and music." "Harlequin's Invasion" has never been printed. But Garrick's "Poetical Works" (published in 1785 and dedicated to Sheridan) contain three of the songs, and one other is separately printed; but there is no trace of "Heart of Oak." Is it possible that the song was interpolated (as a lyric) into Garrick's piece, and that the words may be by another author and not by the great actor? or that he did not think the words were worth being preserved? One of the songs, which calls upon the mortals to fight for "King" Shakespeare, begins:

To arms! ye brave mortals, to arms!

Another is entitled: "Old women we are," and has the following refrain which might have emanated from Girton:

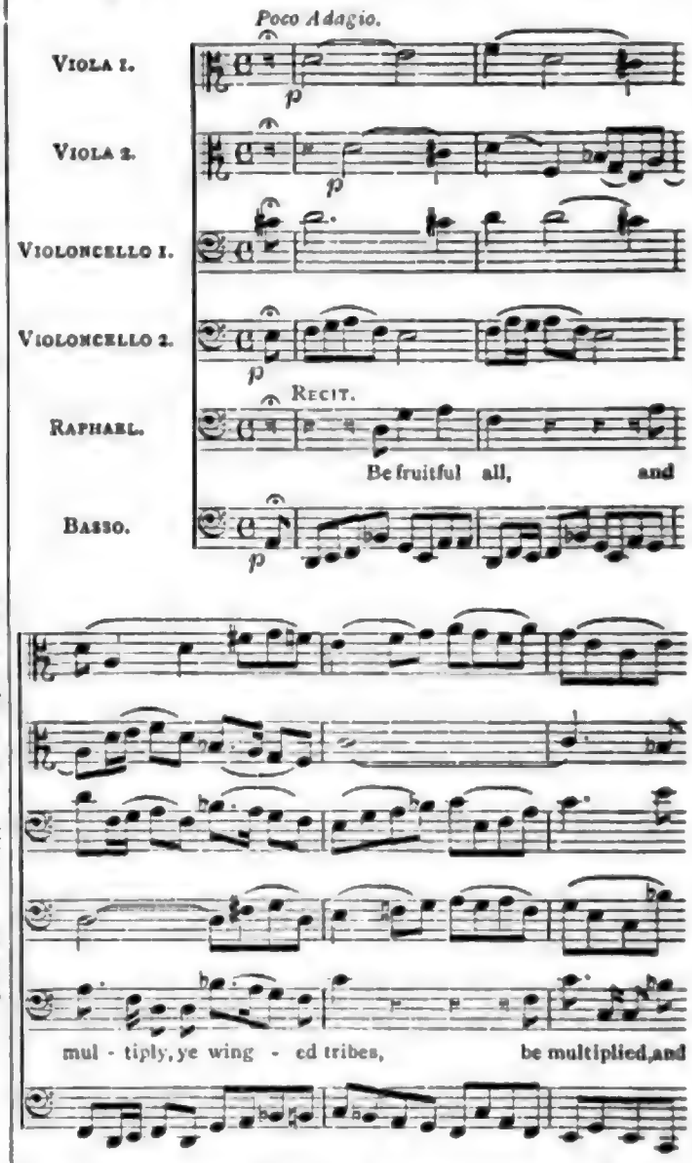
For look the world thro'
And you'll find one in ten,
Old women can do
As much as old men.

The music, by Dr. Boyce, seems to have been first printed on a single sheet, with the title "Heart of Oak. A song sung by Mr. Champness in Harlequin's Invasion. Set by Dr. Boyce." It is by no means surprising to find that the original form of Dr. Boyce's melody has been altered. Dotted notes have replaced the composer's even notes, &c. The last vocal phrase originally stood thus:—

There is an extra verse to "Heart of Oak," which we venture to think is not generally known. Here it is, transcribed from the original copy, which was "Printed by Authority":

We'll still make 'em run, and we'll still make 'em sweat,
In spite of the *Devil* and Brussels' Gazzette:
Then cheer up, my Lads, with one Heart let us sing,
Our Soldiers, our Sailors, our Statesmen, and King.
Heart of Oak, &c.

It must have occurred to many of our readers that the cinematograph would lend itself to the solving of some of the most difficult problems connected with the realistic presentation of scenery on the stage. Of all these difficulties, none are more exacting than those entailed in the accurate fulfilment of the directions of Wagner in his music-dramas, the *locus desperatus*, perhaps, being found in the last act of "Die Walküre." The lamentable inadequacy of the means hitherto employed at Covent Garden to represent the aerial horsewomen is familiar to the *habitués* of the opera. In Paris, by means of a sort of switchback railway, better results were secured. But matters have been carried a step farther by the enterprise of the manager at Breslau, who, so it is stated, has rehearsed the evolutions of the Valkyries in the open before an expert photographer, and intends, at an early opportunity, to reproduce them cinematographically on the stage of his theatre. Our only surprise in the matter is that Germany and not America should have been the pioneer in taking what may prove to be an epoch-making new departure in the scenic development of the modern stage.

Sir Frederick Bridge has called our attention to what seems to be a misreading in regard to the accompaniment of the "great whales" recitative in Haydn's "Creation." The score stands thus, beginning at the end of bar 5:—

It will be observed that the violoncellos are divided. But if *all* the violoncellos play the notes assigned to them in lines 3 and 4 of the above, the double-basses are not reinforced by the upper octave. The effect is anything but satisfactory. Moreover, with double-basses that are tuned only down to E, the progression of the bass part has some curious vagaries. It is therefore obvious that some of the violoncellos should be directed to play, as usual, in octaves with the double-basses. Haydn doubtless intended that the *cembalo* should be used, and this would give the notes of the bass *as written—i.e.*, moving in octaves with the double-basses. We are much obliged to Sir Frederick Bridge for pointing out this matter for the benefit of other conductors of Haydn's genial work, and we shall be very glad to make known any similar discoveries for the mutual benefit of our readers.

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Every intelligent musician takes an interest in the music of the ancient nations of the East, where, amid unchanging conditions, the art of the most remote past can be studied. Such an interest is shown by Mr. E. F. Jacques, who has chosen Eastern music as the subject of three lectures at the Royal Academy of Music, and also by the special audience who listen to his words. This is, we trust, but the beginning of things, for it will do us all good to have personal knowledge of the fact that there was an art of music before Europe had emerged from barbarism—music which we may never fully understand but from which it may yet be possible to derive pleasure and some profit. In the course of his first lecture, Mr. Jacques referred to Captain C. R. Day's "The Music and Musical Instruments of Southern India and the Deccan," justly describing that important volume as having largely helped to reveal much concerning its subject that had previously been hidden or, at best, left in obscurity. The knowledge there placed within the reach of students is valuable for its own sake, but it becomes as fascinating as the archæology of Egypt when we consider that here we obtain a glimpse of the old, old world, which existed ages before the most primitive musical forms were established in Europe. There is, moreover, the light which Indian music throws upon the character of a subtle-minded and gifted people. The music of a race is full of important suggestion as to the race itself. To those who know how to interpret it, it reveals with unfailing accuracy more than the historian can teach; the singular complexity of scales, accents, and rhythms which characterises Indian music, for example, being a transcript, so to speak, of the mind which delights in infinite ingenuity, in subtle distinctions, and in ways of thought and action that are determined by minute processes compared to which the splitting of hairs is a simple task. We commend Captain Day's remarkable book to the attention of amateurs, and commend Mr. Jacques for dealing with a subject which it especially becomes every musician in the heart of the Empire, which embraces India, to know something about.

Most people fancy, as a clever American critic observes, that the art of writing musical criticisms requires no knowledge or preparation at all as long as you can "sling ink." And he goes on to illustrate his assertion by the following pretty anecdote: There was once an amiable colonial reporter who aspired to write of matters musical. One day there came to his town a little group of earnest musicians, who cast anchor and announced a chamber concert. Among other works they essayed a Beethoven string quartet, to which, doubtless, they did fair justice. But their critic was dissatisfied. He approved of the piece performed—so he remarked in his journal the next day—but he thought that the concert-giver should have engaged a larger orchestra! There is only one thing to be said in regard to this anecdote. It is quite unnecessary to lay the scene of the incident in the colonies. Criticism, like charity, should begin at home. Within the last few weeks a certain critic alluded to Mr. Emil Kreuz's viola recital as if the instrument in question were either entirely a new invention or an obsolete one which had been revived. The gem of the notice was a reference to a string quintet in which the writer proceeded on the assumption that the composer had never written any part for the viola, but that Mr. Kreuz was responsible for introducing it into the combination. We are reminded of the story of the Eminent Personage to whom the programme of a smoking concert was submitted. He approved of the selection, with one reservation: it seemed rather long. Then, pointing to some part-songs which figured in the scheme, he suggested "could not they leave out some of the parts?"

It is worthy of notice that in his latest scientific "shocker," "The War of the Worlds," Mr. H. G. Wells, in describing the achievements and accomplishments of his marvellous Martians, is conspicuously silent on the subject of their attitude towards music. That they were capable of emitting sounds we gather from the weird description of the unearthly wailing of the dying Martians. Like the swan, they sang before death. For the rest, inasmuch as it is explicitly stated that they had superseded speech by silent thought-transference, it follows that all their songs would be "Songs without words." We are inclined to think, however, that if Mr. Wells had vouchsafed us more detailed information on this subject, he would have probably made it clear that music, as we understand it, had either never existed on Mars or else had long since succumbed to the peculiar trend of evolution on the Red Planet. For the Martians are the supreme incarnation of ruthless brain power. They do not suffer from insomnia, because they never require any sleep at all. They are entirely without emotion, and never suffer from the devastating influences of the tender passion. Hence one can perhaps understand their appreciating a fugue, but such a work as Tschaïkowsky's "Symphonie Pathétique" would fall very flat on Mars. Still, it must be admitted that the Martians enjoy some compensating advantages. The wheel, so Mr. Wells assures us, is entirely absent from their mechanical system, as it is from nature. *Argal*, there can be no barrel-organs in Mars.

The widow of the late Mr. H. C. Banister has been left almost entirely unprovided for. Some friends of the late Professor have, therefore, determined to raise a fund for the purchase of an annuity for her. One of the means of aiding this fund is the proposed issue, by subscription, of two albums of vocal and instrumental compositions by Mr. Banister. Subscriptions will also be gratefully received. Amongst the names on the committee for the accomplishment of the above object are those of Sir Alexander Mackenzie, Dr. F. J. Campbell, and Mr. Edward Chadfield. Dr. Vincent (9, Berners Street) is the hon. secretary and Mr. W. H. Cummings has consented to act as treasurer.

FACTS, RUMOURS, AND REMARKS.

Mr. Whately W. Ingall, who is again agitating for municipal orchestras and concerts, need take no great pains to show that, wisely directed, such machinery would work out valuable results. To discuss the matter, in the present state of things, however, would be in the nature of an academic exercise. The real question is: "How would the burdened ratepayer receive a proposition to tax him for orchestral performances?" Mr. Ingall should persuade the vestry of a representative London parish to poll their constituents on the point. That would give us a clue to public opinion generally—the public opinion which has repeatedly given a decisive vote against free libraries and fiction for nothing. Mr. Ingall states that the parochial rates of his own parish (Lewisham) have gone down fourpence in the pound. Very good, let him poll that exceptional district.

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A provincial journal reports that, at a recent concert, "Master Inkerman Bowles, aged 7 years, played a violin solo wholly by himself."

A writer in the *Yorkshire Daily Post* comforts those who suffer from the lowered pitch by saying that their pain is all for the benefit of music in general. The statement does not appear to me quite self-evident. How the art is to gain by the process indicated I cannot—especially after a most distressful experience at Birmingham—at all make out. The crusaders of low pitch have, however, succeeded in adding two pitches to the one they have not yet been able to banish. So, what with the old Philharmonic pitch, the *diapason normal*, and the Vienna pitch, confusion reigns supreme. And all for what? For the comfort of certain vocalists, I have been told.

Mr. Schulz-Curtius is quite paternal in his anxiety for the "inner man" of those who will attend the "Nibelungen" performances at Covent Garden. On three of the four days which each "cyclus" will occupy, there will be an interval of one and a half hours for dinner—a "light dinner," suggests Mr. Schulz-Curtius, who does not wish to aid the sleep-compelling influence of our verbose friend, *Wotan*. "There should be no difficulty," continues Mr. Schulz-Curtius, "in finding accommodation at the dinner hour in one or other of the many first-class hotels and restaurants in the immediate neighbourhood, but the public would do well to engage tables in advance in order to avoid irritation and loss of time. *A proper arrangement is essential to the comfort of visitors, and should certainly be made before-hand.*" The solicitous entrepreneur further adds that the performances will end at eleven o'clock, "in time for supper," which it appears may be taken either in a restaurant or at home.

A correspondent writes: "I enclose an advertisement hashed by the 'Devil'"—*i.e.*, the Boy. The "ad.," as set up by the compositor, read: "Madame (name suppressed here) visits Altrincham on Wednesdays, and has two vacancies for Pupils." What did He do but, with Satanic ingenuity, drop "il" from the last word.

Tourists in Switzerland are familiar with storm effects upon the organs at Fribourg, Berne, and elsewhere. The production of those effects is not a case of putting a dignified church instrument to the best use, but "the merry Swiss boy" does not consider propriety when francs are in question. I see by an advertisement in the *South Wales Argus* that storm organs are not unknown in Monmouthshire. Happily, they are not church organs. It appears that a "Popular Pictorial Entertainment," entitled "Nooks and Crannies of Monmouthshire Scenery," was given recently in the Temperance Hall, Newport. I am sure that the pictorial show, if worthy the charming landscapes of the county, must have been most enjoyable. But I am not so certain of the storm organ with its atmospheric "programme," especially as the music was "graphically illustrated with lightning flashes and dioramic effects." Surely this is playing rather low.

The *Musical Age* of New York has a pessimistic article on the condition of opera there: "Everything is spoiled now-a-days by indiscriminate, ill-judged adulation. Does a man come on the stage and howl, he is encored. Does he sing like an angel, there is no other way for an audience to evince its pleasure than by the same applause and encore. Men do not know where to draw the line." Undiscriminating applause is, of course, the measure of the public lack of knowledge and taste. Educate, educate!

I learn from an American paper that Mr. Anton Seidl is dissatisfied with music in the States. "Musical taste is retrograding in this country," so an interviewer reports him as saying. He talks of settling in Hamburg. "In Hamburg they love music for its own sake. In this country they do not." It may be taken as a fact that Mr. Seidl drew the distinction long ago.

Speaking before the Incorporated Society of Musicians, Dr. Swinnerton Heap said: "When one considers the high character of the compositions of our leading men, and even those of younger and less known composers, it must be admitted that up to the present the works to which I refer have not had justice done them. The 'Golden Legend' is, of course, an exception to the rule, but we could all of us name several works of the highest musical value that rarely get a hearing. Now this state of things would be at once remedied if the choral societies were under the control of the town authorities." It appears to me that the excellent speaker assumed rather too much. In the first place, is it certain, or even probable, that municipalities would cause works to be performed for which the public have shown that they do not care? Secondly, is it at all likely that the public would patronise music indifferent to them because the Mayor and Corporation have a hand in providing it? Thirdly, are municipal bodies qualified to control choral societies and concerts? We all know the average "councillor," and I, for one, would not trust him one inch in artistic matters. The present state of things is not wholly satisfactory, but it is better to "bear the ills we have than," &c.

Incidentally, Mr. Weingartner has made reference to melodrame as we have it in Schumann's "Manfred," and, the subject being discussed just now, I offer no apology for quoting some of his remarks: "For the rest of the music to 'Manfred' we can discern that, under peculiar circumstances, even an artistic absurdity [query to that] like melodrama, if a great spirit strays into it, can be of striking effect [then how is it an artistic absurdity?]; I think here especially of the 'Evocation of Astarte.' This scene, well executed by actor and orchestra, in its thrilling effectiveness leaves no wish unsatisfied, least of all that *Manfred* should really sing, which would be about the same as if the dialogue in 'Fidelio' and 'Freischütz' was set to music. It is not my idea to say a word about melodrama ['artistic absurdity,' quoth he], which is to-day reviving, and even fostered and defended by Wagnerians [and some others]. It would be just as foolish to condemn the 'Evocation of Astarte' because it is melodrama." Mr. Weingartner goes on to say, in effect, that works of genius must be received, whatever they may seem. But genius cannot change the nature of that which is fundamentally an "artistic absurdity," and Mr. Weingartner's argument is quite inconclusive.

The Paris correspondent of the *Musical Courier* states that: "a Mr. Borwick" played recently at a Lamoureux concert in Paris.

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Ole Bull now has a statue in Minneapolis! What is left for our Joachims and Sarasates?

The proceedings of the recent congress of Incorporated Musicians at the Hôtel Cecil are reported with sufficient fulness in their *Monthly Journal*, with a copy of which I have been favoured. I am reading it carefully, and not, it is to be hoped, without profit. It has certainly happened that I have come upon sentences in Sir John Stainer's address which should be engraven on brass and placed over the chairman's head at each conference. Here they are:

In the meantime, the duty of us professional musicians is perfectly clear; if we want our action or wishes to be respected, we must prove to the world that we have some higher motives and aspirations than the protection of our worldly interest, or even the closer binding of ourselves together in mutual friendship. We must strive to prove that we are not an association of shop-keepers, but a society of artists labouring to make our beautiful art a source of pleasure, a means of educating and of refining the masses. Teachers must all their lives be students and learners; if we preach that music is a source of pleasure, we must labour as if it were a pleasure to us, not a toil; if we assert that it is a handmaid of education, we must prove the fact by our own advancing education; and if we claim that it is capable of refining the masses of the people, we must certainly show that its study and practice has at least refined ourselves. But all this will be a mere outside show, a transparent form of Pharisaism, unless we are impelled in our every action by high motive and a pure conscience.

These lofty words may be applied to the followers of any art, and I wholly refuse to believe that musicians stand in greater need of such exhorting than do others. But the best of us must be conscious, now and then, of an attack of moral laxity. At such moments Sir John Stainer's warning would serve as a "pick-me-up." But at all times, and to everybody, it is distinctly precious.

There is a delicious paragraph in Mr. J. Seymour's paper on the "Feis Ceoil." When the pipers played their "traditional" tunes the wary managers took care to have them recorded by the phonograph for further enquiry. The machine being set to work at repetition,

Dennis Delany, who is a splendid type of man, had never heard the phonograph before, and when he put the tubes into his ears and heard his playing faithfully repeated, there was no describing him. His face beamed with joy, and in astonishment he thumped the table, shouting, "Did I ever play as well as that? Did iver ye hear the likes ov it! Ah! no, I nivir played like that." "Yes, Denny," said the operator, "that's your playing." "Well," responded Denny, thumping the table in another transport, "be gor! that should pass." Presently he had the pleasure of hearing a vocal duet, and then a band selection, followed by applause, and, with a shake of his head, said Denny: "Boys! the invinshins of this century!" But most of the other pipers took a *nil admirari* attitude on the matter, while Turlough McSweeney of Gweedore, who had been to Chicago, only "smiled superior."

This is lovely. One wants more, and only the Emerald Isle can supply it. "Erin go bragh!"

Joseph Bennett.

CHURCH MUSIC.

Dr. C. Warwick Jordan has issued several congregational hymn-anthems, one of which was recently sung at St. Stephen's, Lewisham. This was a setting of "O God, our help in ages past." The congregation made a consistent and effective effort to sing the part assigned to them.

Such compositions indicate a new departure of importance. There will be some hope of a revival in congregational singing if in this way composers wisely recognise the progress of general musical education; and, without exacting too much skill from the general body of worshippers, provide music judiciously furnishing a fixed place for the congregation in the songs of the Church, with a well-considered utilisation of the surely if slowly growing knowledge of the resources of the art and its application to effective, simple congregational requirements, aided and adorned by the more advanced skill of the "chief musicians" and the trained singers.

The recent service lists of the Church of the Incarnation, New York, give pleasing evidence of the extensive acceptation of the works of modern English Church composers. These include works by Goss, Ouseley, Barnby, Garrett, Elvey, King Hall, Sullivan, Stainer, Stanford, Martin, Calkin, Cooper, Field, &c. Equally satisfactory is it to note in the same scheme the names of American composers of present and rising reputation. In fact, whatever may be said in both of the great Anglo-Saxon countries regarding the neglect of native art, it cannot be denied that the composers of really good Church and organ music are receiving a recognition of daily increasing respect in the United Kingdom and the United States.

Recently good renderings of Beethoven's Mass in C have been heard at the Oratory, London, and at St. John's Church, Islington. At the last-named an orchestra is employed every Sunday, the Masses of the great modern composers being performed, it may be assumed, in accordance with the requirements of the original scores.

On all sides oratorio services are being announced for the Lenten season. At St. Peter's, Cranley Gardens, Gounod's "Redemption" (Part I.) and Stainer's "Crucifixion" will be sung on alternate Wednesdays; the latter work will also be given on Good Friday, and on Easter Sunday Hiller's "Song of Victory" will be the anthem in the evening service. Mr. Herbert Hodge will be at the organ. At St. Marylebone Parish Church, on the 9th and 23rd inst. and April 6, Bach's "Passion" Music (St. John) will be performed; and on the 2nd, 16th, and 30th inst. and Good Friday (afternoon) Stainer's "The Crucifixion" will be sung. At Thorpe Parish Church, Sullivan's "Prodigal Son," Gounod's "Gallia," Mendelssohn's "Hear my Prayer," and Brahms's "Songs from Ecclesiastes." Stainer's beautiful and most judiciously written Passion oratorio, "The Crucifixion," will again hold a leading place in the music of the season. Such perfectly artistic, devotional, and, it may be added, truly natural music is likely to remain an abiding evidence of the composer's talents and earnestness.

The yearly increasing number of Church oratorio performances would seem to show that oratorio has indeed returned to its original home, the Church. It may be hoped in this connection that the services of our many excellent choral societies will be utilised in our Church renderings of large choral works, so that these may be heard with the impressive advantages of ample vocal power, and, as far as possible, with orchestral as well as organ accompaniment.

The usual performances of Bach's noble "St. John" Passion music, in Lent and Passiontide, at St. Anne's, Soho, will take place, under the able direction of Mr. E. H. Thorne.

The dedication of the re-built organ in Winchester Cathedral took place on January 27. The history of this noble instrument is of special interest. It was exhibited in the great Exhibition of 1851, and was the means of first drawing the attention of the public

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to the remarkable skill of its now eminent and veteran builder, Mr. Henry Willis. At the suggestion of Dr. S. S. Wesley, who thought very highly of it, the organ—though not in its complete form—was purchased by the Dean and Chapter of Winchester and erected, in 1852, in the Cathedral, where for thirteen years the composer of the "Wilderness" played upon its keys. After forty-five years of wear and tear, advantage was taken of the absolute necessity for the replenishment of the mechanism to entirely re-build and greatly enlarge the instrument. Having a natural affection for the organ that had brought him fame in his early days, Mr. Willis generously undertook to carry out the work at a very moderate cost. The Cathedral authorities may now be congratulated upon a magnificent instrument worthy of their venerable sanctuary.

The chief feature at the dedication service was a new anthem specially composed for the occasion by Dr. G. B. Arnold, organist of the Cathedral, beginning "The Lord reigneth," in which occurs an attractive duet for sopranos, "Zion heard, and was glad." But why was not a single note of Samuel Sebastian Wesley's noble Church music sung?

ORGAN MUSIC.

The latest conspicuous evidence of this progress in connection with organ building is to be found in a recently reconstructed and greatly enlarged organ at the Church of the Incarnation, New York, recently inaugurated by M. Alexandre Guilmant. This great instrument is practically divided into two large and complete organs, in each case with adequate pedal organ; one in the gallery, chiefly built by the late Hilborne L. Roosevelt in 1883, and one in the chancel, built by the Votey Organ Company, who have also rebuilt and re-voiced the Roosevelt gallery instrument. The action of the entire organ, placed under the control of one performer, is the Votey Patent Electric Type; and the application of this method to the manifold and complex details and mechanisms is pronounced to be a work of the highest skill and finish.

Apart from the great development of the electric action in the United States, there are three other developments going forward under the hands of enterprising American builders of an important character. These are: the provision of a very large proportion of 8 and 4-feet manual and 16-feet pedal stops; an extensive employment of swell boxes; marked attention to the touch, and great additions to and many improvements in connection with the mechanism whereby the player obtains complete control over the resources of the largest instruments.

In the organ at the Church of the Incarnation, at New York, the proportion of the various registers runs thus: 35 stops on the manuals are of 8-feet pitch; 13 of 4-feet range, as against 6 of 16 feet, a matter deserving attention in itself; 6 "registers" of 2 feet, one twelfth, and 5 mixture stops, of course including the twelfth and octave twelfth as ranks, and a kind of revival of an ancient institution in the presence of cornet and echo cornet stops of 5 ranks of pipes. The pedal organ, by a fitting rule of proportion, has 8 stops of 16-feet pitch out of a total of 12 "registers."

The music played by M. Guilmant at the inauguration of this fine instrument, with the single exception of Bach's Prelude and Fugue in E flat, consisted of specimens from the leading composers of the modern French school.

It is noteworthy that the schemes of Church organ recitals now almost invariably present pieces employing one or more solo mediums outside the resources of the organ itself. The additional soloist is generally a singer, but not infrequently the violin or other orchestral instrument is heard with the organ.

In addition to the obvious advantages in view of public interest of one or more personalities coming to the aid of the organ player, observant listeners do not overlook the gain to organ tone of the more flexible, expressive sounds of the solo voice or instrument. Further, such addition brings the organ forward as an accompanying instrument to marked advantage. By thus adding a specially effective solo medium, the organist is able to display new lines of interweaved tone-colours, mingling delightfully with a new and specially characteristic individuality. The additional solo voice or instrument becomes to the skilled organist a precious solo "register," something more, indeed, than a third hand on the already well-employed keyboard.

Of various pieces of interest to be found on the programmes to hand, the following may be mentioned. The scheme of a recital given recently by Mr. F. Fertel, at Bromley Parish Church, included Rheinberger's Sonata in A (Op. 188), the Prelude to Wagner's "Parsifal," and Prelude in C sharp minor (Rachmaninoff). Mr. C. S. Vinning lately played M. Guilmant's Fifth Sonata, a work in five movements, at St. Thomas's Church, Rhyl.

A series of recitals has been given by the organist, Mr. C. E. Jolly, at St. George's, Hanover Square, upon the organ built by the Electric Organ Company. The programmes included two of Mendelssohn's six sonatas; Preludes from Wagner's "Parsifal" and "Lohengrin"; Prelude and Fugue in B (Saint-Saëns); Reverie in A flat, from the already widely accepted "Six Pieces" (Stainer); and Intermezzo in E (Rheinberger). Mr. E. H. Thorne gave a recital, on the 3rd ult., on the new organ in St. Mary's Collegiate Church, Warwick, built by the Electric Organ Company. His programme included Best's Fantasia in E flat and S. S. Wesley's too little played Andante in G. Another recital was given on the same instrument, on the 24th, by Mr. W. A. Macduff.

Mr. J. E. Campbell gave a recital at Hollingwood Parish Church, on the 6th ult., the music played including the Andante Religioso from Mr. John E. West's admirable Organ Sonata in D minor and a Cantilène Pastorale, by W. Faulkes. On the 7th ult. Mr. A. Herbert Brewer gave a recital at St. James's, Gloucester, the music given including Air with variations in E (Archer), Prière and Berceuse (Guilmant), and Cantilena (Grison), the last-named, one of the best works of the late organist of Rheims Cathedral, having become a favourite with English organists. Mr. Rudolph Loman's recent monthly recital programmes at the Dutch Church, Austin Friars, have included two works of special interest—the Organ Sonata in E flat major (Christian Fink) and A. G. Ritter's Organ Sonata in D minor (Op. 11). Mr. H. W. Weston gave a Recital at Queen's Hall, on the 11th ult. His brief programme included the little played Concerto, No. 10, Handel, and Ambroise Thomas's Offertoire in B flat, a characteristic piece deserving more attention. At All Saints' Church, North Peckham, Mr. C. Kennedy Scott gave a Recital, on the 16th ult. His list of pieces included an admirable selection from Bach's organ works and an interesting Allegretto in G by De Boeck.

Some specially interesting programmes come from Berlin of recitals given by Herr F. Finke and Herr Otto Dienel, the latter well-known in England as a distinguished composer of organ music. These recitals, given at St. Marien-Kirche, correspond with our London mid-day organ performances, being given at

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twelve o'clock and lasting one hour. One interesting feature of the programmes is the frequent appearance of the beautiful choral preludes and variations by Bach—a department of his organ music strangely neglected by English organists; similar movements by modern German composers, as Herren Englebrecht, Forchhammer, and Otto Dienel; the last-named composer's fine "Zweiter Concert-Satz" in D minor, and other works known to English organists.

The new organ at Trinity Church, San Francisco, California, was recently opened by Mr. H. J. Stewart. It was built by Messrs. Hook and Hastings, of Boston, and is a three-manual instrument.

Mr. W. E. Fairclough gave an admirable recital at All Saints' Church, Toronto, on the 5th ult. The programme included works by Bach, Rheinberger, &c., and English music was represented by King Hall's Melody in C and Dr. Pearce's thoughtful piece "Adoration." Mr. Owen H. Mead performed a good programme on the 15th ult., at the Parish Church, Ealing, including Bach's Toccata and Fugue in C, Air with Variations (Best), Processional March (Chipp), and Overture in C (Hollins).

The scheme of a new organ lately built by the Brothers Link, of Giengen-on-the-Brenz, for the New Church at Heidenheim, though of only two manuals and pedal with 34 sounding stops and 18 mechanical movements, displays in an interesting manner the rapid advancement of organ building in the Fatherland.

THE ROYAL CHORAL SOCIETY.

Those who regard with mistrust the present taste for programme music of a nerve-thrilling kind may find comfort in the large audience which assembled at the Albert Hall, on January 27, to listen to the Royal Choral Society's performance of Haydn's "Creation." It is true that much of this music is realistic in character, but no one now would maintain that Haydn's illustration of primeval chaos was likely to cultivate a predilection for the sensational, or to be hurtful to the progress of legitimate art. The "flexible tiger" may appear with semiquaver leaps and the "sinuous worm" may be long in turning, but they excite nothing to-day but a smile; and even when, as on this occasion, the conjugal duets of Adam and Eve are given, the "Creation" is above suspicion. The earnestness, naive grace, and genial brightness of the music seem, indeed, never to grow old, and those who cannot enjoy its strains are to be pitied. The work was fortunate in its soloists at this performance. Miss Esther Palliser's sympathetic voice and pure style seemed exactly suited to the soprano solos; Mr. Ben Davies truly "In native worth" sustained his reputation as a tenor vocalist of the first rank; and Mr. Andrew Black sang the bass songs with the utmost dignity and impressiveness. The choral numbers were rendered with magnificent precision and intelligent expression, and Sir Frederick Bridge may be congratulated on conducting so enjoyable and effective a performance.

QUEEN'S HALL SYMPHONY CONCERTS.

Mr. Robert Newman's good intentions regarding British music have already been partly abandoned. At the concert of January 22 a programme containing Mr. Cowen's "Scandinavian" Symphony attracted but a scanty audience, although those who were present testified their thorough enjoyment of this excellent piece of English music by most hearty applause. At the following concert, on January 29, when Borodine's Symphony in B minor was the *pièce de résistance*, an audience but very little larger seemed terribly bored by one of the most Russian of Russian compositions. In fact, we have never, in all our long experience, heard any symphonic work received so coldly. This state of affairs was hardly satisfactory, and Mr. Newman forthwith decided to mend matters by withdrawing the only other English symphony announced in the prospectus—viz., Mr. Cliffe's No. 1, in C minor. This seems to us a somewhat illogical proceeding after the Borodine fiasco. Certainly it is a distinct slight upon English composers. We have no desire to hear Borodine's masterpiece again. Twice we have suffered it, and failed to see a trace of greatness in music that not once takes us anywhere near "the edge of the Infinite," as Carlyle would say, or even faintly suggests an inspiration. Colour, glaring and massive, strong rhythms, much energy, and last, but not least, those precious Oriental scales beloved of Mr. E. F. Jacques, it gives us, and therefore it may appeal to a few students of nationalism in music. To an average English audience it is, and is likely to remain, caviare. And meanwhile, English symphonies—the finest efforts of Parry, Stanford, Cowen, German, Cliffe, as well as those of our coming men, Barclay Jones, Walford Davies, Coleridge-Taylor, &c.—rest securely in their composers' portfolios. Another *quasi*-novelty produced at the same concert was Lalo's suite from the ballet "Namouna," composed for the Paris Grand Opera in 1882. It is a fair specimen of a very French composer in his element, yet devoid of the melodic piquancy we admire in French ballet music at its best. Miss Beatrice Tattersall made a deservedly successful first appearance in "Elizabeth's Greeting," from "Tannhäuser." She has a bright high soprano, and she sang with the enthusiasm the piece demands. The performances throughout were masterly.

On the 5th ult. Beethoven's Seventh Symphony took the place of Mr. Cliffe's No. 1. A couple of the most hackneyed Wagner selections and the everlasting "Peer Gynt" Suite (No. 1) added to the popularity of the programme. A newcomer, Miss Leonora Jackson, a young and highly gifted American violinist, scored a decided success. She has a good round tone and an excellent technique (her chord playing being especially good), while her command of expression should enable her to do justice to greater works than Vieuxtemps's Fourth Concerto, which she chose for her *début*. Mr. Louis Frölich sang "O star of eve" ("Tannhäuser") and a long and tedious concert aria, "Almansor," by Reinecke. He is making rapid progress towards becoming an excellent concert-singer. Sir Alexander Mackenzie's fresh and characteristic "Three Dances" from his music to Mr. Barrie's play "The Little Minister" were performed for the first time at a concert and received with much favour. Like all Sir Alexander's orchestral works, they are beautifully scored, and on that account alone a real pleasure to listen to. But they are also full of tune and many humorous and quaint touches that cannot fail to charm an audience.

The concert of the 12th ult. opened with Bach's perennially fresh Orchestral Suite in D (with the famous air for violin solo), and this delightful specimen of the great Leipzig cantor at his best was followed—a highly interesting and instructive juxtaposition—by Wagner's very best—viz., the Trauermarsch from the "Götterdämmerung." Both works were beautifully played; in fact, the performance of the march was one of the most moving we have ever heard. There is no doubt that the very slow *tempo* which Mr. Wood adopts in this piece contributes to the powerful impression produced by his reading. In a less finished performance it would cause confusion and dulness, whereas it enables Mr. Wood to gain clearness and tragic intensity. Tschaïkowsky's "Nut-cracker" Suite, in which he challenges the best French composers of ballet music and easily beats them on their own ground, was once more keenly enjoyed. Nothing could well be more charming than these delicious little pieces or of Mr. Wood's manner of playing them. The "Italian" Symphony of Mendelssohn, of which a fresh, sunshiny, and delightfully rhythmical performance was given, and Wagner's Huldigungsmarsch completed the orchestral selection. Mr. W. H. Squire produced three little violoncello pieces by Godard and Fauré with much success, and that charming singer, Miss Louise Dale, sang two songs.

On the 19th ult. Dr. Hubert Parry's Magnificat, produced at the last Hereford Festival, was performed for the first time in London, and, we regret to say, in a somewhat inadequate manner, neither soloist nor choir having thoroughly mastered their tasks. The former was wanting in charm and ease, her singing throughout suggesting the effort rather than

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the perfect art which hides the effort. The choir seemed tired; their singing lacked the beauty of tone and the resonant jubilation which such vigorous strains as Dr. Parry's *Allegros* seem to absolutely demand. As for this latest choral work of our foremost master, although it cannot be said to contain the fine emotional qualities to be found in his greatest efforts, such as the superb "Blest Pair of Sirens," the "De Profundis," portions of "King Saul," aye, or even the early but deeply felt setting of "The glories of our blood and state," nobody will fail to admire the strength, the *joie de vivre*, the straightforwardness, and the structural mastery of the music. It is good in these days of incoherent, noisy, and nerve-destroying programme-music to come across such a masterly specimen of everything that is sane and wholesome in our art. Choruses like the first and last one in this "Magnificat" act like a refreshing storm in a sultry summer; and while they run their joyous and triumphant course there is hardly time to admire the *tour de force* which enables an exceptionally busy man like Dr. Parry to write such masterpieces of technique under the greatest pressure. The audience testified their appreciation of the work by calling the composer to the platform. The programme contained a Russian novelty, a Fantaisie, "Une nuit sur le Mont Chauve," by Moussorgsky (1839-1881). It is a posthumous work, completed and scored by Rimsky-Korsakow, and as hideous a thing as we have ever heard. The "story" is of that gruesome, childish description so fascinating to Slavonic composers. There are "sounds of mysterious voices underground, spirits of darkness, the black god Tchernobog, evil crews, revels," and, as an artistic climax, a "church bell"! The music cannot be described. It is very clever, certainly, especially Rimsky-Korsakow's orchestration; but, excepting the *Coda*, "Break of day," an orgie of ugliness and an abomination. May we never hear it again. Mozart's glorious G minor Symphony, a perfect god-send now more than ever, was magnificently played. As each beautiful phrase was made to stand out in all its pristine and never-fading loveliness, we felt that so long as there is Mozart, "all's right with the world" of music, and we hope again even after Moussorgsky's nightmare.

LAMOUREUX CONCERTS.

The orchestral concerts conducted by M. Lamoureux, at the Queen's Hall, were resumed on the 2nd ult., when an attractive programme was presented. The most important work was Beethoven's Fifth Symphony in C minor, which received a remarkably finished, if not entirely satisfactory interpretation. The deficiencies of the reading were most noticeable in the first movement, the masculine force and expressive depth of which were insufficiently realised. Wherever delicacy was required no fault, however, could be found; the *Andante*, in particular, was exquisitely played, and the renderings of the two concluding numbers were memorable performances. The symphony was preceded by Mr. Percy Pitt's Concertino in C minor for clarinet and orchestra. The origin of this work was a sketch consisting of a few themes and some florid passages left by the celebrated clarinettist Cavallini and given to Mr. Pitt by Mr. Manuel Gomez. Mr. Gomez is one of the most brilliant executants of this instrument of to-day, and it is doubtful if any player could do more than Mr. Pitt demands; but the concertino has a musical value apart from the exceptional opportunities it offers for *virtuosi* effects, and it will certainly increase Mr. Pitt's reputation as a composer. The other novelty of the afternoon was the first performance in England of César Franck's symphonic poem "Les Djinns" for pianoforte and orchestra. The title and programme of the music is that of Victor Hugo's poem, and it was originally produced at a Châtelet concert in March, 1885, when the pianoforte part was played by M. Diémer. In common with this composer's works, the music is very earnest in conception and character, and the themes are developed with remarkable command of contrapuntal and orchestral resource; but the element of beauty, which in some form should be prominent in all works of art, is insufficiently accentuated, and the music consequently fails to sustain the interest of the listener. The pianoforte part was rendered with great brilliancy and purity of style by Madame Henri Jossic, who made her first appearance in England on this occasion, and full justice was done to the orchestral portion. The remainder of the programme was made up of Beethoven's Overture to "Egmont" and Wagner's "Siegfried Idyll" and the "Ride of the Valkyries."

Exceptional interest was attached to the next concert, which took place on the 16th ult., owing to this being the first time that M. Lamoureux had conducted, in England, Beethoven's Choral Symphony. The reading, apart from its remarkable attention to detail and perfect balance of tone, possessed several distinctive features which are worthy of mention. The semiquavers of the opening theme were heard with notable clearness, and the same attention was given to these brief sounds throughout the movement. In the *Scherzo* a stronger accent than usual was laid upon the first beat of the bar in the principal theme, and the attack of the wind parts was slightly more *staccato*, with increase of playful effect. The most remarkable achievement in balance of tone was, however, secured in the passage where the wind instruments, which have the second subject, are generally rendered inaudible by the persistent announcement by the strings *fortissimo* of the initial octave figure, the melody on this occasion being clearly heard, apparently owing to a different bowing of the strings. A finer rendering of the *Adagio* has rarely been given. The wind parts, especially those of the flute, seemed to be slightly more prominent; but this effect may have been owing to the highly finished and artistic manner in which they were played. After what had gone before the opening of the *Finale* was disappointing. If ever Beethoven intended an orchestral crash it was when he penned the first chords of this movement. They were given out, however, in a somewhat apologetic style, and elsewhere the virility lacking in sundry passages in the first movement was again noticeable. Compensation for these shortcomings was found on the entrance of the choir, which has benefited by M. Lamoureux's training in no less degree than Mr. Newman's orchestra. The most trying choral portions were not only sung perfectly in tune, but with an attention to small degrees of light and shade that resulted in some magnificent effects, notably at the outburst of praise after the close of the *Adagio*, "O ye millions." The vocal quartet consisted of Madame Medora Henson, Madame Belle Cole, Mr. Lloyd Chandos, and Mr. Thomas Meux, and the performance in its entirety was undoubtedly one of the finest that has taken place in the metropolis. It was preceded by Mozart's Overture to "The Magic Flute" and Saint-Saëns's gruesome symphonic poem "La Danse Macabre." The grim humour and realistic effects of the latter were so forcibly set forth that the audience insisted upon having the morbid excitation repeated. The evening was concluded, somewhat unnecessarily, with the Prelude to the third act of Wagner's "Lohengrin."

THE HANDEL SOCIETY.

If a justification were necessary for the existence of the Handel Society it was certainly provided on the 2nd ult., by its revival, at the Queen's Hall, of Handel's third oratorio, "Athaliah." It may be remembered that the double chorus from this work, "The mighty Power in whom we trust," was sung with Miss Clara Butt as the soloist on the Selection Day at last year's Handel Festival at the Crystal Palace, and that the song, "Gentle airs," has also occasionally been heard in our concert-rooms; but in its entirety the oratorio may be said to be practically unknown to the present generation. This neglect has been in no small measure due to the treatment the work received from its composer. It was written in 1733, the result of Handel receiving an invitation from Vice-Chancellor Dr. Holmes to conduct a series of performances at Oxford. The origin of this request is a curious instance of the influence which politics sometimes exercise on art. Handel was greatly esteemed by George II. and identified with the Court, while Jacobitism was rampant at the University city, and good Dr. Holmes seems to have thought that music, as discoursed by Handel and his company, might exert the proverbial soothing influence.

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The performances began on Thursday, July 5, with the oratorio "Esther," which was repeated on the following Saturday. The next day the "Utrecht" Te Deum and Jubilate were sung at St. Mary's Church. Monday was occupied by the conferring of degrees—that of Doctor of Music having been offered to Handel but declined; and on the 10th "Athaliah" was produced at the Sheldonian Theatre. The oratorio was repeated the following evening, "Acis and Galatea" having been performed in the morning in the hall of Christ Church, and the festival was concluded the next day with a performance of "Deborah." On Handel's return to London he entered upon the struggle with the league formed against him by members of the aristocracy, and in this disastrous competition "Athaliah" was the next year despoiled of its best numbers to make up the serenata of "Parnasso in Festa," and other works. It was not produced in London until April 1, 1837, when it was performed at Covent Garden Theatre and repeated four times in that season. The libretto was compiled by Samuel Humphreys, who seems to have had an intimate acquaintance with Racine's tragedy "Athalie." In addition to the fine double chorus and the air mentioned, there are several other numbers which justify the recent revival. The recitative and air for a bass voice, "When He is in His wrath reveal'd," and the following four-part chorus, "O Judah, boast His matchless law," are typical Handelian music, and the alto air, "O Lord, whom we adore," is very expressive and dignified. As usual, the brightest music is allotted to the Pagans, and the chorus, "The gods, who chosen blessings shed," has all the characteristics of a genuine old English country dance. The first part is closed with a well developed fugue, "Hallelujah," and the second portion opens in an impressive manner with the chorus "The mighty Power," in eight parts. Other notable numbers are *Athaliah's* aria "My vengeance awakes me," a flowing and graceful duet in minuet rhythm between *Joad* and *Josabeth*, "Cease thy anguish," and the tenor air, "Hark! His thunders round me roll," sung by *Mathan*. The admirable manner in which the sentiments of the respective movements are contrasted also contribute in no small degree to the interest which the music excites and sustains; and although the work in its entirety does not present Handel's genius in its full strength, the oratorio is admirably adapted to the requirements of the majority of amateur choral societies. The soloists were Madame Duma, *Athaliah;* Miss Margaret Barter, *Josabeth;* Miss Muriel Foster, *Joad;* Master Willie Gammage, *Joas;* Mr. William Green, *Mathan;* and Mr. Arthur Wills, *Abner*, all of whom did justice to their respective parts. As much cannot be said concerning the choir and orchestra, the playing of the latter in particular being deficient in precision and finish. Sir Walter Parratt played the harpsichord accompaniments on a pianoforte, Mr. E. G. Croager presided at the organ, and Mr. J. S. Liddle conducted.

MONDAY AND SATURDAY POPULAR CONCERTS.

These entertainments have pursued a very placid course during the period over which our present record extends, nothing having been done of a nature to demand record in detail. On Monday, January 24, a Beethoven programme was provided, the concerted works being the Quartet in F (Op. 59, No. 1) and the Serenade Trio in D (Op. 8). Mr. Frederick Dawson was responsible for the "Waldstein" Sonata in C (Op. 53) and Lady Hallé, of course, gave the fullest expression to the Mozart-like Violin Romance in F (Op. 50).

On the following Saturday, Smetana's Quartet in E minor was repeated by desire, and there is every reason to suppose that this fresh and thoroughly Bohemian work has come to stay. An impetuous, but, on the whole, not undignified interpretation of Beethoven's Sonata in F minor (Op. 57) was given by Mdlle. Flora Eibenschütz. Mr. Hugo Becker did his best for a somewhat feeble *Andante grazioso* from a violoncello concerto by Romberg, and the programme ended with Brahms's concise but original Pianoforte Trio in C minor (Op. 101). Mr. Charles Phillips was the vocalist.

Mozart's delightful Clarinet Quintet in A, less frequently heard than in former years, opened the concert of Monday, January 31, with Mr. Clinton as a brilliant executant of the solo part. Mr. Kruse was admirable in Tartini's Violin Sonata in G minor, one of the most effective examples by the old Italian master. Mdlle. Eibenschütz gave an accurate if not very inspired rendering of Beethoven's Sonata in E (Op. 109), and the same composer's Pianoforte Trio in E flat concluded the concert. Brahms's "Four Serious Songs," truly inspired lyrics if any such were ever written, were most impressively sung by Mr. Kennerley Rumford.

We now reach the concerts of February, all of which, so far, may be dismissed with brevity. The programme of Saturday, the 5th, commenced with Dvorák's fine and not too frequently heard Quartet in E flat (Op. 51), and concluded with Beethoven's truly inspired Pianoforte Trio in D (Op. 70, No. 1). Miss Adela Verne was at her best for crisp, clear touch and correctness in Bach's "Italian" Concerto, and Miss Isabel MacDougall gave satisfaction as the vocalist. The scheme of the following Monday was not so strong and there was only a poor audience. The concerted works were Mozart's Quartet in D minor and Schubert's Pianoforte Trio in B flat (Op. 99), both of which the performers could probably have played without copy. Miss Fanny Davies introduced as one of two brief pianoforte solos a clever and difficult, if not very inspired, Concert Study in C minor, by Mr. Arthur Somervell, and Miss Greta Williams rendered songs by Franz and Sir A. C. Mackenzie in a pleasant manner.

No fault could be found with the scheme of Saturday, the 12th, although it only contained selections which every amateur must know by heart. These were Mozart's Quintet in G minor, Mendelssohn's Sonata in D for pianoforte and violoncello (Op. 58), played by Miss Adela Verne and Mr. Paul Ludwig, and Mendelssohn's Variations Sérieuses, of which Miss Verne gave an intelligent rendering. Madame Bertha Moore was refined as usual in well selected songs.

Additions to the repertory have been scarce this season, and it was quite refreshing to note that the pianoforte solo selected by Miss Ilona Eibenschütz, at the concert of Monday, the 14th ult., was marked "First time." True it was only Schumann's Op. 1, the variations on the name "Abegg," the letters of which form a better musical phrase in German usage, in which B is B flat, than they would in English. At best, however, the piece can only be regarded as a *jeu d'esprit*, or, in other words, a clever juvenile effort. Of course, Miss Eibenschütz was called upon for an encore, to which she responded by offering a brilliant sketch in the manner of a *moto perpetuo*. The concerted works, only two in number, were Mendelssohn's Quartet in E flat (Op. 44, No. 3) and Dvorák's fresh and characteristic Pianoforte Quintet in A (Op. 81). Mr. Hugo Heinz rendered songs by Franz, Brahms, Liszt, and Hermann in a thoughtful and artistic manner.

The concert of Saturday, the 19th ult., is the last that can be mentioned at present. It was poorly attended and a glance at the programme served in some measure to reveal the cause. Not a word can be said against Beethoven's Quartet in E flat (Op. 74), Chopin's Introduction and Polonaise in C for pianoforte and violoncello, or Handel's Violin Sonata in D; but these works are brought forward, perhaps, too frequently for regular attendants at these concerts, and Lady Hallé may be reminded that the sonata is one of a set of twelve, ten of which are persistently neglected. Then the pianist, Mr. Zeldenrust, might be advised that transcriptions are scarcely in place at these concerts, especially as so much legitimate pianoforte music by esteemed masters lies undeservedly neglected. The vocalist, Miss Maud Roudès, an American soprano, who has appeared with the Royal Carl Rosa Company, was received with deserved favour.

PIANOFORTE RECITALS.

Ambition is laudable though it may be carried to excess, and we fear Mr. Liebling rather overstepped the mark when he decided to give four pianoforte recitals at St. James's Hall, each programme to be devoted to the works of one master. At the first recital, which was given on

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the 7th ult., a Beethoven scheme was offered, the pieces being the Variations and Fugue in E flat (Op. 35) and four lengthy sonatas—namely, those in C sharp minor ("Moonlight"), in D major ("Pastoral"), in C major ("Waldstein"), and F minor ("Appassionata"). In the execution of his formidable task Mr. Liebling showed unquestionable facility at the keyboard. The touch was pure and the false notes comparatively few, but more than this it is impossible to say.

At the second recital, on the 17th ult., Schumann was laid under contribution, the programme being even more exhausting, alike to the player and his audience. We had in succession the Sonatas in G minor (Op. 22) and in F sharp minor (Op. 11), the whole of the eight Fantasiestücke (Op. 12), the Fantasia in three extended movements (Op. 17), and the "Carnaval" (Op. 9). Again the pianist appeared to be perfectly at his ease before his instrument. Passages in the great works where mistakes are frequently made by pianists whose momentary excitement is apt to carry them away, were rendered in a fairly correct manner, and a few of the movements requiring light fingers were played with all due delicacy. Of the remaining recitals we must speak next month, when, perhaps, a moral may be drawn from a somewhat ill-advised enterprise.

Mr. Herbert Parsons, who gave a recital at St. James's Hall, on Monday, the 14th ult., is at present a very unequal player. He has marked intelligence and evidently understands the capabilities of the pianoforte, his faults being probably due to inexperience. Some minor pieces by Mozart, Paderewski, Rachmaninoff, and other composers were played with much sensibility, as were portions of Tschaikowsky's very fine Pianoforte Trio in A minor (Op. 50), which seems at last to be gaining the favour it should have received a long time since. In this Mr. Parsons, whom we should be glad to hear again, had able assistance from Messrs. Otto Milani and Herbert Walenn.

On the following afternoon the St. James's Hall platform was occupied by M. Arthur de Greef, who gave his second recital this season in presence of a large audience. The Belgian pianist is a brilliant executant, and he seemed to find no difficulty whatever in Mendelssohn's Variations Sérieuses, an *Allegro agitato*, by Chopin, nor in various pieces by Brahms (including the two Rhapsodies in B minor and G minor), Rachmaninoff, Schumann, and Liszt. The Chopin piece proved to be the opening movement of the Sonata in B flat minor, and it is not easy to comprehend why the entire work should not have been given, even to the displacement of some of the minor pieces. When delicacy and tenderness were required M. de Greef was not so happy, as in Chopin's Berceuse in D flat and Brahms's Intermezzo in E flat, also in the style of a Berceuse. The recital was of a commendably moderate length, and did not in the slightest degree conduce to weariness.

MR. EDWARD GERMAN'S MUSIC TO "MUCH ADO ABOUT NOTHING."

Music has seldom more effectively enhanced the interest of a play, or more pleasingly contributed to the artistic completeness of a stage performance, than Mr. Edward German's incidental numbers to Mr. George Alexander's revival, on the 17th ult., at the St. James's Theatre, of Shakespeare's comedy "Much ado about nothing." The overture may unhesitatingly be said to be the most successful of the young composer's endeavours in this form. It is instinct with exuberant life under sunny skies, and the raillery of *Beatrice* and *Benedick* and the deep sentiment of *Claudio* and *Hero* seem to alternately find expression in the music. The themes, moreover, are deftly knit together and the orchestration admirable, while the composition would form an attractive work in the concert-room, where it should soon be heard, albeit it is excellently played by Mr. Alexander's orchestra. For the *entr'actes* and some of the incidental music, Mr. German has revived sundry of his pieces written for other plays. Thus there is heard the Berceuse and Bacchanalian Dance from "The Tempter," the delightful Pavane and Pastorale from "Romeo and Juliet," the *Andante Religioso* from "Richard III.," and the vivacious Masque from "As you like it," all of which are made to fit into their new surroundings with keen perception of what is artistically required for the situation. There are also several delicately scored interludes which possess fascinating melodic grace, and an ear-haunting March that should form good material for an orchestral suite.

ROYAL ACADEMY OF MUSIC.

Much talent and satisfactory fruit of good training were in evidence at the organ recital given on the 10th ult. by the students of the Royal Academy of Music, at the Queen's Hall. A remarkably finished and masterly performance of Reubke's Sonata in C minor was given by Mr. George D. Cunningham, Bach's familiar Prelude and Fugue in A minor was interpreted with manifest comprehension of the fine work by Mr. Ernest Reed, and Mr. Bernard C. Flanders skilfully balanced the tones of "the king of instruments" with the sympathetic violin playing of Miss Nettie Atkinson in an Adagio in E by Rheinberger. Other promising young organists were Mr. Leonard Hart and Mr. Walter S. Vale, who may be encouraged to pursue their studies. A pleasing feature of the afternoon was the part-singing of the male choir, conducted by Mr. Henry R. Eyers; and there was much merit in Miss Ethel Newcombe's rendering of two of Dvorák's "Gipsy" Songs and in Mr. William R. Maxwell's singing of the aria "Lend me your aid," from Gounod's opera "Irene." Mrs. Julia Franks also sang three Italian songs by composers of the seventeenth and eighteenth centuries in an artistic manner.

ROYAL ACADEMY OF MUSIC LECTURES.

Although the last of Mr. E. F. Jacques's lectures on "Eastern Music and its Influence on that of the West," delivered on January 26 at the Royal Academy of Music, dealt with later times than those treated of in the preceding discourses, and consequently with matters more fully known, there was much that was valuable and interesting in the lecturer's final remarks. He pointed out that the music of the civilised portion of Europe at the commencement of the Christian era was influenced by two styles, that of the East, treated of in the preceding lectures, and that of the Greeks, which was much simpler, and was based for the most part on the diatonic scales. The Romans were shown to have derived their music almost entirely from the Greeks, and the Greek system, in consequence of the extension of the Roman empire, to have been spread over Europe. Two kinds of music, Mr. Jacques said, might safely be assumed to have been used by the early Christians—melodies derived from the countries in which Christianity first took root, and melodies of the popular kind derived from the countries into which Christianity penetrated. The former would be Eastern in style, the latter Grecian and Roman, with perhaps an admixture of influence due to other races then inhabiting Europe. The Dorian, Phrygian, and Lydian families of modes were the favourites of the Greeks, and these were adopted by St. Ambrose, St. Gregory, and their followers. A very valuable portion of the discourse was the explanation of the mistakes of the theoretical writers in the Middle Ages, their misunderstanding of the Greek system causing them to call the Dorian scale of the Greeks, Phrygian; the Phrygian being called Dorian; the Lydian, Hypo-Lydian; the Hypo-Lydian, Lydian; and the Hypo-Phrygian, Mixo-Lydian. This naturally has caused much confusion and misunderstanding, and it was comforting to receive the assurance that it was not necessary to burden one's mind with these names, as for all practical purposes the numbers now attached to the Church modes were quite sufficient to distinguish the one from the other. Mr. Jacques gave an emphatic denial to the popular notion that these modes and the Eastern scales were now obsolete in Europe, and showed by numerous examples that the folk-songs of civilised countries gave us innumerable instances, not only of the Church modes, but also of those belonging to the Indian system. More than this, he showed that the selection either of certain notes in a mode to the exclusion of others, or of certain notes presented in a given order,

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showed that the idea formulated in the system of "Ragâs" was by no means confined to India. M. Gevaert, in his wonderful book "La Mélopée Antique dans le chant de l'eglise Latine," had analysed about a thousand antiphons of the Roman Church and had found that they were reducible to forty-seven root themes (called Nomes), which the melody-builders of the Middle Ages had thus expanded. In support of his remarks a most interesting selection of Spanish, Italian, French, English, and Irish folk-songs was sung with much artistic perception by Miss Ethel M. Wood and Mr. F. B. Ranalow. It was noticeable that the Eastern modes were chiefly found in the songs of Spain and Italy, while Nos. 1, 5, 7, and 8 of the Church modes seemed to possess most attractiveness to more Northern nations.

ROYAL COLLEGE OF MUSIC.

The choice of so exacting a work as Mozart's "Don Juan" for performance at the Lyceum Theatre, on January 27, by the students of the Royal College of Music, may have been questionable policy, since performances of this work in which the greatest artists of the day had taken part would be remembered by a large majority of the audience, and comparisons were consequently inevitable; but, on the other hand, there was much for the students to gain by a study of an opera in which the principles of form and melodic beauty were so completely set forth, and the vocalist who can sing Mozart's arias as they should be sung has little to learn. Few matured artists are entirely satisfactory as *Donna Anna* and *Donna Elvira*, and consequently Cicely Gleeson-White and Edna Ryan are to be warmly congratulated on the measure of success they respectively achieved. Eleanor Jones, as *Zerlina*, sang the music with much taste and refinement, and, moreover, acted with vivacity, and great praise is also due to Ivor Foster, to whom was entrusted the title-*rôle*. His singing gave abundant proof of good training and his reading of the part was earnest and conscientious, and, moreover, showed much appreciation of the requirements of the character. Thomas Thomas used his pleasing tenor voice effectively as *Don Ottavio*, and R. Maddock Davies evinced considerable sense of humour as *Leporello*. Ralph Courtier-Dutton was efficient as *Masetto*, and the fine bass voice of Harry Dearth was well suited to the laconic remarks of the *Commandant*. The choruses were brightly sung, and the orchestral portion of the work was admirably rendered, the accompaniments to the *recitativo secco* being played on the pianoforte. Professor Villiers Stanford conducted, and the stage management reflected the greatest credit on Mr. Richard Temple. It should be added that the last act of the opera was given without the usual abridgment in the *Finale*.

At the 259th concert, on the 2nd ult., Beethoven's String Quartet (Op. 59, No. 3) and Tschaïkowsky's splendid Pianoforte Trio (Op. 50) were the concerted pieces. The former was led by S. Grimson with that youthful masterfulness we have frequently noted, while Mary Noverre, E. Behr, and R. Grimson contributed their important share of work in such a manner as to make the performance one of the most enjoyable we have heard at the College for some time. The trio, surely the finest piece of chamber music that has come out of Russia, just as the "Pathetic" is the finest orchestral work, was also well rendered. The pianist, William Hurlstone, was occasionally carried away by the exuberance of his enthusiasm and then sacrificed refinement on the altar of "loud" effect. Still, it was good to see his enthusiasm and that of his gifted young colleagues, W. Read and R. P. Jones. The long work was curtailed by omitting some of the variations. Marjorie Richardson played three pianoforte pieces by Arensky, Chopin, and Liszt with considerable charm. Hilda Foster wasted the sweetness of her well-trained, sympathetic voice and charming style on the desert dulness of two mystic religious effusions by Edmund Diet and G. Fauré, sung in French in which the "Italian a" was largely wanting. Such a small defect will no doubt soon be improved away by this rising young singer. A. McDonald Davy has a genuine, flexible, though as yet "unfinished" bass voice; he sang Purcell's "Arise, ye subterranean winds," effectively.

The following concert, on the 11th ult., was orchestral, and the noisiest affair of the kind we have ever endured at the College. The brass blared and the drums beat in Berlioz's striking "Benvenuto Cellini" Overture and Chabrier's vulgar "España" in a manner suggestive of a certain "greatest show" in a monster building not 100 miles away from Kensington Gore. Seriously, the concert hall at the College is not suitable for such effects (it is all "effect" in these days!) and we would plead for a return to less noisy music and saner performances in this low-roofed wooden structure. It was ear-splitting. Schumann's great C major Symphony (No. 2) was played with immense spirit, but of refinement there was little. The way in which the strings started the work with an unblushing *mezzo-forte* instead of a *pp* was a criterion of the whole performance. Maud Gay essayed Liszt's Hungarian Fantasia for pianoforte, and deserves commendation for her clear and crisp execution of the many brilliant scale passages; but she lacks as yet the physical strength required for playing the splendidly sonorous chord passages in the work with the necessary *aplomb*. Harry Dearth sang "She alone charmeth my sadness," from Gounod's "Queen of Sheba," and thereby succeeded in charming the critic's sadness *pro tem.* Agatha Macken was allowed to attempt the great air "Mi tradi," from "Don Giovanni," but even the best friend of the College could not but consider her appearance very premature and such a performance of a masterpiece a mistake, to say the least.

At the concert on the 17th ult. we heard no less than three complete quartets—viz., Brahms's beautiful A minor (Op. 51, No. 2), well played by W. Read, Mary Noverre, E. Behr, and R. P. Jones; Saint-Saëns's (Op. 41) for pianoforte and strings, of which Herbert Hamilton, S. Grimson, E. Behr, and R. Grimson gave a not very convincing performance; and last, but not least, a Haydn string quartet in D. This was played by four small youngsters, of which *the* College prodigy, Haydn Wood, was the "leader." To see a little fellow who has almost to climb on his chair lead a string quartet is amusing enough, but to hear him do it with such a good tone, such unerring technique, such a rare sense of rhythm, and such assurance is a little bewildering. The young Manx boy's colleagues were Tom Morris, Sybil Maturin, and Cyril Clensy. Enid Dickens sang two songs by Grieg in Norwegian. She has a good voice of sympathetic quality and she sings expressively. We know nothing of Norwegian (even a critic can't learn everything!), but as Miss Dickens's pronunciation was very different from what the printed words would cause one to expect, we daresay her Norwegian was of the purest. Thomas Thomas sang two Schubert songs in English, and sang them well. His voice should warrant the most thorough training, for we are sadly in want of good tenors; we mean *artists*, not ballad warblers.

AMATEUR ORCHESTRAL CONCERTS.

A gratifying sign of the times, musically speaking, is the growth of amateur orchestral societies in the metropolis of recent years, for a generation ago not one of the large Associations which now prove themselves equal to giving creditable performances of classical and modern works was in existence. It was probably due to mere coincidence that three of these bodies gave performances in the Queen's Hall on successive evenings last month; but opportunity was thereby afforded for comparisons, if such were needed. The Stock Exchange Society took the lead, on the 8th ult., with a somewhat ambitious though, for the most part, familiar programme. If there was some unsteadiness in the violins during the rapid scale passages in Beethoven's "Leonora" Overture (No. 3), the interpretation of Dvorák's Symphony in E minor, "From the New World," was as crisp and accurate as could have been desired. Mr. Arthur W. Payne's instrumental force seemed thoroughly at home in this work, in which mirth and melancholy are so strangely intermingled, and also in the accompaniments to Liszt's Hungarian Fantasia in E for pianoforte and orchestra, the solo part in which was intelligently rendered by Mr. Douglas Boxall. An orchestral scene, "Jaga-Naut," by Mr. Granville Bantock, may be pronounced clever; but any remarks in detail must be reserved, as the piece was

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placed at the end of a lengthy programme. The male-voice choir sang some glees with all possible refinement, under Mr. Alfred E. Cooke, and Mrs. Hutchinson was successful in some high-class songs.

The Royal Amateur Orchestral Society, which gave its second performance this season on the following evening, can boast a rather longer existence, and, having been placed in thorough working order by Mr. George Mount, is now progressing rapidly under the direction of Mr. Ernest Ford. There was no hesitation or unsteadiness in the interpretation of Mozart's masterly Overture to "Zauberflöte," the *Scherzo* from Mendelssohn's "Midsummer Night's Dream" music, and Wagner's Overture to "Die Meistersinger." The performance of the last-named arduous piece has never been surpassed by an amateur orchestra. The audience waxed enthusiastic, and still more so over Berlioz's Hungarian March from "Faust," for which an encore was granted. Boccherini's hackneyed Minuetto and Gounod's graceful Overture to "Mireille" were also in the programme. Some violin solos were played with refinement by M. Tivadar Nachèz, and vocal solos were contributed with acceptance by Miss Stanley Lucas and Mr. Kennerley Rumford. The concert was perhaps the most artistically successful ever given by this Society.

On the 10th ult. the Strolling Players brought this interesting series of performances to a close with a programme in which, as usual with this Association, unconventionality ruled supreme. Ever seeking to leave the ordinary groove, Mr. Norfolk Megone placed at the head of the scheme Théodore Gouvy's Symphony, No. 2, in F, which, so far as we are aware, had only been performed once before in London—namely, at the first concert conducted by M. Lamoureux, in St. James's Hall, on March 15, 1881. The themes of this Symphony are pretty and the construction unfailingly orthodox, so that the music does not leave an unpleasant taste in the mouth, which is more than can be said of Litolff's sensational Overture "The Fall of Robespierre," in which are sought to be depicted the frightful scenes in Paris during the Reign of Terror, the triumph of the blood-thirsty tyrant, and his eventual downfall and execution. The overture is undoubtedly clever, but with subjects such as this music should have nothing to do. The other instrumental pieces in a lengthy programme were Max Bruch's impressive prelude to his opera "Lorelei," M. Saint-Saëns's Suite, "Scènes Algériennes," a Rêverie for strings by M. Pierné, and Berlioz's March from "Faust." All were carefully played under Mr. Megone's direction, the orchestra, including nearly twenty ladies, being in excellent form. A word of praise should be given to the Troubadour Glee Singers, four in number, although their selections were not of the highest order.

The Imperial Institute Amateur Orchestral Society seems to be in a flourishing condition, judging by the number of the executants who gave an agreeable concert, on the 9th ult., in the temporary concert-room of the Institute. The orchestral pieces comprised Cherubini's Overture to "Anacreon," the *Notturno* and *Scherzo* from Mendelssohn's incidental music to "A Midsummer Night's Dream," and Grieg's "Norwegian Dances" (Op. 35), which were meritoriously played, and with an intelligent apprehension of their nature that reflected much credit on Mr. Randegger's skill as a conductor. Mr. Edward Brightwell gave an effective rendering of the solo part of Schubert's Pianoforte Concerto in A minor, receiving capable support from the orchestra, and songs were sung by Mr. George Devoll and Mr. Edwin Isham, the singing of the latter being refined and sympathetic.

An attractive selection of pieces was offered by the London and Westminster Bank Orchestral Society at its third annual concert, on the 2nd ult., in St. Martin's Hall. Mozart's Symphony in G minor was given in a commendable manner, under the baton of Mr. W. Vincent Thomas, who had his force well under control. Among the other instrumental compositions were some Spanish dances by Moszkowski and Suppé's "Pique Dame" Overture, both rendered with point and observance of light and shade. The vocal contributors were Miss Rose Williams, Miss Winifred Parker, and Mr. Joseph Payne, the efforts of the first-named being specially well received. Mr. H. Wynn Reeves played a violin solo with brightness and freedom.

MR. CHARLES FRY'S RECITALS.

Mr. Charles Fry, assisted by Miss Olive Kennett, Mr. Ernest Meads, and a numerous company, began, on the 12th ult., at the St. George's Hall, a series of Shakespearian recitals in costume, which possessed considerable musical as well as dramatic interest. The play first chosen was "The Merchant of Venice," which was acted as at a stage representation, but without any scenery, its place being taken by gracefully draped dark green plush curtains and a few palms, which, however, most effectively threw up the handsome dresses of the exponents. The incidental music was that written by Sir Arthur Sullivan for the Masque in the second act for the production of the play in September, 1871, at the Prince's Theatre, Manchester, under the direction of Charles Calvert. This music comprises an Introduction, Bourrée, Melodrama, Grotesque Dance, and a Serenade with Italian words, "Nel ciel seren," the last-named being sung by Mr. E. Webster, who personated *Lorenzo;* the instrumental music, with the exception of the "Grotesque Dance," which imperatively demands wind instruments, being rendered by a string band under the conductorship of Mr. William A. Gardner. During the choosing of the caskets Pinsuti's part-song, "Tell me where is fancy bred," was admirably rendered by Messrs. Vivian Bennetts, Haydn Grover, E. Webster, and Stanley Smith. Miss Olive Kennett's embodiment of *Portia*, in speech and gesture, attained a high standard of artistic excellence, and the reading of *Bassanio* by Mr. Meads was no less forcible and consistent with the character. Mr. Fry's personation of *Shylock* was characterised by the grip and the completeness of detail that spring from artistic perception, careful study, and long experience. Mr. J. Smith was an excellent *Launcelot*. Mr. Arthur Fayne gave an admirable character sketch of *Old Gobbo* and represented the *Duke* with dignity. The Misses Rosalie Ellerton and Louise Cellier respectively appeared as *Nerissa* and *Jessica*, and the other characters were sustained in a highly creditable manner.

At the second recital, on the following Saturday, "As you like it" was presented in a similar manner. Miss Kennett's embodiment of *Rosalind* is one of the best of the present day, and Mr. Meads was a manly *Orlando*. Mr. Fry doubled the parts of *Jaques* and *Touchstone*, and was equally successful in both. The parts of *Celia* and *Audrey* were skilfully played by Miss Mabel Wilton and Miss Olive Morton respectively; and the *Adam* of Mr. Arthur Fayne was remarkably good. Mention is also deserved of the *William* of Mr. C. Francis and the two *Dukes* of Mr. Adrian Harley. Dr. Arne's settings of "Under the greenwood tree" and "Blow, blow, thou winter wind," and Morley's "It was a lover and his lass" (1600) were tastefully sung by Mr. Vivian Bennetts. The incidental music, specially written by Mr. Arthur Fox, and conducted by the composer, proved melodious and vivacious. "Romeo and Juliet" (with Berthold Tours's incidental music) was to be given on the 26th ult.

MUSICAL ASSOCIATION.

At its meeting on the 8th ult. a paper on the "Structure of Plain-Song" was read to the members of the Musical Association by Mr. H. B. Briggs, hon. secretary of the Plain-Song and Mediæval Music Society. The lecturer demonstrated how it was necessary for a right understanding of plain-song to collate the ordinary square notation with the earlier versions in neumes, since these gave all the marks of expression and approximate time values (all that is possible or necessary in recitative) which are wanting in the ordinary notation. He divided plain-song into two distinct forms, the antiphonal and the psalmodic; the former consisting of a melody in free rhythm, in which the accentuation in the simple syllabic chants depended solely on the text; the latter being derived from the ordinary psalm-form of intonation, reciting note, and inflection.

In treating of the last, the lecturer explained the development of the tones from the ordinary trochaic ending of a Latin sentence, and how this was the basis of the ordinary forms of the *Cursus—i.e.*, the last five or six syllables of a

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Weary of Earth and laden with my sin.

ANTHEM FOR LENT OR GENERAL USE.

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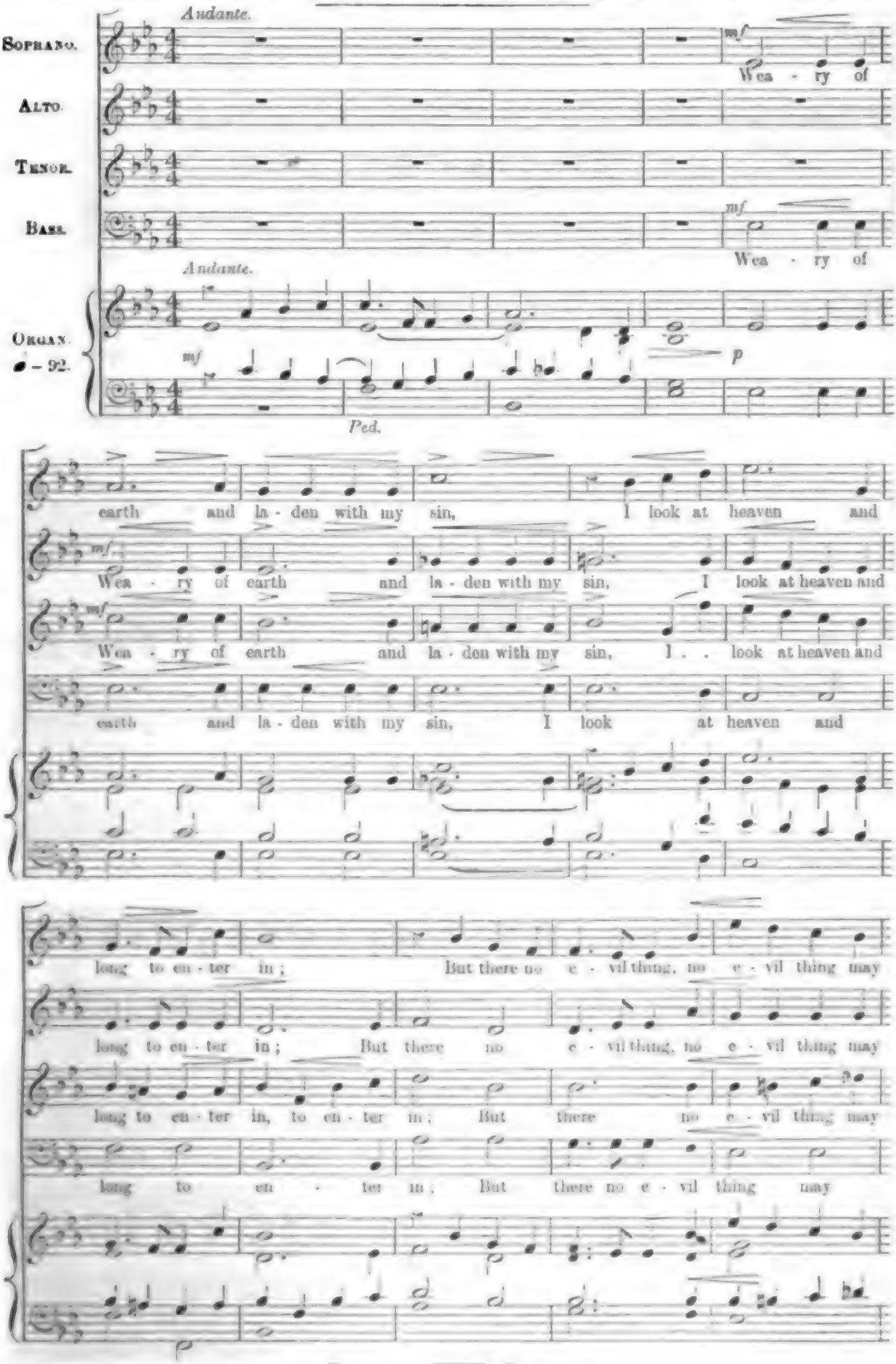
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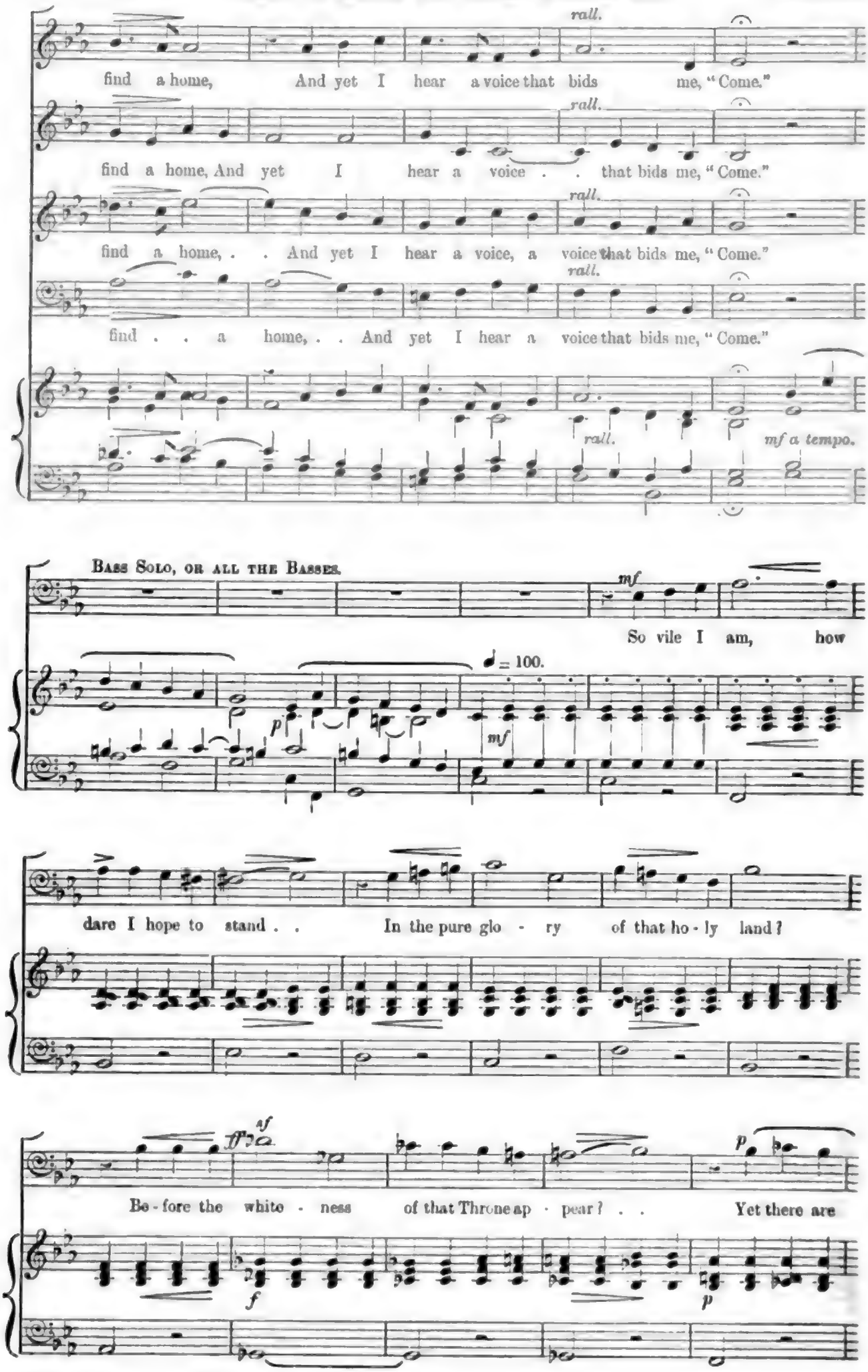
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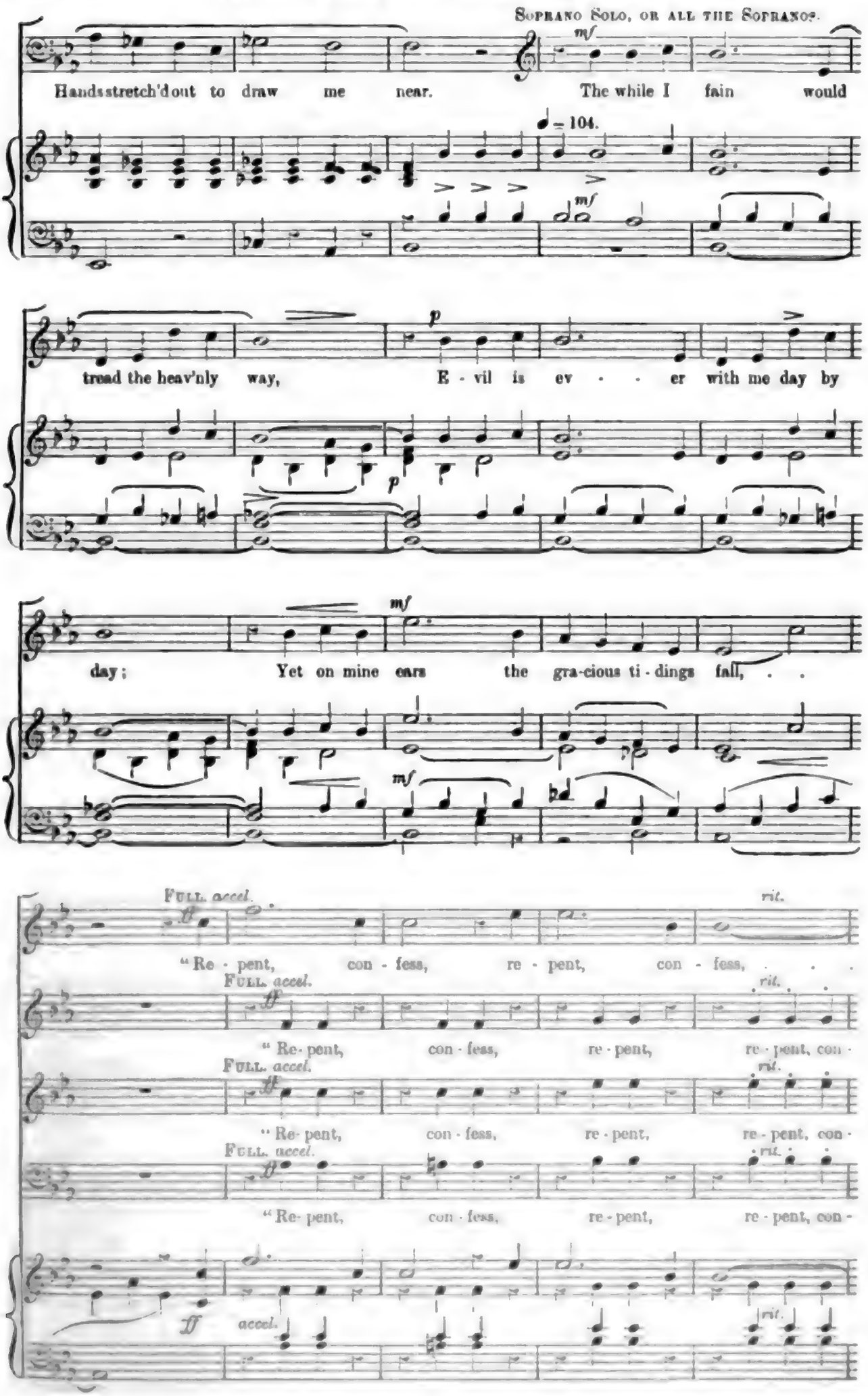
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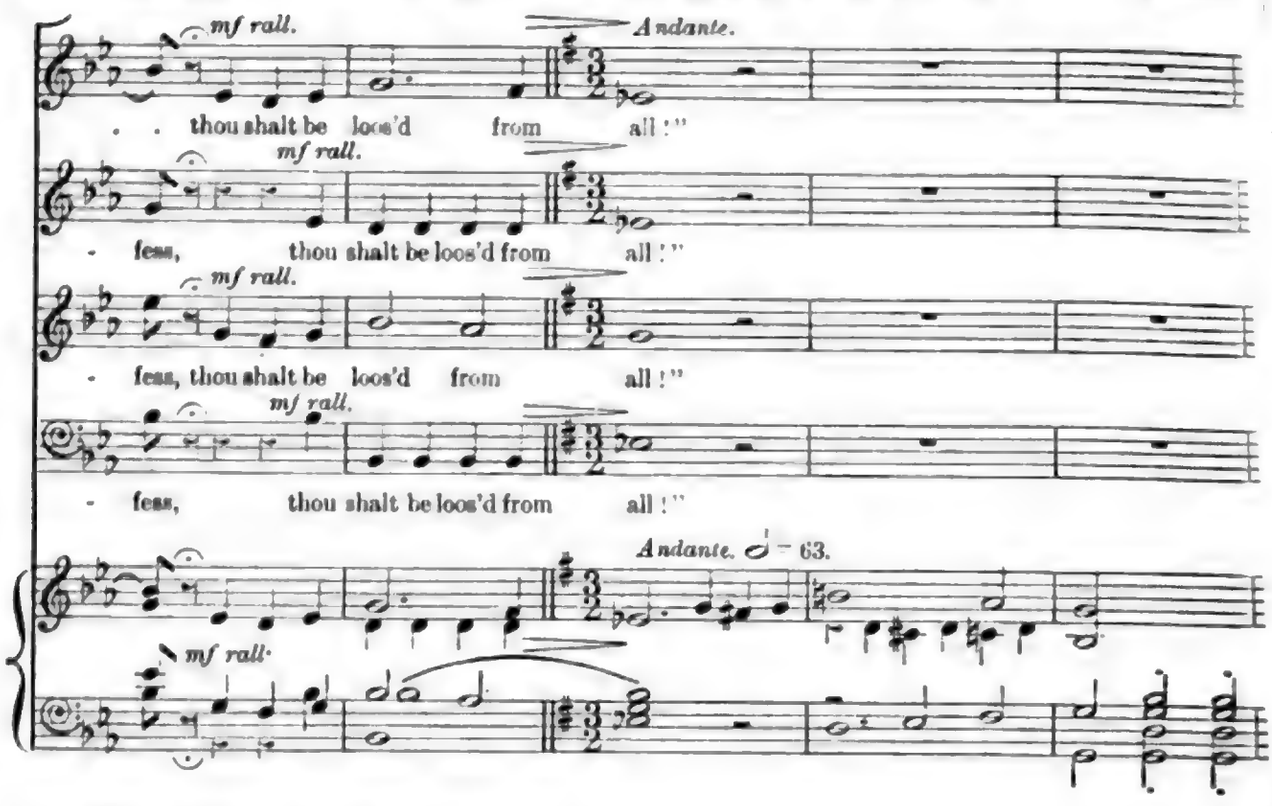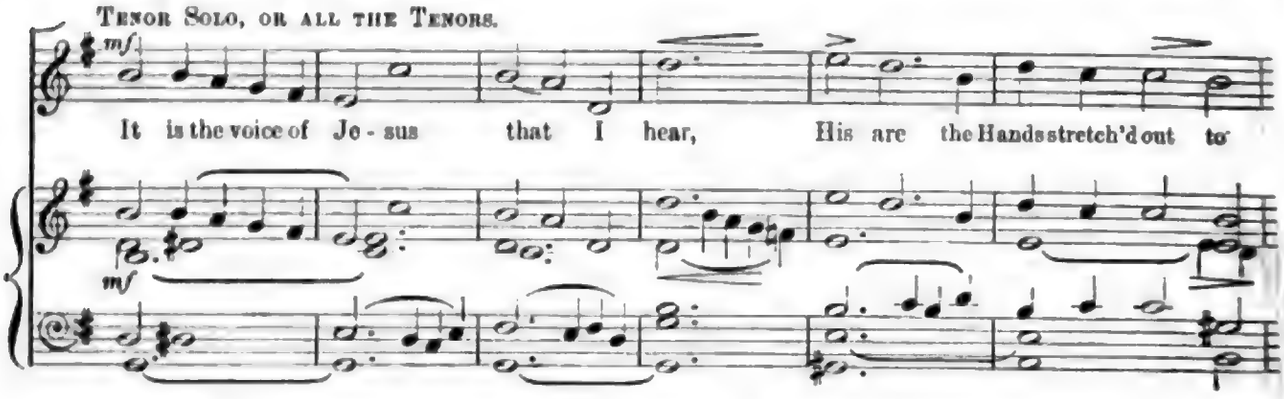
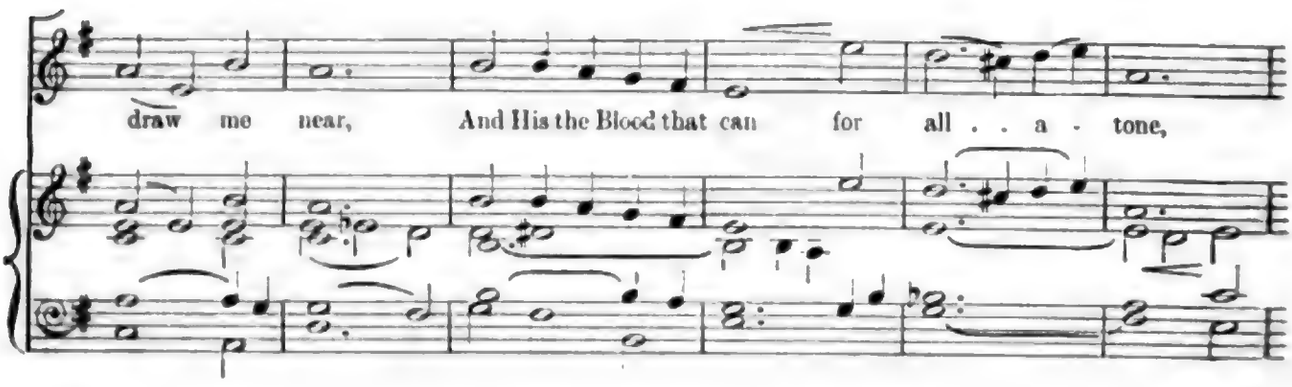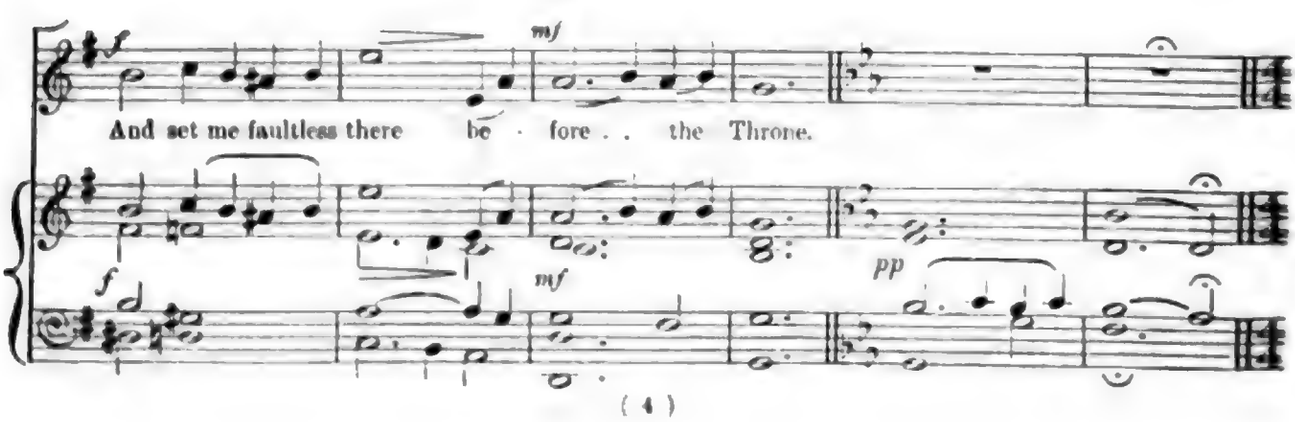

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The Musical Times. **EXTRA SUPPLEMENT.** March 1, 1898

No. 590. NOVELLO'S OCTAVO ANTHEMS. *Price* 8*d.*

I HEARD A GREAT VOICE

ANTHEM FOR EASTERTIDE

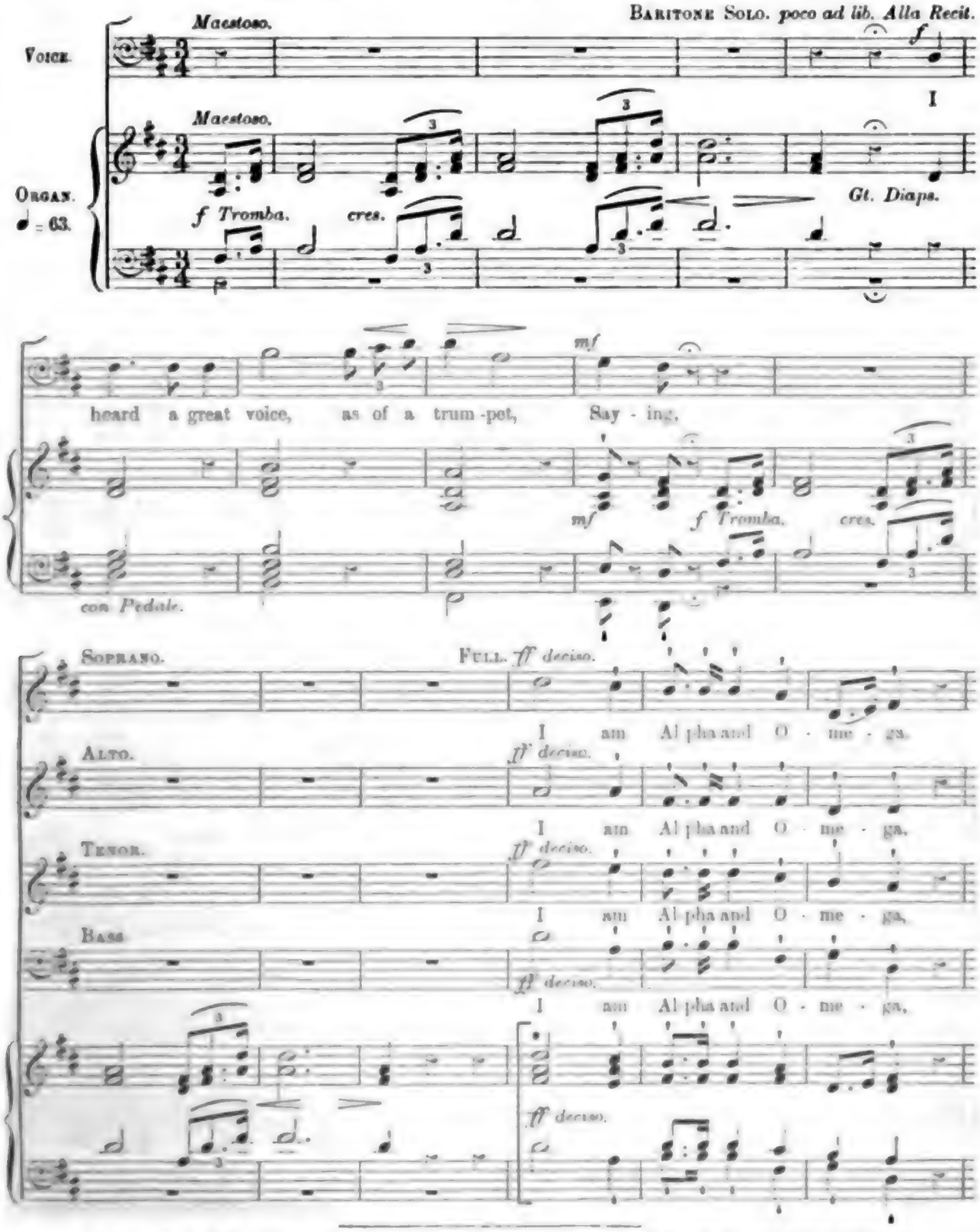
FOR BARITONE SOLO AND CHORUS

COMPOSED BY

GERARD F. COBB.

(Op. 39.)

Rev. i. 10—12, 17, 18.
(Easter Day, M. and Lesson.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.): also in New York.

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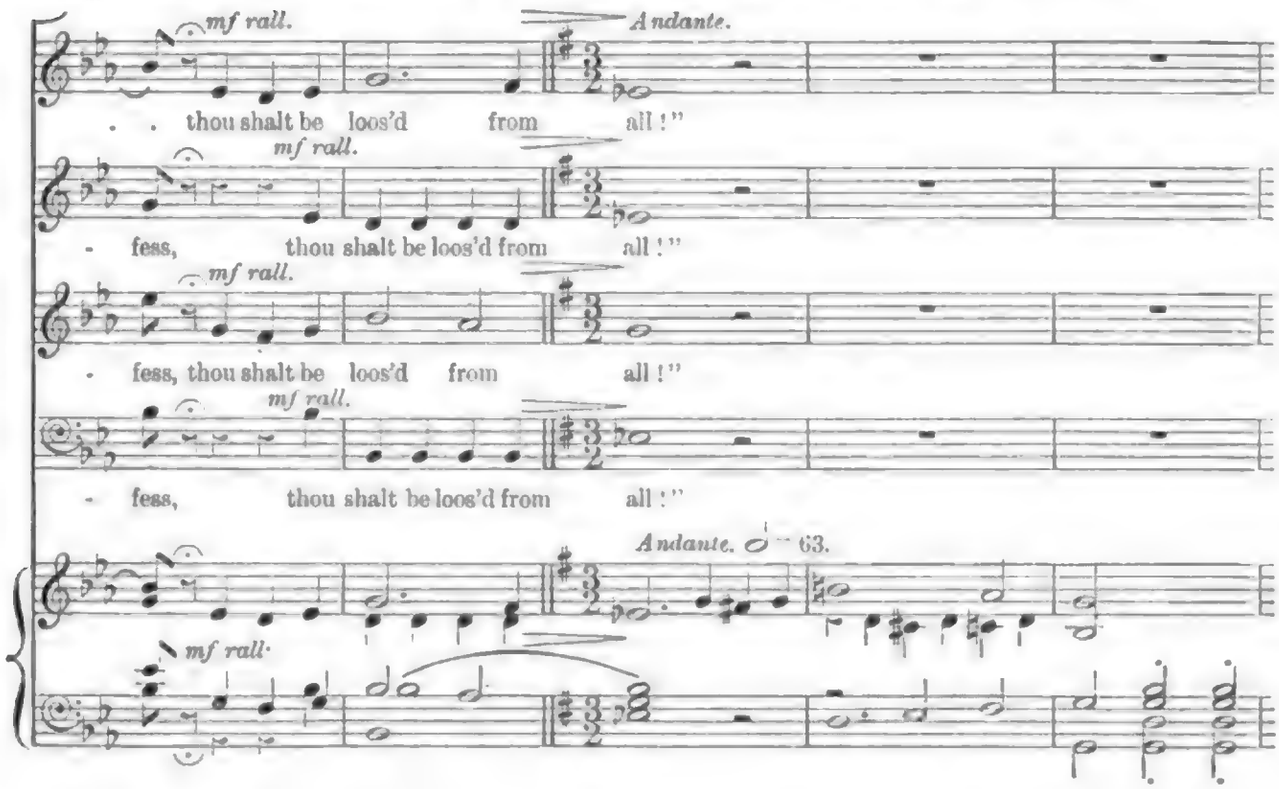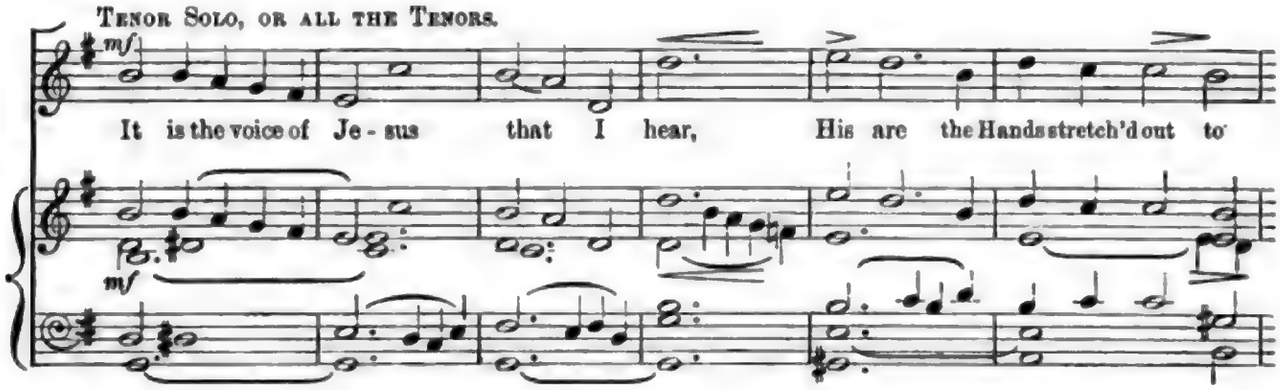
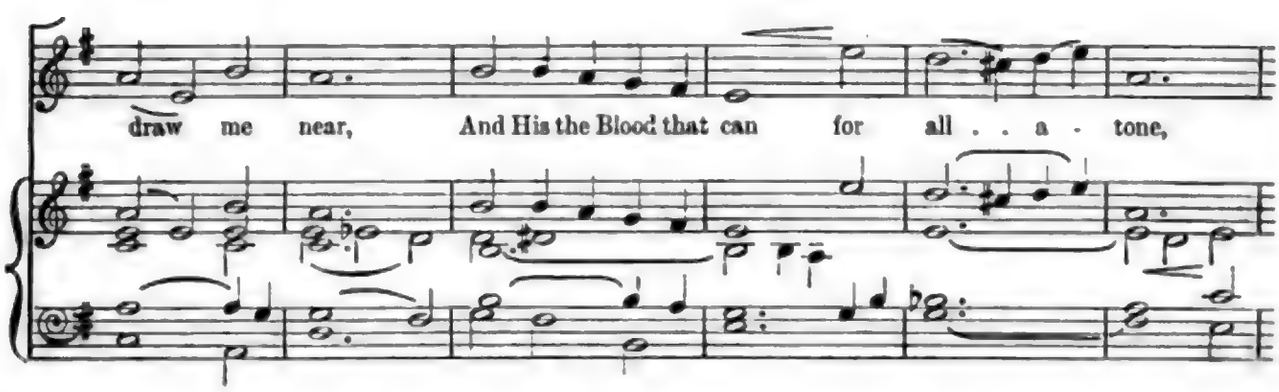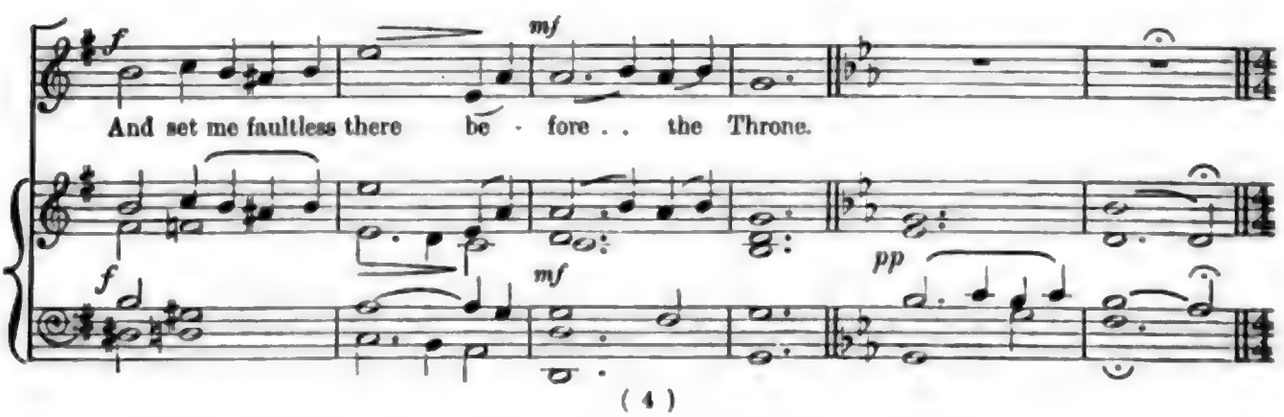

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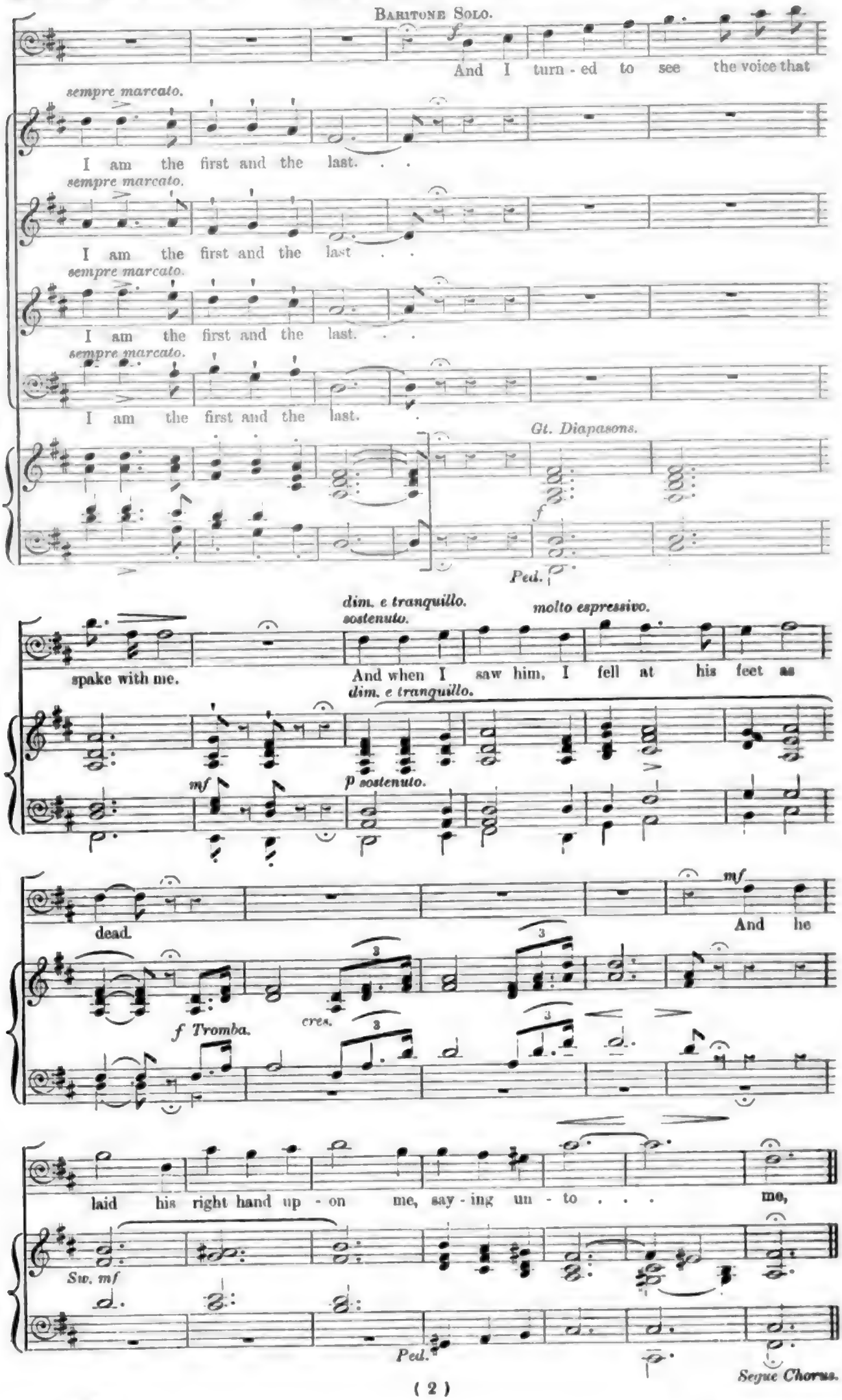
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FULL.

I HEARD A GREAT VOICE.

Più mosso e molto animato.

Fear not, fear not, fear . . . not; I am the first and the

Fear not, fear not, fear . . . not; I am the first and the

Fear not, fear not, fear . . . not; I am the first and the

Fear not, fear not, fear . . . not; I am the first and the

Più mosso e molto animato. ♩ = 96.

last, I am the first and the last: fear not,

last, I am the first and the last: fear not,

last, I am the first and the last: fear not,

last, I am the first and the last: fear not,

cres.

dim.

fear not: I am the first, the first and the last:

fear not; I am the first, the first and the last:

fear not; I am the first, the first and the last:

fear not: I am the first, the first and the last:

p

mf

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cres.
I am He that liv - eth,
I am He that
f Tromba.
Gt.
mf
Più lento.
a tempo.
liv - eth, and was dead, I am He that liv - eth, that
Più lento.
a tempo.
cres.
Più lento.
rit.
ppp rall.
Tempo 1mo.
f giojoso.
liv - eth, and was dead, and was dead. Fear not, fear not,
Più lento.
Tempo 1mo.

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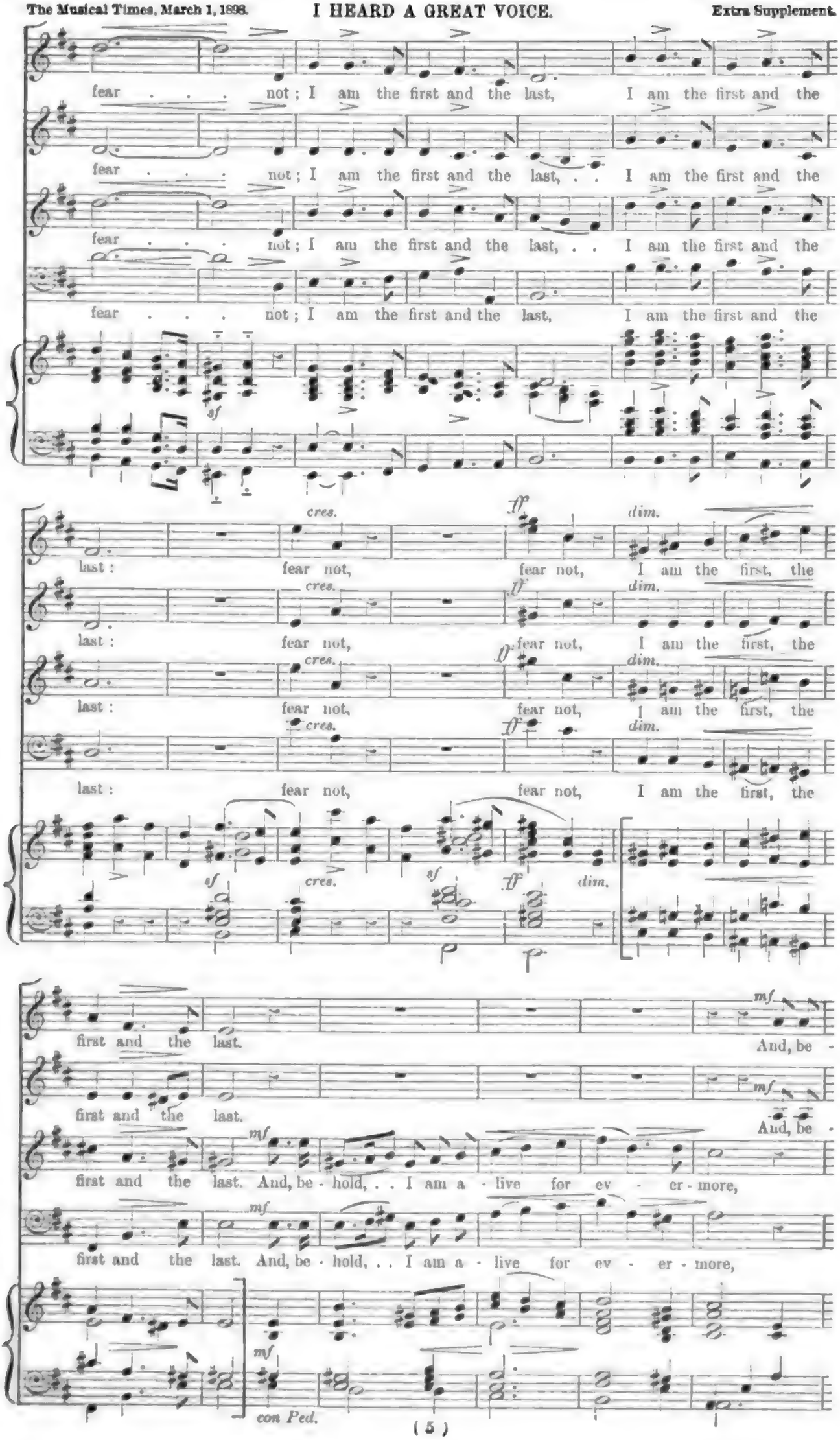
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- hold. . . I am a - live for ev - er - more, fear not, fear not; be -

- hold, . . I am a - live for ev - er - more, fear not, fear not; be -

fear not, fear . . not, fear . . not; be -

fear not, fear . . not, fear . . not; . .

cres.

con Ped.

f

- hold, I am a - live, be - hold, I am a - live, be - hold, I am a -

- hold, . . be - hold, I am a - live, . . a - live, be - hold, I am a -

- hold, be - hold, I am a - live, I am a -

fear . . . not; be - hold, . . be - hold, I am a - live. a -

- live for ev - er - more.

- live for ev - er - more.

- live for ev - er - more.

- live for ev - er - more.

marcato.

ten.

sf

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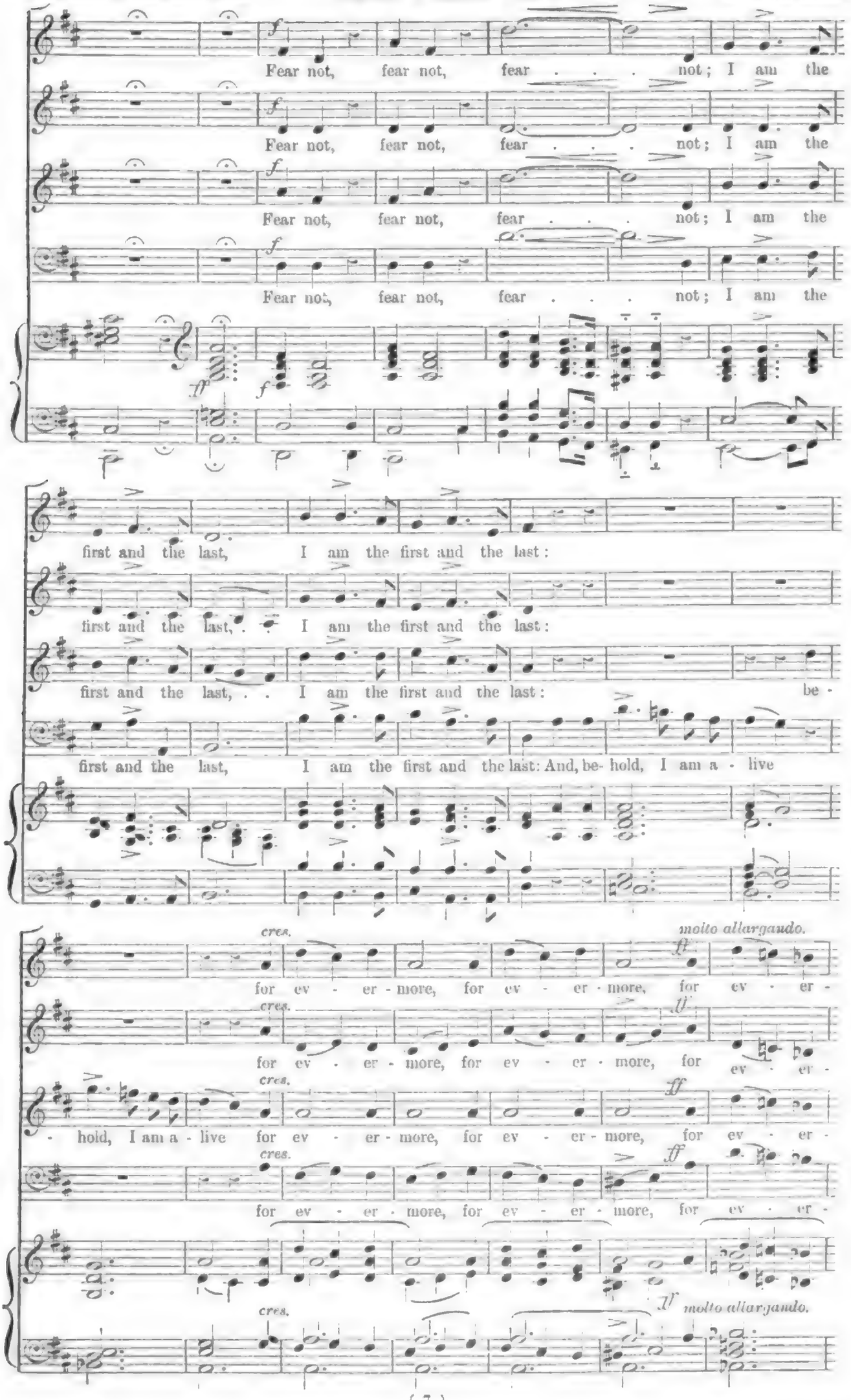
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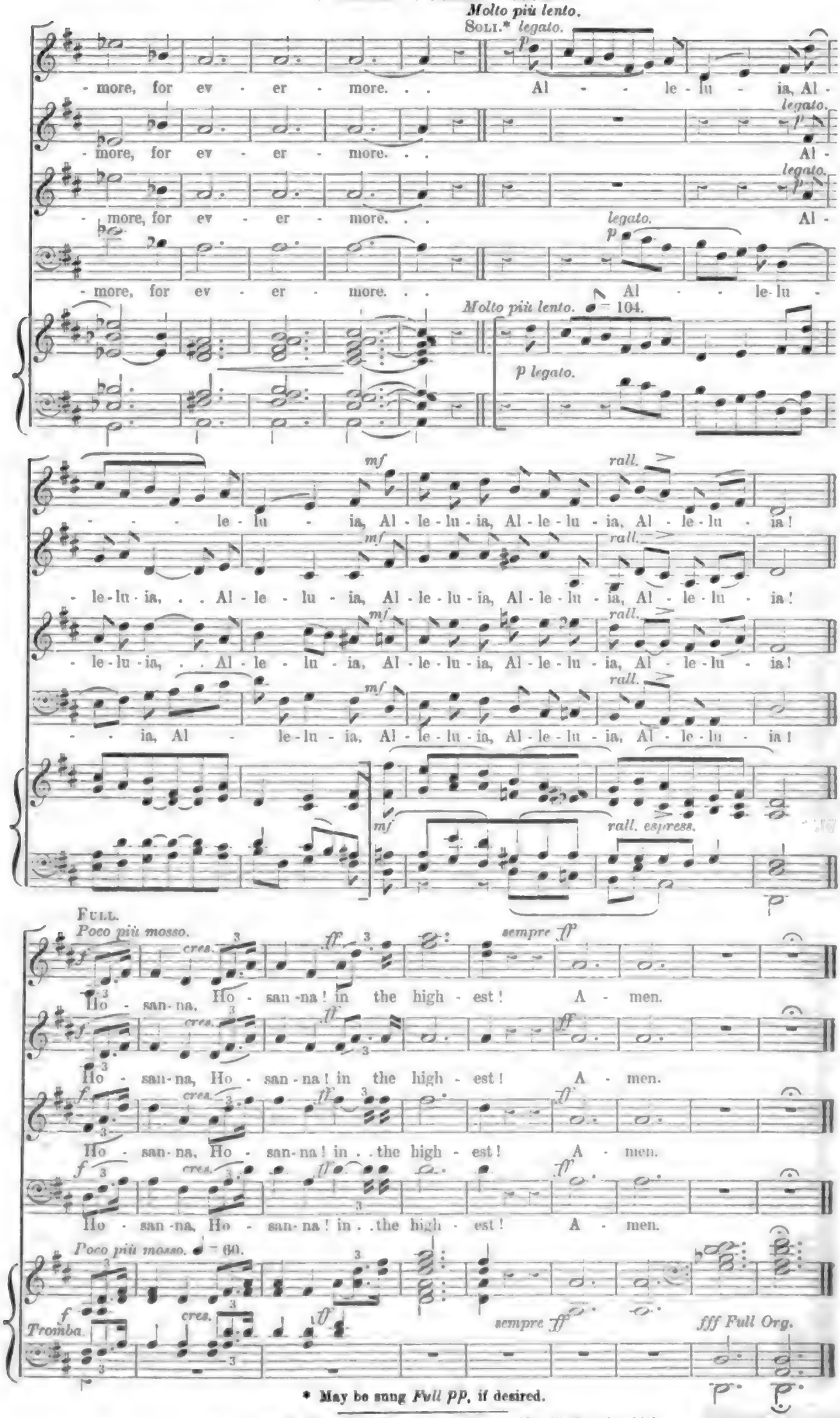
I HEARD A GREAT VOICE.

* May be sung *Full pp*, if desired.

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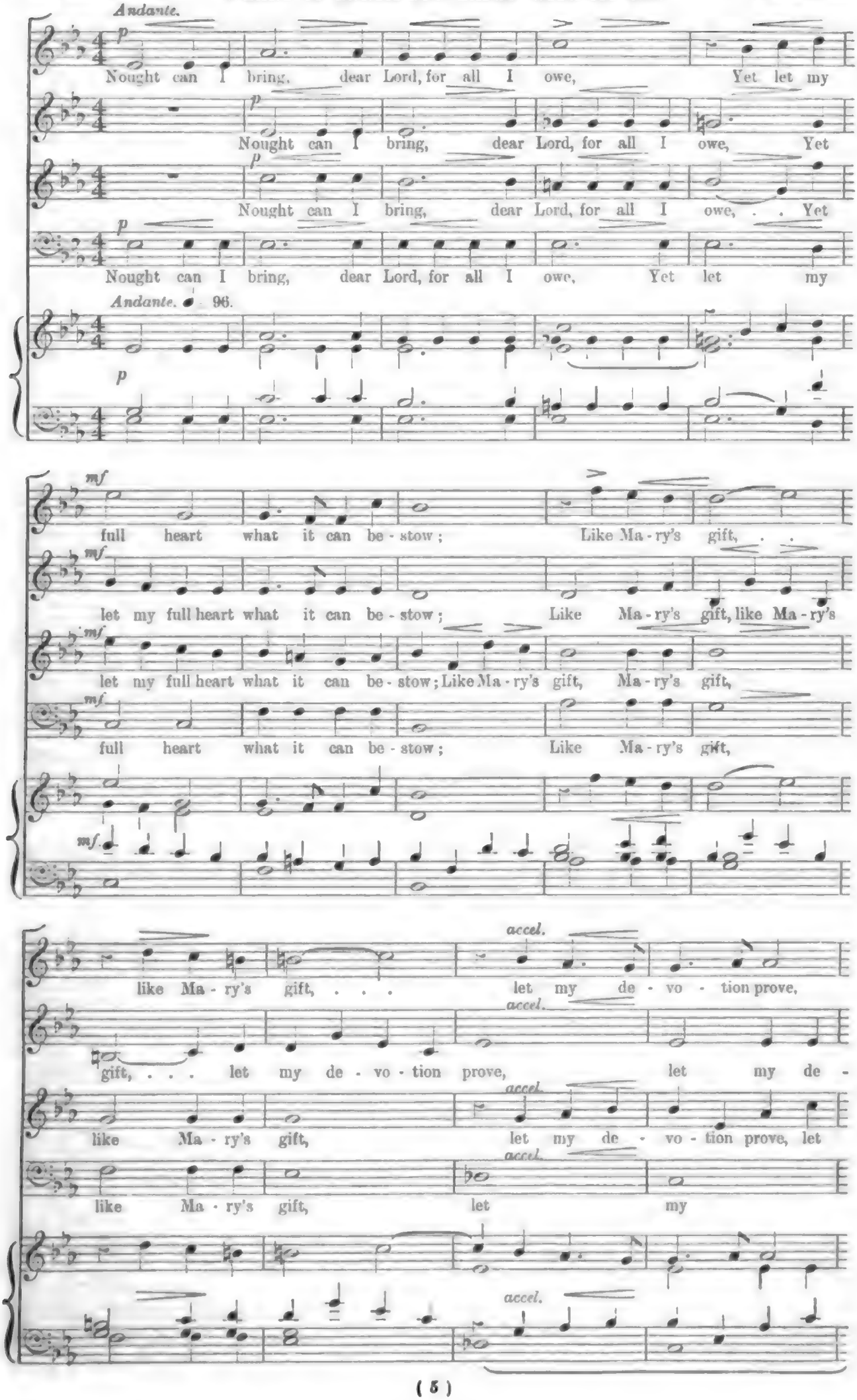
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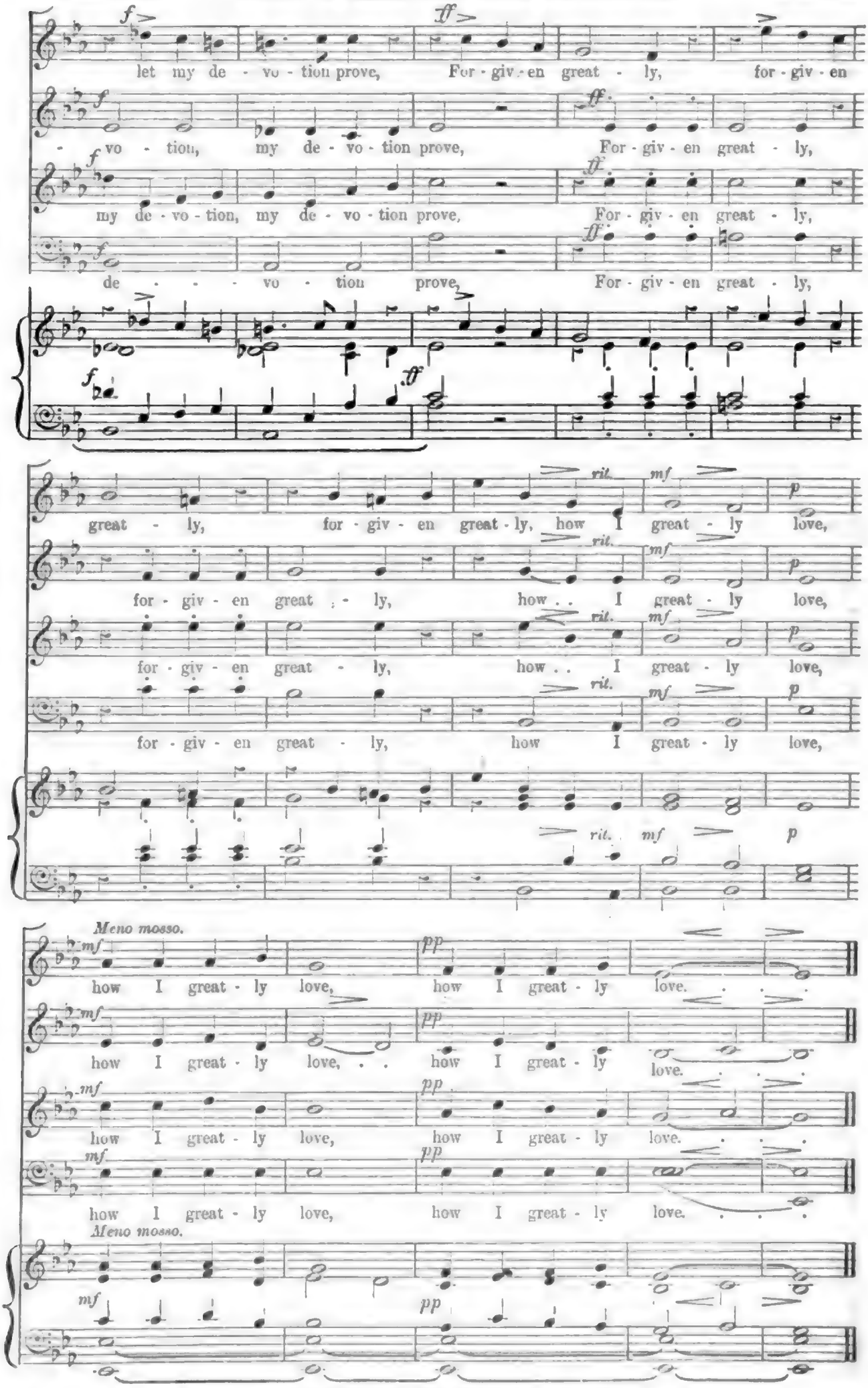
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phrase—viz., the *metrical*, according to the rules of Cicero and Quintilian, and the *rhythmical*, as used in the Papal Bulls from A.D. 400 to 650, and showed how the *Cursus Planus* then chiefly used had influenced all psalmodic plain-song. The development of the modes from the ancient Greco-Roman scales was explained, and it was shown that the scales commonly in use for the domestic music of the lyre, as opposed to those employed in the heathen temple service, were used in the earliest plain-song—viz., the Ambrosian hymns and the antiphons. Most of these scales were easily adjustable to the mediæval system of the modes, and the consequence was that most antiphons in all MSS. showed no variations in their melodies; but those which had been written in the strong Iastian scale differed widely amongst themselves, apparently because they were not easily allotted to any Church mode, and accordingly suffered alterations in order to adjust them to the first or third modes. The lecturer touched on the evidence in the Hucbaldian treatises for the use of chromatic alteration in the ninth century, and showed how an E flat occurred in the Sarum MSS., confirmed by the neumes in a Swiss MS. in the Offertory "In die solemnitatis," for the purpose of modulating in the middle of the melody from the first to the fourth mode, so as to preserve the same note throughout as the prevailing note.

As illustrations of antiphonal plain-song, Mr. Vernon-Taylor gave excellent renderings of the syllabic "Confitebor" and the extremely florid "Alleluia: Justus germinabit." The equally ornate Gradual, "Justus ut palma," was given as a specimen of the elaborate psalmodic plain-song, and the lecturer pointed out how each phrase consisted of an intonation, a recitation, and a cadence, some containing the full *Cursus Planus—e.g.*, "Cédrus Libáni"—and others the simple trochaic ending.

The chairman (Dr. Pearce) afterwards pleaded strongly that modern musicians would first free themselves from the thraldom of the leading note, and then study plain-song thoroughly. He referred to the excellent singing of the choir of the Cowley Fathers' Church at Oxford, and to their chanting of the Psalms as the only perfect method of giving expression to the words, and hoped that the system of Solesmes there followed would become universal.

PEOPLE'S CONCERT SOCIETY.

The People's Concert Society, which is rendering yeoman service to the cause of musical art in the metropolis by way of providing excellent performances of high-class music at truly popular prices, is giving a series of concerts this season in the spacious hall of the newly opened Northern Polytechnic Institute, Holloway Road. There was a very numerous audience at the eighth concert of the series, given here on the 12th ult., the programme on this occasion being rendered especially interesting by its including the first performance in public of Professor C. Villiers Stanford's setting for vocal quartet, with pianoforte accompaniment, of the incidental lyrics occurring in Tennyson's "The Princess." The beautiful verses, while having, for the greater part, no direct connection with the central idea of the poem itself, peculiarly lend themselves to musical interpretation on account of the varied moods represented in them, and it is scarcely necessary to add that Professor Stanford has done full justice to the opportunities thus afforded him. Nor was an intelligent appreciation wanting on the part of the audience, who closely followed the performance of the nine numbers comprising the cycle of quartets. Amongst those most heartily applauded were the stirring lines "Thy voice is heard thro' rolling drums" (vociferously encored), and the pathetic "Home they brought her warrior dead" and "Ask me no more." The quartets were very efficiently interpreted by Miss Gertrude Sichel, Miss Evelyn Downes, Mr. Richard Streathfield, and Mr. Francis Harford; Mr. J. A. Fuller Maitland playing the pianoforte accompaniment. The programme also included Brahms's "Liebeslieder Walzer" (Op. 52) and a *con amore* performance, by Mr. Fuller Maitland and the excellent violinist, Mr. John Saunders, of Beethoven's "Kreutzer" Sonata.

"THE SPECTRE'S BRIDE," "ATHALIE," AND "THE FLAG OF ENGLAND" AT CHELTENHAM.

(By our Special Correspondent.)

Cheltenham was formerly noted for its medicinal waters. It is now celebrated as an educational centre—the Ladies' College alone having a pupilage of 900 girls—and as a pleasant residential town amongst the Cotswolds, where many who have borne the burden and heat of the day may enjoy well-earned retirement under favourable conditions, climatic as well as pecuniary. If, as I was informed, Cheltenham is "not a very musical place," I had ample evidence during my two recent visits thither to convince me that this statement must be taken, like the natural waters of the town, *cum grano salis*.

Two important concerts were given at Cheltenham within a week of each other, both of which deserve more than passing notice. The first, on the 8th ult., was that of the New Philharmonic Society, of which Mr. C. J. Phillips is the able conductor. Mr. Phillips, who was a pupil of Lamperti, and is the professor of singing at the Ladies' College above referred to, founded this Society about four years ago. Its object is "to study and produce compositions unknown to or previously unheard by the general public." During its short existence the Society has so far attained its object by performances of Schumann's "Paradise and the Peri," Verdi's "Requiem," Goring Thomas's "The Swan and the Skylark," Handel's "Acis and Galatea," &c. The Society numbers 120 members—106 vocalists and 14 instrumentalists—who, with the assistance of 21 professional players, make up the grand total of 141 performers.

Dvorák's dramatic cantata "The Spectre's Bride," a work by no means free from difficulty, might have presented serious obstacles to a less enthusiastic and progressive conductor than Mr. Phillips. But he, with the aid of his trusty followers, surmounted the intricacies of Dvorák's most beautiful and intensely dramatic work in a manner worthy of high commendation. Anyone having experience in conducting amateur choirs knows how difficult it is to infuse into the prevalent phlegmatic temperaments of chorus-singers that poetic emotional enthusiasm which a conductor like Mr. Phillips possesses in so high a degree. There were moments in the performance of the "Spectre's Bride" when we felt this, as, for instance, in the opening chorus:

> The stroke of midnight soon will sound,
> And all is wrapt in rest profound.

Something more than a mere *pianissimo*—when that is really obtained—is needed to convey the full meaning of the composer's intention. There must be the mental reflection—not on the part of one or two, but of the *whole* chorus—of the "rest profound" suggested by the environment of the stillness of the night. Without this the music loses nearly all its *poetic* significance. These remarks are by no means offered in any hypercritical spirit. No; my object is to help conductors in their work by calling the attention of their faithful singers to the great importance of entering heart and soul into the *spirit* of the music they are called upon to sing. The orchestra acquitted themselves remarkably well, especially considering their limited opportunities of rehearsing together. "Look out, gentlemen, the semiquavers are coming," Sir George Smart is reported to have said at a Philharmonic (London, not Cheltenham) rehearsal in the days long ago. There are plenty of semiquavers in the fiddle parts of "The Spectre's Bride," and if by reason of their ultra-chromatic nature they did not always come very comfortably, there was much to commend in this important department. The brass asserted themselves, as they generally do. In this instance they hailed from Birmingham, and therefore they may have considered it necessary to proclaim the metal-manufacturing proclivities of that Midland city. The solos were in the capable hands of Madame Bertha Rossow, Mr. William Green, and Mr. Albert Archdeacon, all of whom discharged their arduous duties with praiseworthy skill.

The second part of the programme must be briefly noticed. It opened with a spirited and admirable performance of that kingly overture, Beethoven's "Leonora" (No. 3), and at its close the band, in response to the plaudits of

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the audience, rose at the call of the conductor. Mr. William Green gave a fine rendering of Dr. Parry's Handelian air "God breaketh the battle," from "Judith." Solos were also contributed by Madame Rossow and Mr. Archdeacon, and Wagner's "Hail, bright abode" ("Tannhäuser"), completed a scheme which reflected great credit upon Mr. Phillips and all concerned. I must not omit to mention that the orchestra was led by Mr. Lewis Hann, a worthy member of a worthy family, who is professor of the violin at the Ladies' College.

On the following Tuesday I again journeyed through the lovely Stroud valley, to attend a choral and orchestral concert to be given by the Cheltenham Festival Society, of which Mr. J. A. Matthews has long been the much-esteemed conductor. About thirty years ago, when he began his professional work in the town, music at Cheltenham was at a very low ebb, if it can be said to have existed at all. All honour, then, to a pioneer like Mr. Matthews for his steady perseverance and unwearying zeal in so good a cause. The various musical festivals organised by him at Cheltenham have made his name favourably known. In 1870 he established a choral and orchestral society, which has now become the Cheltenham Musical Festival Society, having a band and chorus of 250 performers.

At this most recent concert of the Society, held on the 15th ult., the first part of the programme was devoted to Mendelssohn's "Athalie," a work familiar enough, presenting comparatively few difficulties to an experienced choir. It is interesting to know that the overture—remarkably well played, by the way, on this occasion—was composed in London, the autograph bearing the inscription "London, June 13, 1844." The chorus sang as if they thoroughly enjoyed the music; but, as I have already pointed out in regard to the "Spectre's Bride," there were indications that a more dramatic grasp of the work is within the range of possibility and is worth striving for. The trio of soloists—Madame Marie Duma, Miss Marie Roberts, and Miss Ada Crossley—discharged their duties with artistic conscientiousness, and Mr. Charles Fry recited the lyrics with a success resulting from a natural intuition matured by long experience.

The closing portion of "Athalie" (a posthumous publication) seems weak in comparison with that which precedes it. Mendelssohn, however, wrote a fugue for insertion in the final chorus having the following subject:—

This fugue was doubtless intended to enter at p. 119, last bar but one, of Novello's octavo score. The autograph of the fugue contains only the vocal portion, but so far it is complete and has an alternative ending. It will be observed that Mendelssohn has used part of the subject in the accompaniment in the existing passage on p. 119 of the score already referred to.

The chief event of the evening, however, was the presence of Sir Frederick Bridge, who travelled specially from Westminster to conduct his "Flag of England." This attractive work, set to Rudyard Kipling's stirring lines, was successfully produced by the Royal Choral Society at the Albert Hall last May. Sir Frederick never allows his energies to flag, either in conducting, lecturing, or composing, and under his vigorous conductorship the Cheltenham choristers sang with an enthusiasm deserving the highest praise. The orchestra, too, realised its responsibilities. We should be surprised if the "Flag of England," having all the elements of popularity, does not become a standard work amongst choral societies. The solo portions were finely rendered by Madame Marie Duma, who, later in the evening, gave Weber's "Ocean! thou mighty monster," with due dramatic perception. Miss Ada Crossley's rich contralto voice was heard to full advantage in Giordani's "Caro mio ben," and Miss Marie Roberts rendered Handel's "Ombra mai fù" (so well known as the "Largo") in a pleasing manner. Grieg's "Peer Gynt" Suite provided the orchestra with a congenial occupation, and the audience seemed keenly to enjoy its pandemonial ending. Mr. J. A. Matthews, who (with the exception of "The Flag of England") conducted the concert, must have been highly gratified at the success attending his efforts.

The musical life of Cheltenham seems to be carefully and judiciously nourished. Those responsible for its vitality and healthy development may pursue different methods, but all are commendably working for spreading a love of music and in promoting the progress of the art. May they obtain a rich reward for their labours and leave a goodly heritage for those who come after them.

REVIEWS.

Twenty-four Songs for Little People. The words written by Norman Gale. The music composed by Gerard F. Cobb (Op. 35). Book I. (Nos. 1—12).

[Novello, Ewer and Co.]

The requirements and capabilities of children have seldom been more sympathetically met than in this book of "Songs for Little People." The words are taken from Mr. Norman Gale's volume of the same title, which appropriately has been adopted for their musical setting, and, to quote from the brief preface: "Though in the first instance, no doubt, the songs will be mainly sung *to* children rather than *by* them, the composer's aim has been to observe such conditions in his settings as to make it easy for children to join in singing them themselves. With this object he has endeavoured to furnish simple, rhythmical melodies of a suitable compass, and it will be found that in the case of sixteen out of the twenty-four songs the vocal range is confined to the octave, whilst in only three instances does it exceed nine notes." Perhaps, however, the sympathy of the composer is most shown in the simple and ear-catching nature of the tunes, several of which seem to jump out of the paper straight into one's brain and dance themselves into an abiding home. This is specially characteristic of the first ditty, entitled "Off to the sea," which trips along with infectious gaiety. "Silver Sammy" has a character all his own, derived from a clever rhythmic device, and the history of "Bessie" is related to a very rhythmical tune. "The Violin" can scarcely fail to be an attractive number, with its touch of realism in the imitation of the tuning of that instrument and its clever allusions to "The Bonnets of Bonnie Dundee." The awful fate of "The Bad Boy" cannot fail also to excite awesome interest, and his determination "to be very bad" is humorously accentuated by the persistent reiteration of certain notes of the melody. Little folks owe a debt of gratitude to Mr. Gerard F. Cobb.

The Man of Sorrows. A Passion Cantata. For treble and tenor solos, chorus, and organ. The words paraphrased from the Holy Scriptures by the Rev. A. C. Lowth. The music composed by Charles W. Pearce.

Easter Cantata. For treble, tenor, and bass solos, chorus, and organ. Words selected from the Holy Scriptures and from English Hymns. Music by Charles W. Pearce.

[The Organist and Choirmaster.]

Both these works largely consist of more or less well-known hymn tunes in the singing of which a congregation is expected to join. The first cantata is the more elaborate. The plain-song melody "Vexilla Regis," used by Gounod in "The Redemption," has been taken as a kind of musical text to typify the kingly character of the Redeemer, and it frequently recurs in suggestive manner. Little has been gained by paraphrasing the passages referring to the Passion; indeed, in several instances there has been a decided loss, as "Into Thy hands, Father, my spirit I commend!" which is immeasurably weaker than as the words stand in St. Luke xxiii. 46. The vocal part-writing in both cantatas is simple, and the solos are of like nature; the voice parts too are nearly always duplicated in the organ accompaniment. In the "Easter Cantata" the music is bright and rhythmic and the hymns are popular in character; but in the solos and choruses the composer seems to have been content to be devotional and conventional somewhat.

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Sing unto the Lord. Anthem. By J. Frederick Bridge.
The Lord my faithful Shepherd is. Arranged by Sedley Taylor.
How long wilt Thou forget me? Anthem. By Harvey Löhr.
Magnificat and Nunc dimittis. By George Sampson.
O Saving Victim. By George Sampson.
[Novello, Ewer and Co.]

Sir Frederick Bridge's anthem was composed for the Royal Maundy Service in Westminster Abbey of last year, and is a bright and spirited composition. Although designed for a special occasion the anthem would be appropriate at any festival service. The work contains an expressive tenor solo of some dimensions, and towards the close an effective climax is accentuated by the voices being written for in eight parts. Mr. Sedley Taylor's anthem consists of the opening movement of Bach's church cantata "Der Herr ist mein getreuer Hirt." The English text is an unrhymed translation of the German original, which is a paraphrase of part of Psalm xxiii. The principal vocal theme is the choral "Allein Gott in der Höh' sei Ehr'," which is effectively contrasted by the contrapuntal character of the accompaniment and interludes. Mr. Löhr's anthem is written for a bass solo and male chorus. The solo covers four pages of the work, after which the chorus enters in four parts and continues in a jubilant strain until the close. The setting of the Evening Canticles by Mr. Sampson is somewhat ambitious in design. The voices in the earlier part of the Magnificat are written in eight parts, and subsequently there is an unaccompanied portion for the choir. The Nunc dimittis is not so satisfactory, especially at the opening, where the voices in unison are supported by an organ accompaniment of secular character. Mr. Sampson is more happy in his music to "O Saving Victim," the character of the text being reflected in the music, which is devotional and flowing.

An Album of Five Songs. By W. H. Hadow.
[Oxford: Sydney Arcott and Co.]

The words of these songs have been well chosen, but the composer is most successful in his settings of those of an introspective rather than dramatic character, and in the former he is very happy. The first song, "Bright is the ring of words," written by R. L. Stevenson, is, indeed, a little gem, instinct with dainty grace and poetic suggestiveness. Scarcely less attractive is "The Blossom," words by Blake. Sympathetic music is allied to some suggestive lines, entitled "Memories," by Arthur Symons, and Davenant's "The lark now leaves his wat'ry nest" is brightly treated. The least satisfactory song is Scott's "Where shall the lover rest?" but they all show the hand of a cultured musician, and may be warmly recommended to well-trained vocalists.

Album of Eighteen Songs. With original guitar accompaniments. By Carl Maria von Weber. Edited by J. S. Shedlock. [Boosey and Co.]

The fact that Mr. J. S. Shedlock has undertaken to edit this collection not only testifies to the edition being satisfactory, but also to the artistic value of the songs. Weber was an accomplished guitar player, and would seem to have had great partiality for the instrument, and the present album contains only the songs for which Weber himself wrote guitar accompaniments. In an interesting preface, Mr. Shedlock quotes the following passage from the life of Weber, written by his son: "Most of their (*i.e.*, Carl v. Weber and Gottfried Weber) *Lieder* were composed for the guitar, an instrument so appropriate to these pieces, and one which misuse and tasteless treatment have alone brought out of fashion. A rich treasury of songs of this description has been left to the world by Carl Maria von Weber; and assuredly one day, when that world has been sufficiently surfeited with its present food for epileptic soul-sufferers, and can find once again a taste for the solid, genuine, and true in art, will they again emerge into light from the darkness of their temporary oblivion." Since these songs may be now said to have emerged from their "temporary oblivion," it may be presumed that the "epileptic soul-sufferers" are growing more healthy—a satisfactory and comforting reflection. The German text has been well translated or adapted by Miss Marie L. Shedlock, and an alternative pianoforte accompaniment has been added by the editor; but the songs will be most effective if accompanied by a guitar. The music for the most part is very simple in character, but several of the songs offer opportunities for artistic display of a flexible voice, and, in two instances, demand an extensive compass.

A Woodland Dream. Cantata. Written by Shapcott Wensley. Composed by J. A. Moonie.
[Novello, Ewer and Co.]

A pretty fancy is daintily told in this cantata. The heroine, named *Mabel*, falling asleep under an oak tree, dreams that she is carried to fairyland, and called upon by the *Queen* to answer why the love of mortals is growing cold towards her people. *Mabel*, being an up-to-date young lady, answers that she has so many sciences to master that she has no time to give attention to fairies, whereupon the *Queen* calls for her gnomes to seize her. *Mabel* is rescued by her parents, who have come in search of her. Three soloists are required—*Mabel*, mezzo-soprano; the *Queen*, soprano; and a *Narrator*, also intended for a soprano voice. The choruses are written in two parts, and in common with the vocal solos are simple but melodious, affording opportunities, however, for effective vocalisation. An attractive number is the choral march of the gnomes—

Just five score of tiny men,
But each one stamping enough for ten.

It is followed by a rhythmic dance, and the composer makes one feel on very good terms with these quaint little fellows of latent capabilities—

Each in coat of green and black,
Each with hump upon his back.

There is also another dance for the "fays," who are provided with a graceful measure in waltz time, and whose steps seem to be as light as those of their bodyguard are heavy. The work is decidedly pleasing, and excites a desire to know the locality of that oak tree under which *Mabel* fell asleep.

Thou wilt remember us. Sacred Song. Words by the Rev. Horatius Bonar. Music by Willem Coenen.
Ave Verum (Jesu, Word of God Incarnate). Baritone Solo. By George Kett.
[Novello, Ewer and Co.]

Mr. Coenen has allied the impressive lines he has selected to a broad and flowing melody which admirably suits their character. The style is that chiefly associated with Gounod in his sacred music, and the song is gratefully laid out for the voice and easy to accompany. It is, moreover, issued in two keys, D flat and E flat, the highest note in the latter being G above the stave. This note, however, occurs but once, and might be omitted without injury to the melody.

Mr. Kett's setting of the "Ave Verum" is dignified and reverential. The voice part is expressive, and as the accompaniment could be made effective on the organ the song is suitable for church use.

I will praise Thee, O God. Full Anthem. By Frank Davidson.
The Office for the Holy Communion. By William Prendergast.
Communion Service, No. 3. By C. J. Ridsdale.
[Novello, Ewer and Co.]

Mr. Davidson has written a vigorous anthem in four parts, the opening and closing portions of which are effectively contrasted by a middle section of expressive character. The part-writing possesses considerable individual independence and will interest a well trained choir. Mr. Prendergast's setting of the Communion service is simple but impressive. It includes the Benedictus and Agnus Dei and the music concludes with the Gloria in Excelsis according to the Church of England ritual. Mr. Ridsdale's music was originally composed for children's voices in unison, but it has been harmonised in four parts for use when this is desirable. It is very simple, but not uninteresting.

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Song of Night (*Nachtlied*). Composed for Chorus and Orchestra. By Robert Schumann (Op. 108).
[Novello, Ewer and Co.]

Conductors of choral societies should give attention to this "Song of Night," for it is music that would be enjoyed by all trained vocalists. It is laid out for the usual four voices, but occasionally these are divided into two parts. The vocal writing is easy to read and frequently of great beauty, especially towards the close of the work. Hebbel's poem has been excellently translated by Miss G. E. Troutbeck, who has fitted her words to the music with remarkable skill; and although an orchestra is required to do full justice to the work, a sympathetic pianist could make the well arranged pianoforte part very effective.

The Orpheus (New Series). Nos. 305 and 306.
[Novello, Ewer and Co.]

Two attractive additions have been made to this series. The first is a four-part song for male voices entitled "Harmony," the words written by E. Taylor and the music composed by W. Beale. The text is cleverly treated and the part-writing interesting. The second is a setting by Hamilton Clarke, in the form of an unaccompanied quartet for male voices, of Shakespeare's song, "Hark, hark! the lark." The music is in Mr. Clarke's most melodious manner and will present no difficulties to fairly trained singers.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Messrs. Harrison's third concert of the present series was given in the Town Hall, on January 31. The artists included Miss Evangeline Florence, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Watkin Mills; Lady Hallé, Miss Adela Verne, and Mr. F. A. Sewell (accompanist). Mr. C. W. Perkins gave several organ solos with his customary skill. Lady Hallé's perfect art of violin playing was fully shown in Vieuxtemps's Fantaisie Caprice. The pianist possesses an exquisite touch and admirable style.

Mr. George Halford's sixth and seventh orchestral concerts were given in the Town Hall, on the 1st and 15th ult. Mr. Halford has always some novelties of interest to bring forward, and he has of late introduced a number of highly original works by Russian and other composers, including Dvorák's Violoncello Concerto (Op. 104), admirably played by Mr. Carl Fuchs, of Manchester; Overture, "A Dream on the Volga" (Arensky); Entr'acte, "L'Orestie" (Tanéiëw); Overture, "La Patrie" (Bizet); Suite, No. 3, Op. 55 (Tschaïkowsky); Overture, "Carnaval Romain" (Berlioz). At the latter concert Miss Olga von Broemsen made her *début* as a vocalist and gave a sympathetic rendering of songs by Tschaïkowsky, Chaminade, Bohm, and Brahms.

The Festival Choral Society's second orchestral concert was given in the Town Hall, on the 4th ult., Dr. C. Swinnerton Heap conducting. The principal novelty consisted of Tschaïkowsky's piquant suite de ballet, "Casse Noisette." The performance was a very fine one throughout. Schumann's Symphony, No. 1, in B flat; Beethoven's Overture, "Coriolanus"; Grieg's "Im Herbst"; and Liszt's "Hungarian Rhapsodie," No. 3, in D, were the orchestral numbers. Mr. Willy Hess, a consummate artist in every way, played Spohr's dramatic Violin Concerto (Op. 47) and Vieuxtemps's Ballade and Polonaise in G. Miss Lilian Coomber, who took the place of Madame Ella Russell (indisposed), possesses a high soprano voice of a splendid ringing quality and is destined to make her mark in the musical world.

Dr. Rowland Winn's third orchestral concert took place in the Town Hall, on the 10th ult. Dr. Winn gave an admirable programme of music, which included Beethoven's Fourth Symphony, Wagner's Overture to "Die Meistersinger," the Good Friday music from "Parsifal," and Grieg's Concerto for pianoforte and orchestra. Miss Fanny Davies gave a truly magnificent performance of the concerto; Madame Emily Squire was the vocalist and sang Handel's "Hush, ye pretty warbling choir," from "Acis and Galatea," and three songs by Grieg.

The Birmingham Choral Union gave a performance of "The Messiah" in the Town Hall, on the 5th ult., under Mr. Thomas Facer's conductorship. The principals were all local artists, and Mr. C. W. Perkins presided at the organ.

The Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, gave an interesting concert in the Town Hall, on the 7th ult. The principal artists included Miss Emilie Long (soprano), Mr. W. Molineaux (tenor), and Mr. William Bennett (bass). The chief piece consisted of Henry Smart's dramatic cantata "The Bride of Dunkerron," written for the Birmingham Festival of 1864, the performance of which reflected great credit on all concerned. Mr. Adams, in reviving works by British composers which are seldom heard, is doing good service in the cause of music.

Mr. Max Mossel's second drawing-room concert attracted a large audience to the Grosvenor Rooms of the Grand Hotel, on the 17th ult. The performers were Madame Ivan Mossel (pianoforte), Mr. Max Mossel (violin), Mr. Ferrir (viola), Mr. Ivan Mossel (violoncello). The vocalist was Madame Marian McKenzie. The chief pieces of an interesting programme consisted of Tschaïkowsky's Trio in A minor (Op. 50), Beethoven's "Serenade" Trio, and Boëllmann's "Variations Symphoniques" for violoncello. The concert was of the highest artistic standard.

MUSIC IN BRISTOL.

(From our own Correspondent.)

On January 22 the newly-established Bristol and Clifton Philharmonic Society gave its first concert and brought forward Sullivan's "Prodigal Son," a work that has not been given in our city for a long time, and was therefore now heard with renewed interest. A good performance of the work was given, the members of the choir singing with taste and precision, and the chief artists, Miss Florence Cromey, Madame Barrett-Stone, Mr. E. T. Morgan, and Mr. Montague Worlock ably discharged their duties.

Messrs. Brodsky, R. Briggs, S. Speelman, and C. Fuchs visited Clifton on January 29 and gave a performance of chamber music with that excellence which characterises their efforts. Madame Darmaro, at whose instance the Manchester executants were induced to come to our city, assisted in Beethoven's Trio for pianoforte and strings in C minor (Op. 1, No. 3).

Mr. D. W. Rootham's choir, formed chiefly of members of the musical festival choir, sang Cowen's "Sleeping Beauty," on the 18th ult., aided by Mrs. Hutchinson, Miss Lilian Hovey, Mr. Herbert Grover, and Mr. Arthur Wills. On this, the first public appearance of the newly organised body, a distinct success was achieved, Cowen's melodious and graceful work being sung with precision and expression, under the guidance of the esteemed festival chorus-master. In the second part, containing miscellaneous vocal compositions, the choir exhibited its skill, unity, and refinement in singing part-songs and glees and some vocal waltzes by Brahms.

The Annual "Ladies' Night" of the Bristol Royal Orpheus Glee Society took place on the 17th ult., and was attended by the customary brilliant success. Under the direction of Mr. Riseley the pieces in the excellent programme, many now done for the first time by the Society, were sung with a degree of excellence bordering on perfection. Mr. Braxton Smith was the soloist.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The inaugural concert of the new Dublin Glee and Madrigal Union was given at the Antient Concert Rooms on January 26. The members of the Union are Messrs. J. R. Morgan (alto), Mr. Melfort d'Alton (tenor), Mr. T. F. Marchant, and Mr. Harris-Watson (first and second basses). Mrs. Scott Ffennell, Mrs. Louis Mantell, Signor Esposito, and Signor de Angelis contributed solos, vocal and instrumental; and Mr. C. G. Marchant conducted.

The Dublin Glee Singers, a choir of sixty voices (also an offspring of the "Feis" competitions), gave their first

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public concert at the Antient Concert Rooms on January 27. The rendering of the glees and part-songs was characterised by careful attention to light and shade, good attack, and good vocal tone. Mr. Joseph Seymour conducted, and the soloists were Miss Agnes Treacy, Madame Jeanie Rosse, Mr. Evan Cox, Madame Miriam Bernard (harp), and Mr. Vincent O'Brien (pianoforte).

The Rathmines Church Choral Society gave a concert in the Township Schools, on January 25, when Mendelssohn's "Hear my Prayer" and a miscellaneous second part were given, under the able direction of Mr. Raymond Revelle.

Madame Jeanie Rosse's concerts at the New Town Hall, Rathmines, have taken place weekly since the opening of the building. Madame Rosse's Ladies' Choir and Mr. Seymour's Dublin Glee Singers have furnished the choral element, and the string band of the Durham Regiment was effective in the orchestral department.

Mrs. Scott Ffennell's annual concert took place on the 12th ult., in the new Lyric Hall. The popular *bénéficiaire* was supported by Madame Kate Cove, Miss Evelyn McNair, Mr. Melfort d'Alton, Mr. Gordon Cleather, and Mr. Plunket Greene, vocalists; Signor de Angelis, violin; Signor Esposito, pianoforte; Madame Maud Valérie White and Dr. Collison acting as accompanists.

The Dublin Musical Society chose Mendelssohn's "Elijah" for its second subscription concert, which took place at the Royal University Buildings, Earlsfort Terrace, on the 17th ult. The soloists were Madame Ella Russell, Madame Belle Cole, Mr. Reginald Brophy, and Mr. Andrew Black. Mr. Arthur Darley led the strings, Mr. C. F. Marchant presided at the organ, and Dr. Joseph Smith conducted with his usual ability. The opinion is freely expressed that the Dublin Musical Society has rarely, if ever, been heard to such advantage—artists, band, and choir all contributing to this happy result.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

In aid of the fund for rebuilding the Hospital for Children at Norwich, founded by Jenny Lind in 1853, the members of the band connected with Messrs. J. and J. Colman's works suggested a concert at which its help would be freely given. The concert took place in St. Andrew's Hall, on the 1st ult., with the result that £43 was realised for the fund. Dr. Bunnett, who undertook the musical arrangements, had enlisted the services of Mrs. S. Herbert Habershon, with Mr. and Mrs. Arthur d'Oyly as vocalists and Mrs. W. H. Cozens-Hardy as solo violinist. The Carrow band, under Mr. Jackson, was responsible for seven pieces in the programme.

Miss Trixie Barrett was responsible for an interesting concert given in Noverre's Room, Norwich, on the 10th ult., when that lady sang several songs with commendable taste and judgment, notably Henschel's "Spinning Wheel" and Somervell's "Cradle Song." Other vocalists were Mr. Herbert Buchanan and Mr. Archdeacon, the latter gentleman's clear enunciation and fine baritone voice being warmly applauded. Mr. Arthur Bent's artistic violin playing was shown in a very fine interpretation of Saint-Saëns's "Rondo Capriccioso," a Cavatina by Emil Kreutz, and two numbers of the Brahms-Joachim Hungarian Dances. A new-comer to a Norwich audience appeared in the person of Miss Muriel Handley, who achieved a well-deserved success by her very clever violoncello playing, whether in *legato* or more brilliant passages. Miss May Hewett was the pianist.

The Norwich "Gate House" Choir gave its first concert of the season at Noverre's Room on January 27. The voices were extremely well balanced and sang with more vigour and spirit than has lately been the case. Mr. Kingston Rudd's painstaking care at rehearsals produced good results. Dudley Buck's "Hymn to Music" (unaccompanied) was the principal piece for the choir. "Lo, autumn leaves," one of Dr. Bunnett's lately issued "Pastoral Part-songs," was also charmingly sung, conducted by the composer. Herr Hugo Becker made his first appearance in Norwich, and thoroughly delighted the audience with his masterly violoncello solos, not the least enjoyable feature being a performance of Mendelssohn's Variations (Op. 17) for pianoforte and violoncello, the pianoforte part being in the safe hands of Mr. Kingston Rudd.

Among the clerks employed in the head office of the Norwich Union Fire Office at Norwich, enough material has been found to form an Orchestral Society, one of them having sufficient musical knowledge, combined with enough enthusiastic love of the art, to become its conductor. Under that gentleman (Mr. W. F. Gemmer) the Society gave an invitation concert on the 16th ult., and, with a little extraneous assistance, played several light numbers in good style, Herman's Overture "Le Chevalier Breton" being its best effort.

The Lowestoft Musical Union gave its fourth concert, on the 7th ult., in the Public Hall. Contrary to the usual arrangements at such entertainments, the first part was devoted to a miscellaneous selection, while the "work" performed was relegated to the second. Of this selection it will suffice to say that the principal vocalists, Miss M. Eaton, Miss May Seiber, Mr. J. S. Robinson, and Mr. Geo. Stubbs, were responsible for songs, and Mr. Coote Suggit, who led the band, played two of the Brahms-Joachim Hungarian Dances in capital style. Mr. H. D. Flowers, who conducts this Society, cannot be congratulated upon his judgment in choosing Sullivan's "Martyr of Antioch" for the display of his forces; but considering the difficulties surrounding the work, a fair performance may be recorded, which would have been improved by less obtrusive accompaniments.

The seventh season of the King's Lynn Musical Society came to a close on the 16th ult., when Mozart's Requiem Mass, Stanford's Irish cantata "Phaudrig Crohoore," and Mozart's Symphony in E flat were included in the programme. It is many years since a complete symphony was played in Lynn, and much credit is due to the Society for including such a classical piece in its scheme. The band, led by Mr. F. W. B. Noverre, gave a highly creditable account of the work. The vocalists engaged in the Mass were Master Hubert Brooke, Miss Dewberry, Mr. A. H. Cross, and Mr. Geo. R. Oswell, with Mr. A. H. Cross as conductor. Both in the Mass and Stanford's cantata the choristers showed the effect of good training and did much to ensure the success of the concert.

The forty-second concert of the North Walsham Amateur Musical Society was held on the 16th ult., Sullivan's oratorio "The Light of the World" being the work chosen. The principal vocalists were Miss Amy Rayson, Miss May Seiber, Mr. Herbert Emlyn, and Mr. Arthur Strugnell. Considering the difficulties to contend with the chorus rendered their part of the work with vigour, the leads being well taken up. Dr. Bunnett at the pianoforte and Mr. John Dixon did their utmost with the accompaniments, but "The Light of the World" without a band is somewhat like "Hamlet" with the leading character omitted. Dr. Hill, as conductor, did yeoman's service.

The senior musical society in Norwich (the Philharmonic) made its ninety-fourth appearance on the 17th ult. Dr. Horace Hill conducted with his usual tact and Mr. F. W. B. Noverre occupied his usual place at the leader's desk. Mozart's G minor Symphony, which has not been heard in Norwich since 1852, was the principal work in the programme, others being Bennett's "Paradise and the Peri" Overture, Mendelssohn's Overture "Son and Stranger," and Sullivan's "Graceful Dance." With fewer slips than usual and more attention to expression marks a capital performance of each may be recorded. Vocal numbers were contributed by Miss May Seiber and Mr. Arthur Strugnell.

MUSIC IN EDINBURGH AND PERTH.

(From our own Correspondent.)

The promise held out by Mr. Moonie's Choir last season was more than fulfilled on the 11th ult., in the Music Hall, when this new and healthy organisation made its second appearance before the Edinburgh public. Mr. Moonie is able to transplant many young voices from the extensive nurseries he tends so skilfully in the large public schools, and the singing of his sopranos, with a tone so fresh and pure, was indeed a treat. The tenor chorus needs

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strengthening. But when all is said in the way of fault-finding, it must gladly be admitted that Mr. Moonie's Choir is a very valuable addition to the musical life of Edinburgh. The way his singers reflect his musical personality and every turn of his conception of a work shows how thoroughly he has them in hand. He seems to have the rare gift of not only drilling at the practices and conducting at the performance, but of actually playing upon his chorus as on an instrument which answers every touch. The programme opened with the "Revenge," given with dramatic vigour and startling effect. Goring Thomas's "Sun Worshippers," which followed, was most delicately and appreciatively performed; the rendering of the lovely chorus for ladies' voices deserves a special word of praise. It was with high expectations that the audience settled down after the interval to hear the "Hymn of Praise," but unfortunately these were not fully realised. A hurried *tempo* entirely marred the majesty of "All men, all things," the tenderness of "All ye that cried," and the quiet gentleness of "I waited for the Lord," while "Let us gird on" was taken at a break-neck pace which prevented either words or notes getting justice. Mr. Ben Davies had quite an ovation for his magnificent singing of "Watchman, will the night soon pass." The popular tenor was in his best form, and his solos in the "Sun Worshippers" and the "Hymn of Praise" gave the keenest pleasure. Miss Taggart was somewhat less successful in the soprano solos, but sang throughout with care and in good style. She was joined in the duet by Miss Stuart Reid. An excellent orchestra, led by Mr. Dambmann, added to the success of the concert, and on every hand Mr. Moonie's efforts were enthusiastically supported. At the close of the concert he received the applause he so well deserved.

The first of Herr Denhof's three chamber concerts, on the 4th ult., had distinction conferred upon it by the co-operation of Mr. Willy Hess, a great favourite with Edinburgh audiences. The most important number in the programme was the fine Tschaïkowsky Trio in A minor. Schumann in D minor was also well performed. Miss May Gill was the vocalist.

On the 3rd ult. Mr. Peter gave the second of his series of chamber concerts with less satisfying artistic results. He was assisted by Messrs. Colin McKenzie, Cownie, Guyer, and Hochstein.

Mr. Graves's Amateur Opera Company in Perth, following up its series of Gilbert and Sullivan operatic representations, gave, this season, performances of "Iolanthe," on the 3rd, 4th, and 5th ult. Its all-round excellence scored a brilliant success without any outside help, and the acting was as excellent as the singing.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Choral and Orchestral Union season was brought to a close on Saturday evening, January 29. As usual on such an occasion, St. Andrew's Hall was crowded in every corner, the customary enthusiasm prevailed, and Mr. Kes, the accomplished conductor, could not, of course, get off without the little "mutual admiration" speech common to a farewell night. A *plébiscite* programme was submitted, in conformity with a practice which has been well observed for many years, and the results of the voting did not in the least surprise the Glasgow patrons of the orchestral art. As at last year's *plébiscite*, Tschaïkowsky's "Pathétique" and Schubert's "Unfinished" headed the list of symphonies; "Tannhäuser," another foregone conclusion, was an easy first place in the overture section; and Gounod's ballet music from "Faust" once more carried all before it. In the "miscellaneous" division of the voting lists, the Introduction to the third act of "Lohengrin" held full sway, Handel's Largo in G coming next in order with a very respectable measure of appreciation. The vocalist of the evening was Miss Agnes Witting, a new-comer, who has, we should say, a promising career in store. Many of the Dutch papers had, by the way, highly appreciative notices of the Scottish Orchestra's performances during their recent tour through Holland. One paper naïvely pointed out (and it may be worth while repeating) that of the eighty members of the Scottish Orchestra only nine were Scotsmen!

And now the question, "What about the future of these concerts?" is being asked all round. Nobody seems to know exactly what is going to happen; but it is only too patent that the Scottish Orchestra Company cannot be expected to continue its efforts to place orchestral music on a permanent basis in the face of a very serious loss of capital. Various suggestions crop up from time to time—all are, however, agreed that Glasgow cannot at any hazard allow the orchestral scheme to collapse.

There were interesting doings at Coatbridge, on the 3rd ult., to mark the performance of "Joshua" by the local Choral Union, a body of voices numbering over 150. It was soon apparent that Mr. Dixon, the able conductor, had excellent material at his command, and, not losing sight of his judicious training, he must be felicitated on securing a great success. The soloists included Misses Jenny Taggart and Inverni, Messrs. T. H. Brearley, Daniel Price, and Mr. George McMillan. Mr. Harvey was at the organ, and Mr. W. H. Cole led a band of forty-five instrumentalists. It was the first performance of Handel's work in one of the busiest centres of the iron industry.

On the 7th ult. Mr. Alfred Hollins, organist of St. George's Free Church, Edinburgh, gave a most successful organ recital in Pollokshields Free Church, in presence of a large audience.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The Liverpool Musical Society gave a very good performance of Dr. Peace's church cantata "St. John the Baptist," at St. George's Hall, on the 8th ult. The chorus of this fine Society was in excellent form and entered most thoroughly into the spirit of the work in hand, under the conductorship of Mr. D. O. Parry. The composition itself is of great merit, and it is a wonder that no other society has had enterprise enough to familiarise us with its many beauties during the considerable period which has elapsed since its publication in 1874. Dr. Peace was at the organ and received the most cordial recognition of his work, both as composer and performer.

Another popular event of the month has been the third concert of the "Smoker" series under Mr. Rodewald, on January 29. Mozart's E flat Symphony was excellently interpreted, and novelties and rarities were found in Handel's Concerto for orchestra and oboe (solo, Mr. Charles Reynolds), and Bottesini's Concertante for violin and double bass, played by Messrs. E. Hatton and J. Hoffmann. Schubert's "Rosamunde" Overture and excerpts from Delibes's "Coppelia" completed a delightfully arranged programme.

Yet another popular performance, given under the auspices of the Sunday Society, took place on the 20th ult., with a large orchestra, under the direction of Mr. W. I. Argent. Features of this concert were two movements from a very clever and happily conceived violin concerto, composed and admirably played by Mr. Will Meyer, a new-comer to the ranks of the local professionals. Immense interest further centred upon the performance of Guilmant's First Symphony for orchestra and grand organ. Opportunities do not often occur for listening to compositions such as this, and with the large orchestra of the Sunday Society and Dr. A. L. Peace at the recently renovated "Willis" in St. George's Hall, the occasion will have become a memorable one to the four thousand persons who were present.

The Società Armonica is still retaining its revived prestige under Mr. V. Akeroyd, and gave Beethoven's Eighth Symphony in F and other music with excellent effect, on the 1st ult. The third subscription afternoon of the Schiever Quartet, at the Hall of the College of Music, proved as great a success as usual on the 19th ult.; and on the 14th and 28th ult., at the same place, Mr. Steudner-Welsing gave the first two instalments of a cycle of Beethoven sonata recitals. This admirable pianist gave an excellent performance of the works in question as far as Op. 14. No such undertaking has, it is believed, been recorded except by the late Dr. Hans von Bülow and Sir

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Charles Hallé. Critical and descriptive accounts of the works in question have been undertaken at each recital by Messrs. W. I. Argent and Carl Courvoisier.

One concert only has been given by the Philharmonic Society during the past month, the date being the 15th ult. and the chief work programmed being Beethoven's "Pastoral" Symphony, under the conductorship of Mr. F. H. Cowen.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The Hallé concerts during February have been rendered memorable by an excellent performance, on the 3rd, of the simplest and most understandable Symphony in D of Brahms, and by an almost perfect rendering, on the 10th, of "Elijah," so far, at least, as the choir and orchestra were concerned—an interpretation which proved that Mr. Cowen is not satisfied to have a slip-shod reading of an oratorio, however familiar it may have become. Miss Mabel Berrey is always welcome here, not merely for the sake of "Auld lang syne," but because of her unassuming yet perfectly artistic style. We were, however, not altogether prepared for the vigour with which she declaimed the concluding movement of the great air which opens the second act of Mendelssohn's great masterpiece. The gain of vocal strength was remarkable. Mr. Santley, with a judicious economy, reserved himself for his great effort, "Is not His word?" although showing much of his old fire in other portions of the *Prophet's* part. Madame Marian McKenzie was rather warmer than usual; but we should like to hear the denunciatory song, "Woe unto them," given at something like the marked speed, and not turned into a lament, which in its position sounds rather absurd. The tenor music was carefully sung by Mr. Braxton Smith. At the previous miscellaneous concert, Herr Hugo Becker's splendid tone did much to recommend the Violoncello Concerto in A minor of Henrik Witte and to charm us in the Sonata in E major of Valentini. Miss Esther Palliser sang Weber's ambitious and ungrateful scena from "Oberon" and, very brilliantly, F. David's "Charmant oiseau," from "La Perle du Bresil." The symphonic poem "Hamlet," of Edward German, was the chief novelty at this concert. When will his Orchestral Suite in D, written for the last Leeds Festival, be heard here?

For the seventeenth concert of the series the services of Mdlle. Ilona Eibenschütz and Mr. Plunket Greene were secured, and the lady played with all the brilliance and finish which, at her previous visit some two seasons back, were so gratifying. The great Beethoven Concerto in G suffered, however, from a lack of expression except in the purely *cantabile* passages; and from frequent and sudden changes of time, the reason for which was not always apparent, while the difficulty of the accompanying orchestra was, of course, greatly increased. The three sketches given in the second part of the programme were trivial as well as brief. Mr. Plunket Greene always excites the interest of his audience, not through the beauty of his voice—the middle register of which sounds worn and its intonation trying—but by the versatility, whereby he infuses a dramatic charm into songs of great variety of sentiment, and by his diligent search for novelties. The orchestral portion of Dr. Parry's "Fill, my boy," is more interesting than the vocal part, and may be said to form the real picture to which the song itself is a mere accessory; "Auf Flügeln," although a most graceful little *Lied*, is by no means Mendelssohn's most important secular song, but it needs purity and suavity of tone and a finished *cantabile* style; and Mr. Greene was more successful in the *Volkslieder*, which he always interprets so admirably. Mr. Cowen conducts a Beethoven symphony without referring to a score, and the rendering of the "Pastoral" almost equalled that of the "Eroica" a few weeks ago. Many passages came out with a brightness and point new to a Manchester audience.

We have been rather well off in the matter of recitals of chamber music of late; and the excellence of Mr. Max Mayer's second meeting—when he was so fortunate as to secure the aid of his friend Hugo Becker and of Signor Risegari in the new edition of Brahms's Trio (Op. 8) and in Schubert's Op. 100, in E flat—was very marked. Mrs. Mary Davies gave some of the Brahms *Lieder* and three clever little songs by the concert-giver.

Messrs. W. Richter and Johannessen, of the Leicester School of Music, ventured here on the 11th ult., scarcely meeting with encouragement to come again, although the violin playing of Mr. Johannessen in Max Bruch's G minor Concerto was admirable and the rendering of Chopin's B flat minor Sonata by Mr. Richter was executively clever. Furthermore, Mr. de Greef again visited us after a two years' absence, and showed even increased dexterity, with the old delicacy of touch. Perhaps the programme needed some relief—three pieces by Brahms, followed by four from Grieg's store, were somewhat trying.

The fifth and concluding Brodsky concert was specially delightful. To a sympathetic rendering of Mendelssohn's Quartet in E flat, Op. 12 (when the *Canzonetta* narrowly escaped repetition, the performers having twice to acknowledge the enthusiastic applause), and a splendid interpretation of the Op. 59, No. 3, of Beethoven, the fugue of which was given with the utmost impetuosity, was added the double Quartet (Op. 87) of Spohr, the second group of players consisting of students of the Royal College of Music here, who discharged their duty with the firmness of veteran players and with perfect intonation and purity of tone if, perhaps, with some repression of responsive force. The success of Dr. Brodsky's second season has been most gratifying; and his generosity in devoting the proceeds to the sustentation fund of the College which he directs will, doubtless, draw even a larger reward than last year attended his efforts.

Mr. Carl Fuchs's third programme was strong in Russian music, including Tschaïkowsky's "Pezzo Capriccioso" for violoncello solo, which Dr. Zachs recently gave at a Hallé concert; the Sextet (Op. 70), and some songs by the same author; Arensky's Quartet in A minor, and some songs of various styles, which, as given by Fräulein von Broemsen, formed a very agreeable relief from the general mournfulness and prevalence of minor modes.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

Dr. Rea's Amateur Vocal Society gave an invitation concert in the Town Hall, Newcastle-on-Tyne, on the 1st ult., when a very creditable performance of Gade's "Psyche" was given. The solos were sung by Madame Goodall, Miss Craig, Mrs. Vinycomb, Mrs. J. B. Bowes, Jun., Mr. William Riley, and Mr. William Catcheside. Chorus and orchestra were heard to advantage and responded effectually to the baton of the veteran conductor, Dr. William Rea. In addition to Gade's work, the programme included several other interesting pieces for both voices and orchestra, notably Dr. Hubert Parry's charming part-song "Since thou, O fondest," which was most effectively sung.

On the 7th ult. the Seaham Harbour Musical Society gave a performance of Handel's "Judas Maccabæus," with Miss Amy Harding, Madame Marie Bellas, Mr. Herbert Stansfield, and Mr. W. H. Dawson as soloists. Mr. W. W. Lax was principal first violin and Mr. Oscar Cohen conducted. This Society is doing excellent work and it is gratifying to know that its labours are appreciated.

The third of the present series of Harrison concerts took place in Olympia, Newcastle, on the 14th ult. Miss Evangeline Florence, Miss Clara Butt, Mr. Wallace Kennedy, and Mr. Watkin Mills contributed the customary vocal pieces to the programme; Miss Muriel Elliot was the solo pianist; Mr. Louis Pécskai, solo violinist; and Mr. F. A. Sewell, the accompanist. These concerts have been very successful.

Mr. John E. Jeffries and Mr. Alfred Wall were announced to give an organ and violin recital in the Cathedral Church of St. Nicholas, Newcastle, on the 19th ult., in aid of the Cathedral Choir Fund.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

One of the best performances ever given by the Southampton Philharmonic Society was that of "The

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Messiah," on January 24, under the conductorship of Mr. H. M. Pike. The chorus was an excellent one and sang with clearness as well as with the necessary vigour. The principals were Miss Stella Maris, Madame Lena Law, Mr. Iver McKay, and Mr. Charles Constable. The orchestra, a thoroughly capable one, was led by Mr. E. Jones.

The Test Valley Musical Society commenced its nineteenth season with an afternoon concert at Salisbury on the 7th ult. The chorus and orchestra, numbering altogether about 170, greatly distinguished themselves, the former in some well-chosen madrigals and part-songs by such composers as Mendelssohn, Parry, Leslie, and Blumenthal. The orchestral selections included Volkmann's Serenade, No. 2, in F (Op. 63); two of Grieg's "Norwegian Melodies," and a new Serenade for string orchestra by the conductor of the Society, Mr. E. H. Moberly. Songs were sung by Madame Bertha Rossow, and Master Leo Ladbroke played a violoncello solo. The excellent concert arrangements were carried out under the direction of Mr. Alfred Foley. On the following Thursday the concert was repeated at the Guildhall, Winchester.

The Devizes Orchestral Society gave a concert on the 15th ult., with a programme in which Beethoven's "Eroica" Symphony held the place of honour, the other chief features being Mendelssohn's Overture "Ruy Blas," Grieg's "Peer Gynt" Suite (No. 1), and Berlioz's Marche Hongroise from "Faust." The orchestra was led by Mr. Alfred Foley, of Salisbury, and the Rev. W. H. Weekes conducted. Variety was given to the programme by the inclusion of songs sung by Master Willie Child and Mr. E. L. Barry.

At the thirty-eighth of the present series of symphony concerts at the Bournemouth Winter Gardens, Mr. Dan Godfrey, Jun., gave a special Wagner programme. The concert commenced with the Overture to "Tannhäuser," followed by the Venusberg music from the same opera, which had not been previously heard in Bournemouth. Other numbers, all very finely played, were the Good Friday music from "Parsifal," the "Ride of the Valkyries," and the Vorspiel and Liebestod from "Tristan and Isolde." A very large attendance testified to the public appreciation of Mr. Godfrey's enterprise.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The Hallé band, which, under Mr. Cowen's conductorship, has taken a new lease of life, has enabled the North of England to be in advance of the metropolis in the introduction of an important work like the "Troyens à Carthage," of Berlioz, to the English public. In doing so, it is only keeping up its old reputation, for it will be remembered that Sir Charles Hallé was the first to make Berlioz, through his "Faust," a household word in this country. "Les Troyens à Carthage," after being heard in Liverpool and Manchester, was introduced to Yorkshire at the Bradford subscription concert, on the 16th ult. The occasion was naturally one of great interest, and thanks are due for an opportunity of becoming acquainted with a work which is much more talked of than heard. At the same time, it must be confessed that when the mystery surrounding the work is dispelled, and one is brought into close contact with the music, the effect is in the main one of disappointment. What one must have, above all things, in a great work of art is the manifestation of a distinct individuality, and this is precisely what seems to be wanting in "Les Troyens." It is as if the well of inspiration, from which such original masterpieces as the "Romeo" Symphony had been drawn, had run rather dry, and Berlioz, in his later years, was more influenced by the colder classicism of Gluck and Spontini than by the warmer romanticism of Beethoven and Weber. And the austerity which becomes Gluck, because it was natural to him, seems less suited to the composer of "Harold in Italy." The famous love duet is beautiful, but without passion. To this scene a charming moonlight effect is suggested by the orchestration, which, indeed, shows Berlioz's mastery throughout, and has the advantage of being less experimental than in his earlier works. Mr. Cowen deserves a large portion of the credit for a good all-round performance. The chorus (that of the Bradford Festival Choral Society) and the Hallé band were particularly good, and the principal parts were efficiently taken by Madame Duma, Mrs. Fisk, Miss Burgess, Mr. Hirwen Jones, and Mr. Charles Copland.

On the 4th ult., at Bradford, Miss Wehner gave a vocal recital, and sang a long series of well chosen songs very artistically, though her natural gifts as a vocalist are not so obvious as her musical instinct and intelligence. Mr. Hugo Becker was the violoncellist and Mr. Thalberg Brown the pianist.

On January 26 Leeds was offered, at one of the subscription concerts, perhaps the most exclusively romantic programme of orchestral music that has ever been heard in the town. Schumann's Pianoforte Concerto, though classical in its lines, is romantic enough in spirit, and it was the only possible exception to the rule. The solo part was brilliantly played by Mr. Mark Hambourg. Berlioz's "Harold in Italy" Symphony was finely given by the Hallé band, with Mr. Speelman as the solo violist, and the chorus of the Philharmonic Society sang the Grail scene from "Parsifal" with really admirable refinement. Two other Wagner pieces, the "Euryanthe" Overture, and Tschaïkowsky's air and variations from the Suite in G made up a most interesting but overburdened programme. On the 2nd ult. the Leeds String Quartet were heard in Schubert's fine Quartet in G and Tschaïkowsky's in D (Op. 11). Mr. Müller and his colleagues, Messrs. Hudson, Haigh, and Giessing, with Miss Toothill as vocalist and Miss Kate Smith as accompanist, may be credited with a thoroughly enjoyable concert. On the 7th ult. Mr. Willibald Richter gave a chamber concert. Though previously unknown in Leeds—he is principal of a college of music at Leicester—Mr. Richter turned out to be a pianist of a very high rank indeed—a genuine artist as well as an accomplished executant. It will be surprising if so brilliant a virtuoso should be allowed to remain *perdu* in a provincial town. The violinist, Mr. Karl Johannessen, was also a consummate artist, a disciple, and not an unworthy one, of Joachim. On the 14th ult. the last of Mr. Briggs and Miss Eisele's chamber concerts took place. Beethoven's String Quintet in C, Brahms's Pianoforte Quartet in A (Op. 26), and Haydn's so-called "Sunrise" Quartet were played by the concert-givers and Messrs. Bridge, Holme, Elliott, and Hatton, with even greater finish and precision than they have hitherto shown. The Leeds Choral Union offered at its concert, on the 16th ult., an exceptionally interesting programme. Schubert's Mass in E flat, Goring Thomas's "Swan and Skylark"—which has attained a deserved popularity in the West Riding—a "Tannhäuser" selection, and Mr. Elgar's Choral Suite, produced some little time back at the Crystal Palace, were the works given. The last-named had particular interest, not only because Mr. Elgar is rapidly becoming recognised as one of the most promising of our younger composers, but because he has consented to write a work for the approaching Leeds Festival. His very genial suite was well performed, under his own conductorship. The principals were Madame Duma, Miss Frood, Mr. Wm. Green (admirable in the "Swan" song), Mr. Brearley, and Mr. Browning. Mr. Alfred Benton conducted.

The Dewsbury Orchestral Society, a purely local and practically amateur organisation, gave a concert on the 1st ult. Mr. G. H. Hirst, the honorary conductor, directed more than creditable performances of a Haydn symphony—the first of the Salomon set—and the "Ruy Blas" and "Oberon" Overtures. Mr. Bartle's crisp touch and exceedingly dexterous execution were shown in Mendelssohn's Pianoforte Concerto in G minor, and Mr. William Green was the vocalist of the evening.

At York, on January 25, and at Harrogate, on the 27th, Messrs. Naylor and Gutfeld gave the first of a series of chamber concerts. With Mr. Gilmer as clarinettist, they gave Mozart's Trio for pianoforte, viola, and clarinet—a pleasant work in Mozart's most easy-going vein. Gade's Fantasiestücke for pianoforte and clarinet was particularly enjoyable. The vocalist was Miss Florence Bulleid. On January 31 the fourth of Messrs. Cass and Owen Williams's concerts took place, the programme including

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pianoforte trios by Brahms (in C, Op. 87) and Saint-Saëns (in F, Op. 8), and songs by Mrs. Robertshaw. On the 7th ult. the Cleckheaton Orchestral Society gave a concert, the most ambitious feature of which was Schumann's Pianoforte Concerto, the soloist being Mr. Stott, the Society's conductor. The Hon. Alice Henniker was the vocalist.

Preparations for the Leeds Festival are in full swing, and choral rehearsals have now been begun. There are to be choral contingents from Leeds (chorus-master, Mr. Alfred Benton), Bradford (Mr. F. K. Hattersley), Huddersfield (Mr. John Bowling), Halifax (Mr. Thomas Smith), and Dewsbury with Batley (Mr. Bowling).

MUSIC IN PARIS.

(From our own Correspondent.)

Wagner's "Die Meistersinger" still continues to draw full houses at the Opéra, where M. Samuel Rousseau's new lyrical drama, "La Cloche du Rhin," is now in active preparation, and will be brought out towards the end of the present month, after the *reprise* of "Thaïs." Mdlle. Delna is announced to re-appear next month in "Le Prophète."

Considerable success has been achieved by Madame Zélie de Lussan in "Carmen," at the Opéra Comique. Here Leo Delibes's "Le Roi l'a dit" is shortly to be revived, and will be given in conjunction with M. Rynaldo Ahn's "L'Ile des Rêves."

A first hearing took place at the Lamoureux concert of January 30, under the direction of M. Chevillard, of a new work, "Effet de Nuit," by M. Lazzari, inspired by a poem of Verlaine; a highly interesting composition, well-developed in its descriptive elements and ably instrumented throughout. Liszt's "Fantaisie Hongroise" was very successfully interpreted, at the same concert, by Madame Gossic. On the 6th ult. M. Lhevinne, the excellent Russian pianist, delighted his audience by his rendering of the Third Concerto by M. Saint-Saëns, while Madame Jane Marcy was also greatly applauded in an air from the "Proserpine" of Paisiello, a composer well-nigh forgotten in these days. The concert of the 13th ult. included the first performance of a cycle of songs, entitled "l'Amour trahi," verses by M. Tiercelin, set to music by M. Le Borne, which, charmingly sung as they were by Madame Pacary, proved highly effective. The lady was likewise greatly appreciated in excerpts from "Die Götterdämmerung." A perfect storm of applause was raised on the same occasion by the performance of the "Caprice Espagnol," by Rimsky-Korsakow, conducted with extraordinary *verve* and spirit by M. Chevillard, nor did the plaudits cease until the entire orchestra had risen from their seats and partaken in the ovation offered to their chief.

At the Colonne concert of the 6th ult. we were made acquainted with a very interesting composition entitled "Poème Roumain," by M. Enesco, a remarkably gifted young Roumanian composer. M. Enesco, who is only seventeen years of age, is a former pupil of the Viennese Conservatorium, where he obtained a prize for violin playing, and is at present continuing his studies at the Paris Conservatoire. His instrumentation exhibits a mastery truly surprising, and his composition altogether, full of exuberant life as it is, gives rise to the greatest hopes for the young man's future. Madame Kutscherra was the vocalist at the same concert, taking part in the music of the third act of "Siegfried" with great success.

A new pianoforte concerto (the second from his pen) by M. Theodore Dubois was produced for the first time at the Concert du Conservatoire of January 30. Brilliantly interpreted by Madame Clotilde Kleeberg, the success of the new work was complete. The programme also included M. Saint-Saëns's "La Lyre et la Harpe," the solo vocal parts in which were well sung by Mesdames Mathieu and Marty, MM. Vaguet and Noté.

M. d'Harcourt has resumed his symphony concerts this season, the programmes of which have, however, been confined so far exclusively to the classical repertory.

Amongst the numerous artists' concerts now taking place every evening reference may be made to that recently given by Mr. Harold Bauer, the gifted pianist, devoted to both classical and modern compositions; that of Mdlle. Weingaertner, likewise an excellent pianist, which included pieces by Fauré, Lenormand, and others; the historical violin concerts of M. Viacol; the violin recital of M. Fernandez, who introduced Lassen's concerto for the first time to a Paris audience; and the concert of the violinist M. Lederer, which included an Adagio for violin and orchestra, by M. René Lenormand. Quite a quantity of new chamber compositions has also been heard recently at the concerts of the Société d'Art, and at those of the Société de Musique d'Ensemble a new "Gipsy Melody" for soprano and orchestra, entitled "Esmeralda," by M. Franz Servais, well sung by Madame Jane Arger, was immensely successful. All the above concerts, with many others not here referred to, have attracted numerous and appreciative audiences.

The Victoria Madrigal Society did exceedingly well at a concert in St. Martin's Town Hall on the 17th ult. There is ample room in the metropolis for a body of trained singers intent upon convincing the public that the art of rendering unaccompanied part-music with proper balance and effect is not at present to be ranked among those we are in danger of losing. There are some telling voices in the choir. Praiseworthy zeal animated the singers, and Dr. G. Stanley Murray is a watchful and painstaking conductor. There was more of the modern than of the ancient in the catalogue of pieces, but it is expedient that, when possible, encouragement should be given to native musicians pursuing a branch of workmanship for the finish and ingenuity of which this country has always been famous. Mendelssohn's "An old romance" was sung with spirit and precision, together with close regard for the details of expression. Macfarren's "Shepherds all and maidens fair," Prendergast's "Phillis dyes her tresses black," Stanley Murray's "I loved a lass," and Josiah Booth's "A Hunting Song" were also among the successful achievements of the choir. In songs, Miss Stanley Lucas, Mr. Herbert Emlyn, and Mr. Tom Powley acquitted themselves excellently; and Mr. Herbert Walenn's violoncello solos helped to vary the proceedings.

The Grimson Family when giving a concert do not require instrumental aid from outside their own circle. They number eight competent executants, and two of the party play the pianoforte as well as the viola and violoncello respectively. Of the means at command there was proof at the Queen's (Small) Hall on the 15th ult. The programme began with Professor Stanford's Pianoforte Quintet, neatly performed by Misses Annie, Jessie, Master Robert, Mr. Samuel, and Mr. S. Dean Grimson, and ended with Svendsen's String Octet, in which the above-named were reinforced by Misses Amy and Nellie and Master Harold Grimson. Between these substantial features came solo pieces, enabling the youthful musicians to appear to excellent advantage. Miss Amy's high qualifications as a pianist were manifested in Henselt's delicate "Si oiseau j'étais" and in Brahms's vigorous Rhapsody in B minor, and as a violoncellist Master Robert evinced fulness of tone and breadth of style. Miss Jessie and Mr. Samuel won hearty approval for their rendering of a violin duet by Sarasate, and the lady subsequently distinguished herself by the readiness with which she attacked the first movement of Max Bruch's First Concerto. Mr. Henry Beauchamp was the vocalist.

The London Sunday School Choir held its annual concert at the Abert Hall, on the 19th ult., with Mr. George Merritt as conductor of the vocal pieces and Mr. David M. Davis to direct the performance of the affiliated orchestra. For several years past the force of a thousand selected choralists has shown steady improvement, both in precision and in unanimity of expression. In the execution of the programme of sacred and secular works gone through on this occasion, there was abundant evidence of careful preparation, the chief points in the various pieces being readily taken up, and, when necessary, duly emphasized. The "Hallelujah" chorus from "The Messiah," and the chorale "Sleepers, wake," from "St. Paul," were rendered

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with the volume of tone and energy that might be reasonably expected from such a body. A fair amount of justice was also done to Mr. George Merritt's anthem "Lift up your hearts," to Mr. David M. Davis's "The King shall rejoice," and to Barnby's part-song "Victoria, our Queen." The labours of the choir and orchestra were relieved by solos contributed by Madame Antoinette Sterling, Miss Alice Motterway, and Mr. Ben Davies; Mr. Horace G. Holmes officiated at the organ.

Signor Mancinelli's opera "Ero e Leandro," the brilliant success of which, recently, at Madrid, has been recorded by us, was brought out at the Teatro Fenice, of Venice, on January 12, under the composer's direction. This was not, however, the first Italian performance of the work, several representations of it having taken place some weeks previously at Turin. The reception accorded to the opera in both places was at first somewhat lukewarm, but grew heartier and more appreciative on each repetition of its performance—an experience shared, as the composer may reflect, with many a recognised masterpiece of the art. "Amongst the numbers which came in for the greatest share of applause," says the *Gazzetta Musicale*, "were the duet for soprano and tenor, in the first act, the delicious *conchiglia* and the duet in the third act, and the concerted numbers generally." Signor Mancinelli conducted three performances of "Ero e Leandro" at Venice and proceeded thence to Rome, where the work is likewise about to be produced.

"The Princess of Parmesan," a light two-act opera, of which Mr. W. H. Millais was responsible for the words and Mr. Morton Latham for the music, was played at St. George's Hall, on the 21st ult., in aid of the funds of the City of London Hospital for Diseases of the Chest, Victoria Park. Action turning upon the incidents of a carnival, during which a young prince and princess, betrothed at a tender age by their parents, really fall in love with each other, was embellished with bright airs and concerted pieces of a popular rather than ambitious description. Without calling for particulars either as regards stage situations or music, it proved an entertainment thoroughly answering its beneficent purpose. Mr. Francis Harford, as the *Princess's* guardian, went through his work with spirit and intelligence; but in most other respects the performance was not of a kind to strongly recommend the production to public favour. The band consisted of members of the English Ladies' Orchestral Society.

The Philharmonic Society's prospectus of the eighty-sixth season testifies to the vitality of this venerable English musical Institution. The new works and "first performances in England" include a dramatic scena, "Pippa Passes," by Frederick Corder; a Symphony in F by Eugene d'Albert; some new orchestral pieces by Dvorák; a concert version of the ballet music in Hamish MacCunn's "Diarmid"—all conducted by their respective composers. The "variation form" will be illustrated by Brahms's "Variations on a theme by Haydn" and Dr. Hubert Parry's Symphonic Variations in E, the latter repeated by request. M. Saint-Saëns is to appear as an organist, when he will play the solo part in one of his organ concertos with orchestra, and conduct some of his orchestral works; and Herr Moritz Moszkowski will make his first appearance here as a pianist, playing his new Pianoforte Concerto and conducting a selection from his ballet "Laurin."

The Associated Board of the Royal Academy of Music and the Royal College of Music held, on the 16th ult., the preliminary examination of candidates entered for the approaching local centre examinations at 110 centres throughout Great Britain and Ireland. These examinations were, with a few exceptions, held in buildings granted by the Universities and municipal authorities throughout the country. In London, by the kindness of the Lord Mayor and the Corporation and of the committee of the City of London School, the large concert-hall and several class-rooms in the school on the Victoria Embankment were utilized for this purpose. The number of candidates examined in London was 418. The total number of candidates throughout the country has this year risen to 2,843.

On the 4th ult. Mr. S. Coleridge-Taylor gave a concert at the Small Public Hall, Croydon, at which the Croydon Conservatoire Orchestral Society (of which he is conductor) showed the results of careful training in Grieg's "Holberg's" Suite (Op. 40) and "Elegiac Melodies" (Op. 34), Gade's "Novelletten" (Op. 58), Liszt's "Angelus," and a new and striking "Danse Nègre" (Op. 21, No. 3) by Mr. Taylor himself, all for string orchestra. Miss Jessie Walmisley sang Schubert's "Passing to Hades" and Mr. Taylor's very beautiful and haunting "Corn Song" quite excellently, and Miss Mary Dickinson played the same gifted composer's "Gipsy Song" for violin, a remarkably melodious, finely harmonised, expressive, and, like all Mr. Taylor's works, original piece. Miss Jessie M. Fennings took the solo part in Sterndale Bennett's Caprice in F (Op. 22) for pianoforte and orchestra.

Herr Paul Graener, a conductor who has acquired some reputation in Berlin and Cologne, gave an orchestral concert, on the 1st ult., at St. James's Hall. Presumably Herr Graener was not acquainted with the high standard of such performances in London, nor of the ordinary size of metropolitan orchestras, since otherwise he would scarcely have invited criticism with comparatively so small a band. He, however, showed skill in making the most of the forces at his command in Mozart's well-known Symphony in G minor and Mr. Hamish MacCunn's pleasing suite "Highland Memories." The programme also included the "first time of performance" of a Pianoforte Concerto in A flat by Mr. Rutland Boughton, the solo part of which was played by Mr. Freeman Whatmoor. Some songs were contributed by Miss Marie Elba and Mr. Ernest Sharpe.

Dr. Henry Hiles gave a highly educational and, at the same time, interesting lecture at University College, Liverpool, on the 12th ult., under the auspices of the Teachers' Guild. The subject of the discourse was "Technic of singing and pianoforte playing," which Dr. Hiles treated with admirable skill and attractiveness. Miss Sergenson gave some vocal illustrations to the lecture with charming effect. On Saturday, the 19th ult., Dr. Hiles gave a lecture in the Leeds Town Hall to the members of the Northern Section of the Royal College of Organists, upon "The position of Mendelssohn among the Great Masters." The lecturer explained the causes for the strong love in England of Mendelssohn's music, and left no doubt in the minds of his listeners as to his admiration for the composer of "Elijah."

Mr. Louis H. Hillier's concert at St. James's Hall, on the 18th ult., brought forward a young soprano new to this country in Mdlle. Eva Cortesi, who in the Air "Pleurez, mes yeux," from Massenet's "Le Cid," and several other pieces, exhibited a good voice and refined style. In songs by the concert-giver, Mr. Hugo Heinz also acquitted himself satisfactorily. Besides joining the Belgian String Quartet party (led by Mr. Hillier) in a performance of Beethoven's Quartet in G major (Op. 18, No. 2), Mr. Clyde Twelvetrees, the violoncellist, played with excellent tone and neatness Boccherini's Sonata in A major and a couple of fanciful pieces by Mr. Hillier. The remaining instrumentalists were Miss Elise Joran and Mr. Nicolas L. Radoux, who, in compositions for the pianoforte and the flute respectively, were favourably received.

Miss Maude Wilson, who is a pupil of Mr. Walter Macfarren, gave a chamber concert at Queen's (Small) Hall, on the 4th ult., with much success. Miss Wilson's performances on the pianoforte included Mendelssohn's "Seventeen Variations Sérieuses" and some Chopin pieces; with Mons. B. Albert, Sterndale Bennett's Sonata-Duo (Op 32) for pianoforte and violoncello; and, with Madame Beatrice Langley, Schubert's "Fantasie" (Op 159) for pianoforte and violin. Mr. Arthur Thompson sang two songs by Grieg and two by Mr. Walter Macfarren—"Sail swiftly, O my soul," and "Linnet Song"—in which he had the advantage in the two last-named of being accompanied by the composer.

Mr. Augustus Toop gave a successful students' concert at Christchurch Hall, Willesden Green, on the 1st ult., when Miss Phillipina Marx, Miss Maude Rolfe, and Miss

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Emily Wilson (vocalists), Misses Winnie and Dorie Butler and Master F. Baldwin (pianists), Mr. Sydney Sherwood (organ) made very promising appearances and showed the results of good training. Mr. Toop had the valuable assistance of that excellent violinist, Mr. Victor Buziau, whose playing was heartily appreciated; and of Mr. Charles Fry, who recited, among other pieces, "King Robert of Sicily," with Mr. West's admirable incidental music played by Mr. Toop on a Mustel organ.

An interesting and somewhat curious prize competition has been announced by the Municipality of Paris, the sum of ten thousand francs being offered for a composition in symphonic form, with or without choral combinations and the introduction of vocal solos. The composition may also be given a purely dramatic form. In the latter case the successful composer will only be awarded five thousand francs, while a subvention of twenty-five thousand francs will be paid to one of the theatres of the capital for the production of the work, the composer retaining all proprietary rights in such performance. The competition is only open to composers of French nationality.

The St. Cuthbert's Hall Choral Society, Kensington, gave an excellent concert on the 15th ult., when Astorga's "Stabat Mater" and Mendelssohn's "Walpurgis Night" were performed, with full string orchestra and chorus. Astorga visited England in the early part of the last century, and his beautiful "Stabat Mater" was probably composed for the Academy of Antient Music, London. It was performed at Oxford in 1713. The soloists at the Kensington performance were Miss Estella Linden, Miss Jessie Browning, Mr. William Green, and Mr. Haigh Jackson; and Mr. Cyril W. Miller was an efficient conductor.

Mr. Frederic Lamond gave a Beethoven recital at the Bechstein Hall, in Berlin, on January 23, the programme comprising five of the master's pianoforte sonatas—viz., those in B (Op. 106), C minor (Op. 111), A flat major (Op. 110), C major (Op. 53), and F minor (Op. 57), played in the order indicated, and with an artistic insight and mastery of technique which gained the admiration of his numerous and critical audience. "There can be no doubt," says Herr Otto Lessmann, in the *Allgemeine Musik-Zeitung*, "that Mr. Lamond must be ranked amongst the most remarkable and most musically gifted pianists of the day."

The Stoke Newington Choral Association, numbering 200 performers, gave an excellent performance of Smart's "The Bride of Dunkerron" and a miscellaneous selection at the Town Hall, Shoreditch, on the 7th ult., in aid of the Metropolitan Hospital. The choir did full justice to Smart's melodious and dramatic cantata and the band played with commendable precision. The solos were safe in the capable hands of Madame Isabel George, Mr. William Green, and Mr. Bantock Pierpoint; and Mr. Percy Taylor conducted a performance which reflected the greatest credit upon all concerned.

On Tuesday evening, the 15th ult., Dr. Warriner gave his second lecture of the season in connection with the Denmark Hill Musical Society, in the Boys' School, Denmark Road. The subject was "The Music of the Ancients." Many interesting illustrations were given by the choir. They included "Hymn to Apollo," from the Delphic Marbles; "Sumer is i cumen' in," by six voices; madrigals by Orlando Gibbons, John Farmer (1660), and others. The lecturer sketched the history of music and musical instruments from the time of the Phœnicians and Egyptians to the death of Purcell.

A performance of Handel's too seldom heard oratorio "Samson" took place, on the 5th ult., at St. Andrew's Hall, Newman Street, under the auspices of the West London Choral Association. A good all-round rendering of the oratorio was given. Madame Alicia Gilson, Miss Lilian Close, Mr. Richard Triggs, and Mr. A. Gordon Begg were the solo vocalists. The choir and orchestra, under the direction of Mr. William Holmes, were good both in tone and attack, the choir in particular showing in a most creditable manner the result of careful rehearsing. Mr. Albert Wood was at the pianoforte.

The Dulwich Philharmonic Society gave a concert at the Dulwich Baths, on January 25, with marked success. The programme included Stanford's "Revenge," Mendelssohn's "Scotch" Symphony, and selections from Wagner's "Lohengrin" and "Tannhäuser." The soloists were Miss Jeannie Firth and Mr. Alexander Tucker. Miss Clara Hutchinson played the solo part in Mendelssohn's "Rondo Brillante" for pianoforte and orchestra, and the band and chorus, numbering 125 performers, acquitted themselves admirably, under the skilful direction of their conductor, Mr. J. W. Lewis.

Music will fill a prominent place at the Turin Exhibition this summer, and besides orchestral performances in the new Church of Santo Cuore di Maria, forty-eight concerts will be given in the Great Hall, under the direction of the Maëstro Toscanini. Several celebrated artists will assist, among others Joachim, Sarasate, and Teresina Tua. Verdi has accepted the presidency of the art committee, which will include Boïto, Franchetti, Dubois, Leoncavallo, Mancinelli, Marchetti, Mascagni, Massenet, Puccini, Reyer, Ricordi, Saint-Saëns, and Sonzogno.

Miss Mary Carmichael gave a concert at St. James's Hall, on January 27, whereat her abilities and talent as a composer were advantageously set forth by Mrs. Helen Trust, Mrs. Hutchinson, Miss Louise Phillips, Mr. William Nicholl, Mr. Walter Ford, Mr. Denis O'Sullivan, Mr. Plunket Greene, and Miss Agnes Zimmermann. The programme chiefly consisted of songs by Miss Carmichael, amongst the most artistic being two lyrics, announced as new and respectively entitled "Der Zigeunerbube im Norden" and "Sweetheart, sigh no more."

Miss Mary Rorke and Miss Kate Rorke gave their eighth annual concert in aid of the poor, at Westminster Town Hall, on the 10th ult. The artists included Madame Fanny Moody, Miss Ada Davies, Miss Lily Hanbury, Miss Margaret Halstan, Miss Bowick, Miss Gertrude Drinkwater, Miss Esmé Beringer, Miss Vera Beringer, Miss Adela Duckham, Miss Genevieve Ward, Mr. Charles Manners, Mr. Arthur Oswald, Mr. James Fernandez, Mr. J. B. Gordon, Mr. Dawson Millward, Mr. Lionel Brough, Mr. Leslie Walker, and Mr. Jack Robertson.

The Chelsea and Battersea Choral Society—established last season as the South-West London Choral Society—gave a performance of Barnett's "Ancient Mariner" and Bendall's "Lady of Shalott," at the Chelsea Town Hall, on the 1st ult., under the direction of Mr. Richard Lemaire. The solo vocalists were Miss Esther Palliser, Miss C. Waldron, Mr. Harry Stubbs, and Mr. Robert Grice. The choruses were sung with precision and steadiness, and Mr. Henry Bird was, needless to say, an admirable accompanist.

The Mitcham Choral Society gave a miscellaneous concert in the Vestry Hall on the 16th ult. Miss Agnes Walker sang "Come, sweet morning," "Damon," and the vocal waltz "Poor wand'ring one" (Sullivan), being twice encored. Instrumental music was contributed by Miss Arthur, the Misses Park, and Mr. Percy Park; and Miss E. M. Ellis recited. The choir contributed some part-songs conducted by Mr. Harry Morgan, who also sang two songs.

Mr. Walter Wesché, having resigned the organistship of St. Stephen's Church, Hampstead, was entertained at dinner by the adult members of the choir at the Holborn Restaurant, on January 29. Mr. Wesché was the recipient of an illuminated address in appreciation of his services as organist and choirmaster, and the boys had previously presented him with a Russian leather pocket companion as a token of regard.

Mr. Franz Rummel, the distinguished English pianist, commenced an extensive concert tour in the principal towns of the United States, on the 1st ult., at New York. The artist is accompanied in his undertaking by Herr Anton Seidl and his orchestra.

Mr. Frederick A. Cox gave an interesting lecture on "English Secular Vocal Part-Music" at the London Institution, on January 27, when the illustrations were excellently rendered by the Amphion Glee Men.

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The Guildhall School of Music has issued a list of concerts, recitals, lectures, &c., some already given, and others to be given during the present term. The activity in this great teaching Institution and the vigorous oversight of Mr. W. H. Cummings, the principal, may be estimated by the fact that between January 26 and April 1 there are no less than twenty-eight fixtures in the comprehensive schedule above referred to.

Miss Maud Wilson, a promising young pianist, gave an agreeable chamber concert, on the 4th ult., at the Queen's (Small) Hall. Her renderings were distinguished by taste and refinement, and she was admirably assisted by the brilliant violin playing of Madame Beatrice Langley. Mr. B. Albert joined these artists in Beethoven's Trio in D (Op. 70), and some songs were sympathetically sung by Mr. Arthur Thompson.

Stainer's "Daughter of Jairus" was performed, on the 16th ult., at St. Gabriel's, Willesden Green, by the choir and orchestra of the church augmented to about 120. The solos were in the hands of Miss Mary Fuchs, Mr. Joseph Hall, and Mr. Duncan Bernard. Mr. Fred. W. Belchamber was at the organ, and the choir and orchestra acquitted themselves admirably, under the direction of Mr. Louis Robbins.

The Morecambe Music Competition is to be held on April 29 and 30 and will form the eighth of the annual series. Mr. Eaton Faning will be the adjudicator and will conduct two popular concerts. There are varieties of competitions in instrumental and vocal music, particulars of which may be obtained from the hon. sec., Mr. J. W. Aldous, Woodlands, Lancaster.

The Stratford Musical Festival, now in its sixteenth year, is to be held during the present month. The public competitions take place on the 24th, 25th, 26th, and 28th inst., the adjudicators including Mr. Myles B. Foster, Mr. Edwin Holland, Mr. Tobias A. Matthay, Mr. Randegger, and Mr. Sauret. Mr. J. Graham, 70, Dacre Road, Upton Manor, is the secretary.

Mr. E. F. Jacques will lecture on "The development of Melody and Harmony in the Music of the Middle Ages," on the 24th inst., at the "Society for the Encouragement of the Fine Arts," 9, Conduit Street. The instrumental and vocal illustrations will include some of those printed in The Musical Times in Mr. Jacques's series of articles on the "Development of Polyphony."

The English Ladies' Orchestral Society, which now numbers 108 members, gave concerts at Cardiff and Swansea, on the 9th and 10th ult. respectively, with much success. The chief feature in the programmes was Dr. Hubert Parry's "English" Symphony in C. Mr. J. S. Liddle is the conductor of the Society, which is in a flourishing condition.

Mr. John E. Borland gave an interesting lecture on "Music of Queen Elizabeth's Time," at the Bermondsey Settlement, on the 19th ult., with illustrations for "voyces, violls, and virginalls," sung and played by members of the Settlement music classes. The educational advantages of such admirable lectures are of the greatest possible value.

Professor C. V. Stanford's "Irish" Symphony was performed four times in Holland during last month—viz., twice at Amsterdam and also at The Hague and in Rotterdam. We hear that in each case the fine work was a great success. When shall we hear it once more in London?

Mr. George T. Pinches gave the weekly organ recital at St. Barnabas Church, Kentish Town, on January 27, when the programme included Sir A. C. Mackenzie's "Benedictus," played on the violin by Master Ernest Wyatt.

The Royal Academy of Music will, in future, hold examinations for the Diploma of Licentiateship twice in each year instead of annually, as hitherto—viz., during the month of September and during the Christmas vacation.

Dr. A. W. Wilson, an old pupil of Sir Walter Parratt's at the Royal College of Music, and recently organist of St. John's Church, Upper St. Leonards, has been appointed organist of St. Asaph Cathedral.

FOREIGN NOTES.

Berlin.—The second concert of the season of the Philharmonic Choir, under the conductorship of Herr Siegfried Ochs, last month, included three novelties—viz., "Sylvester-Glocken," secular oratorio for soli, chorus, orchestra, and organ, by Hans Koessler, a melodious but sombre-coloured work; a choral and orchestral composition entitled "Snöfrid," by the Swedish composer, W. Stenhammar, which was well received; and "Der Hogestolz," for chorus and orchestra, by Arnold Mendelssohn. The latter, a relative of the composer of "Elijah," has already become favourably known by some graceful and refined compositions; the same qualities likewise characterise the present work, which is of a humorous order and was received with much favour.——An Italian violinist, Signor Emilio Pente, gave a historical recital here, which was rendered specially interesting by the performance of three unpublished compositions (discovered by Signor Pente) by Giuseppe Tartini, including a sonata for two violins and a violin concerto in D minor. The concert-giver, an earnest artist, had a very attentive and appreciative audience.——The engagement for a period of ten years from next season, at the Royal Opera, of Frau Schumann-Heink, has caused a deal of satisfaction amongst opera-goers in the capital.——The well-known Klindworth-Scharwenka Conservatorium here has just added an operatic school to its course of instruction, under the superintendence of the famous basso, Herr Betz, and with the co-operation of Madame Etelka Gerster and other distinguished operatic vocalists. Herr Conrad Ansorge, of Berlin, has been added to the staff of professors for pianoforte playing.

Breslau.—The centenary of the existence of the Stadt-Theater was celebrated on January 23 with a performance of Lessing's "Minna von Barnhelm," preceded by the "Rübezahl" Overture of Carl Maria von Weber, written by the latter when Capellmeister here, in 1804, at the age of eighteen.——A new oratorio, "Vater Unser," a paraphrase on the Lord's Prayer, for soli, chorus, orchestra, and organ, by a young composer, Eduard Levy, was produced here on January 24, under Herr Weintraub's direction, and created a very marked impression.

Brussels.—The enormous attraction exercised by the present series of performances of "Die Meistersinger," at the Théâtre de la Monnaie—where the work has already been given some thirty times during the last two months—forms a significant contrast to its former *reprise*, in 1888, when it was only played eleven times to scanty and lukewarm audiences. The public, it would appear, was not ripe even then for full appreciation of the masterpiece.——Frau Henriette Mottl gave a successful song recital at the Cercle Artistique on January 27, and on January 30 her husband conducted a grand Wagner concert of the Ysaye orchestra, with the co-operation of Mesdames Tomschick, Friedlein, and Mottl, and the young Bayreuth tenor, Herr Burgstaller. Needless to add that the famous Carlsruhe conductor was the recipient of much flattering attention on the part of a numerous audience.——Continuing the present series of performances of the music of different nations, an Italian concert was given by the Ysaye Society, on the 13th ult., under the direction of Signor Giuseppe Martucci, the programme including compositions by Sgambati, Mancinelli, Bazzini, and the conductor himself. A Brahms concert, given on the 6th ult. at the Conservatoire, under M. Gevaert's direction, comprised that master's Third Symphony, the "Academic" Overture, the Violin Concerto, pianoforte pieces, and songs.

Budapesth.—A new "fantastic" ballet, entitled "She," by Herr Raoul Mader, was brought out with great success, on the 5th ult., at the Royal Opera. As may be inferred from the title, the libretto (by E. Kemendy and Joseph Beer) is founded upon Mr. Rider Haggard's well-known novel.

Carlsruhe.—Herr Ludwig Thuille's opera "Lobetanz" (one of the three works awarded a prize at the Munich competition last year) was brought out, on the 6th ult., at the Hof-Theater, under Herr Mottl's direction, with remarkable success, due as much to the excellence of Herr Bierbaum's libretto as to the charm and originality of the music. The work was also produced for the first time, on

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the 10th ult., at the Royal Opera, Berlin, with similar success. It will doubtless make the round of German and Austrian lyrical establishments.

Cologne.—A highly-favourable reception was accorded, at one of the recent Gürzenich concerts under Dr. Wüllner's direction, to the new symphonic poem "The Regions of the Blessed" (inspired by Boecklin's painting), by Herr Felix Weingartner. The work is also shortly to be performed at Frankfort, Dresden, Bremen, and Moscow.

Dresden.—The first production of the music-drama "Circe," forming part of Herr August Bungert's gigantic work "Homeric World," took place on January 29, at the Royal Theatre, with immense success, partly owing, no doubt, to its magnificent mounting. The performance, moreover, under Herr Schuch's direction, was an excellent one, and the composer was recalled many times during the evening. This is the second drama of the series given here, and the remaining four will doubtless soon follow, after which performances of the entire work are to be confined to the theatre about to be erected for that special purpose at Godesberg, on the Rhine.——The Choral Society founded here by Robert Schumann in 1848, and conducted by him until August, 1850, during which period the Society first produced in public both his "Paradies und Peri" and the scenes from Goethe's "Faust," celebrated its fiftieth anniversary on January 5. The Robert Schumann'sche Singakademie (the title assumed by the Society soon after the death of its founder) has been for some years past under the able direction of Herr Friedrich Baumfelder.——The birth-centenary of Carl Gottlieb Reissiger, the whilom successor of Marschner in the musical directorship of the Royal Opera, was signalised at that Institution by the revival, on January 31, of one of that composer's long-forgotten melodramas. Reissiger was the composer of the once popular valse entitled "Weber's Last Idea," deriving not a little of its popularity from its being frequently attributed to the composer of "Freischütz" himself.

Frankfort-on-Main.—Mr. Eugene d'Albert has just completed the score of a one-act comic opera "The Departure" ("Die Abreise"), the libretto of which has been furnished him by Count Sporck. A pianoforte reading of the work was recently given here by the composer to a private circle, by whom the graceful and melodious little piece was received with high favour. Mr. d'Albert has, it is said, been offered the important first conductorship of the Hamburg Stadt-Theater, but was unable to accept it by reason of his concert engagements in the United States.

Hamburg.—Herr Weingartner's opera "Genesius," a work of considerable merit and importance, but coldly received on its first production some two years since in Berlin, is in course of being mounted at the Stadt-Theater and will be brought out, under the composer's direction, during the present month. It is said that Herr Weingartner's resignation of the conductorship at the Berlin Royal Opera has been definitely accepted. Sinding's Symphony in A minor was given here for the first time at the third Philharmonic concert of the season, under Herr Fiedler's conductorship, when the difficult and complex work was received with marked appreciation. It is interesting also to note the enthusiasm with which Hamburg concert-goers, long considered almost ultra-conservative in their tastes, have latterly received repeated performances of the most advanced compositions of Herr Richard Strauss, of Munich, notably his symphonic poems.

Leipzig.—Heinrich Zöllner's new opera "Das hölzerne Schwert" was brought out on January 25, at the Stadt-Theater, achieving a marked success.——The admirable People's Concerts instituted last year at the Albert Hall here have been resumed this season, with the co-operation of the Winderstein orchestra, and excellent choral and symphonic performances are being given at the nominal charge of about twopence. The hall, accommodating some three thousand persons, it is satisfactory to add, is invariably crowded on these occasions.

Milan.—Under the honorary presidency of Signor Verdi, an influential committee has been formed for the purpose of devising a means of resuming the performance of opera at the historical Theatre della Scala, and placing the undertaking upon a sound financial and artistic basis, independent of any subvention from the municipal authorities. Amongst the members of the committee are Arrigo Boïto, Giacomo Puccini, and Gallignani.——Gluck's "Orfeo" has been revived at the Teatro Lirico, with Mdlle. Delna in the title-part, and has proved an immense attraction.

Munich.—Herr Richard Strauss has completed his new symphonic poem entitled "Don Quixote—fantastic variations on a chivalrous theme," which is to be first produced at one of the Gürzenich Concerts in Cologne. Herr Max Schillings, another resident musician here, the composer of the remarkable opera "Ingwelde," is engaged upon a new operatic work in the score of which the interesting new string instrument invented by Dr. Stelzner, called "Violotta" (intermediate between viola and violoncello), will be used for the first time.——Henrich Vogl, the celebrated tenor of the Opera, is likewise about to enter the ranks of operatic composers with a three-act opera, "Baldur," the subject of which is taken from Scandinavian mythology.

Parma.—Signor Tebaldini, the newly appointed director of the Conservatorio, has organised a series of classical concerts during the present season, with the co-operation of Signor Martucci, director of the Liceo of Bologna, Signora Teresina Tua, the Gully Quintet Party, Herren H. Grünfeld, Max Pauer, and other eminent artists. The undertaking is greatly appreciated by all earnest music-lovers here.

Prague.—In recent representations given at the German Theatre here of the entire "Ring des Nibelungen," Director Angelo Neumann successfully tried the experiment of commencing each day's performance at four o'clock in the afternoon.

The Hague.—Under the auspices of the enterprising Wagner Society of Amsterdam, an excellent first performance here of Wagner's "Siegfried" was given on January 20, at the Théâtre Communal, with Mesdames Rosa Sucher and Olga Fremstadt, MM. van Rooy, Burgstaller, Lieban, and Koehler in leading parts. M. de Haan, of the Darmstadt Court Theatre, was the conductor, M. Henri Viotta, the director of the Wagner Society, being unfortunately severely indisposed. The performance was repeated a few days later, and the entire "Nibelungen" Tetralogy is to be given during the coming summer. At the Italian Opera, Signor Mascagni was announced to conduct last month a series of performances of his own operas.

Turin.—An important international orchestral competition is to be held here in July next, in which France, Germany, Austria-Hungary, and Belgium are to be strongly represented, and in which a hundred Italian bands will also take part. Verdi has consented to preside over the jury, amongst the members of which are Boïto, Leoncavallo, Mascagni, Puccini, Massenet, and Saint-Saëns.

Vienna.—Herr Jörgen Malling gave a successful concert here of his own compositions on January 26, the programme including a cleverly written sonata for pianoforte and violin, several songs, and a very effective, melodious, and masterly instrumented dramatic cantata, with full orchestra, entitled "Kuwala," the subject being taken from "Ossian." The chorus was that of the Singverein. At the instance of the well-known musical *savant*, Herr Otto Schmidt, a (MS.) symphony in three movements by Michael Haydn, the elder brother of the composer of the "Creation," was produced recently by the "Haydn" Orchestral Society, and pronounced by connoisseurs a distinctly valuable acquisition to symphonic literature.——Mr. Ben Davies appeared in several concerts here during January, and in airs by Handel, Scarlatti, and Pergolese, and songs by Schumann and Brahms, obtained enormous applause. The gifted English vocalist has indeed become a prime favourite with Viennese audiences.

OBITUARY.

With extreme regret we record the death of Mr. Frederick Westlake, which took place, after a very short illness, at his residence, Upper Gloucester Place, on Saturday, the 12th ult., within a few days of the completion of his fifty-eighth year. On the Thursday week preceding his decease he gave his lessons as usual at the Royal Academy of Music. Mr. Westlake was born on

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February 25, 1840, at Romsey, in Hampshire. At the age of fifteen he became a student at the Royal Academy of Music, where he studied the pianoforte under Mr. Walter Macfarren for seven years and harmony under Sir George Macfarren for about five years. "He was an apt scholar," writes Mr. Walter Macfarren, "and rapidly developed into an admirable musician. My brother and I were very proud of the important position he acquired at his *Alma Mater*, where he, in his turn, produced many excellent pupils, including some who are now engaged as professors in the Institution." Mr. Westlake was made a sub-professor of the pianoforte at the Academy in 1860, and three years later a professor. He rapidly gained the reputation of being a first-rate teacher, and admittance to his class was eagerly sought. Although not so well known as a public performer, Mr. Westlake played with his pupil, Miss Agnes Channell (October 22, 1873, St. George's Hall), Chopin's Rondo for two pianofortes, probably for the first time in England. Miss Channell was chosen by Sterndale Bennett to introduce his "Maid of Athens" sonata to the public. Mr. Westlake was a very genial and companionable man. He used to say that there were two works that he should like to have composed — the G major Concerto and the C minor Symphony by Beethoven. He wrote the article on the "Wohltemperirte Klavier" in Grove's "Dictionary of Music and Musicians." His compositions, though not very numerous, are of sterling worth, and include several masses, a "Duo Concertante" for pianoforte and violoncello, a series of nine little pieces entitled "Episodes," a fugue in octaves for pianoforte solo, a fine prelude and fugue in C major for the organ, and several charming songs and part-songs. He also wrote some excellent hymn-tunes, one of which has found its way into "Hymns Ancient and Modern" (No. 294), and another, an ideal children's tune, will be found in "Church Hymns" (No. 573). He edited, for Messrs. Burns and Oates, "Hymns and Sacred Songs," and, for Messrs. Ashdown, the "Lyra Studentium" and Bach's "48." The mortal remains of Mr. Westlake were laid to rest in the Roman Catholic Cemetery at Kensal Green.

We regret to hear of the death of the well-known violoncellist, Mr. Edward Howell, which occurred on January 30. Mr. Howell, who was born in London in 1846, was professor of the violoncello at the Royal Academy of Music, the Royal College of Music, and Musician in ordinary to the Queen. For many years he held the post of principal violoncello at the Philharmonic, the Leeds Festival, and The Three Choirs Festival orchestras. He was an excellent solo and quartet player.

The death is announced, on January 19, in Vienna, of the Baron Johann von Haslinger, departmental chief in the Austrian Ministry of Foreign Affairs, at the age of seventy-seven. The deceased, under the pseudonym of Johannes Hagen, was a composer of some distinction.

An excellent musician and highly successful teacher, Dr. Wilhelm Mayer, better known by his professional name of W. A. Remy, died on January 23, at Graz. As a professor of the pianoforte, and more particularly of counterpoint and composition, he ranked amongst the first in Austria-Hungary, and quite a number of musicians distinguished in the present day are indebted for much of their success to his tuition; amongst them, Wilhelm Kienzl, Reznicék, Felix Weingartner, A. Doppler, and Ferruccio Busoni. Dr. Mayer was born at Prague in 1831, and commenced his career as a jurist in one or two appointments under Government. Eventually, however, he abandoned the law and devoted himself entirely to a professional musical life, for which he had early qualified under competent masters, including the distinguished musicologue, Dr. F. von Hausegger. He was the conductor for a time of the Steiermmärkische Musik-Verein in Graz, but since 1870 has been occupied exclusively with teaching and composition.

In Franz Koestinger, whose death, at the age of fifty-three, occurred on January 27, in Vienna, the well-known Gesellschaft der Musikfreunde in that capital has lost one of its most zealous and universally popular directors. Occupying a post in the Austrian civil service, Koestinger was at the same time an able and enthusiastic musician, devoting much of his leisure to the pursuit of the art.

Oscar Comettant, the well-known French musical critic, journalist, and author, died at Havre on January 24, having nearly completed his seventy-ninth year. As the musical critic for over thirty years of *Le Siècle*, and contributor at one time or other to almost every French musical journal of note, M. Comettant's writings—always interesting and occasionally full of *esprit*—but too frequently exhibited the fatal defect of one-sidedness and narrow prejudice in favour of the old French and Italian operatic composers. His most valuable contributions to musical literature are those in book-form, more particularly his biographies of Adolphe Sax and Francis Planté and a volume entitled "La Musique, les musiciens, et les instruments de musique chez les différents peuples du monde."

Oscar Eichberg, composer and vocal teacher, a musician most highly valued in Berlin musical circles, died in that capital on January 13, in his fifty-third year. A pupil of Löschhorn and Kiel, he was an excellent pianist and composer for the pianoforte, while the contributions to the columns of the *Berliner Boersen Courier*, of which journal he was for many years the musical critic, were very generally read on account of their thoughtful and instructive qualities. He was one of the founders of the Berlin Wagner Society.

Madame Augusta Albertini-Boucardé, a celebrated prima donna during the earlier part of the present century, died at Florence, on January 22, at an advanced age. When only seventeen years of age she made her *début* at the San Carlos Theatre, Lisbon, with great success. On her retirement from the stage she was for a number of years, owing to her excellent method, a much-sought vocal teacher at Florence.

The death, at the early age of forty-three, of the talented and successful composer, Franz Curti, is announced, on the 7th ult., at Dresden. Only five days later the first performance was to have taken place, at Zürich, of a new opera of his, "Das Rösli von Säntis." His other operatic works, "Hertha," Erlöst," "Lili Tsee," have obtained popularity in Germany, particularly the last.

On the 5th ult., at Vienna, Olga Dvorák, operatic vocalist, aged thirty-one.

CORRESPONDENCE.

CHURCH MUSIC STATISTICS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The account of the Rev. W. Farley Wilkinson's paper on the subject of musical statistics of the churches in the Peterborough Diocese, which appeared in your January number, prompts me to make the following suggestion: "Why cannot every diocese have, as part of its archives, a register recording the particulars of the musical part of the services in each church throughout the diocese?" This would be a very appropriate matter for the Convocations of Canterbury and York to discuss. It would be important to impress upon the clergy that the particulars were for statistical purposes only, and that they would not be published in any way without their consent. The varying uses of hymnal, psalter, chant-book, whether anthems are sung regularly or occasionally, and such like particulars would form a valuable historical record of progress or otherwise in church music.

Lest the Cathedral Precentor should think that this suggestion, if carried out, would put an increased burden upon his, perhaps, already overworked shoulders, I venture to think that in every Cathedral congregation there would be found an interested layman who would gladly undertake the writing up of the necessary schedule book, and attend to the work generally without fee or reward.—Yours, &c.,

Choir.

"HARK! THE HERALD ANGELS SING."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your December issue (p. 810) you say, in reference to "Hark! the herald angels sing," that "its earliest appearance in a hymnal was, we believe, in 'Hymns Ancient and Modern,' 1861." Permit me to point out that the tune appeared, under the name "Nativity," in "The Wesleyan Sunday School Tune Book," published in 1858.—Yours faithfully, James T. Lightwood.

Hope House, Lytham, Feb. 14, 1898.

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BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—The Rutherford Musical Association gave a fine performance of Mr. J. F. Barnett's beautiful cantata "The Ancient Mariner," at the Trades Hall, on the 7th ult., under the efficient conductorship of Mr. W. Ironside. The soloists, Miss Jeannie McIntyre, Miss Jessie Robertson, Mr. John R. Watson, and Mr. William Arthur, acquitted themselves admirably, and the chorus reflected great credit upon themselves and upon their accomplished conductor. Mr. R. Grassick rendered valuable assistance at the organ.

Abergavenny.—The Abergavenny Choral Society gave Mendelssohn's "Hymn of Praise" and a miscellaneous selection at its concert in the Town Hall, on the 14th ult., with much success. The band and chorus numbered 130 performers, and, under the skilful direction of Mr. W. R. Carr, they rendered Mendelssohn's familiar work with commendable excellence. The soloists were Miss Marion Isaac and Mr. George Banks. German's "Henry VIII." Dances were played in the second part of the programme. Mr. Arthur Angle led the band and Mr. F. Bumford presided at the pianoforte.

Bedford.—Dr. H. A. Harding and Mr. Louis Pécskai gave a most successful pianoforte and violin recital at the Corn Exchange on the 3rd ult. The programme included Grieg's Sonata in F (Op. 8), Wieniawski's Concerto in D major, and Tartini's sonata "Le Trille du Diable."

Blackburn.—An organ recital was given in the Trinity Wesleyan Church, on the fine organ by Willis, on the 19th ult., the organist being Mr. James H. Rooks, whose playing of the Prelude and Fugue in A minor by Bach, selections from the Fifth Symphony (Widor), and Wagner's "Tannhäuser" March, amongst other pieces, met with hearty appreciation, Mr. Rooks being recalled again and again at the close of the recital. Herr Peretz (violinist) and Master Frank Tolkein (vocalist) assisted.— A concert was given by some of the pupils of Mr. James H. Rooks, in the Literary Club, on the 14th ult. Mrs. Hamer, Miss Gertrude Walsh, Miss Carter, Miss Hargreaves, Mr. T. Sharples, Mr. Barton, Mr. Savatard, Mr. W. A. Haworth, and Master Tolkein sang. Mr. Rooks accompanied throughout with tact and intelligence.

Burnley.—A concert of high-class vocal and instrumental music was given in the Mechanics' Institute, on the 1st ult., by Mr. Fred. Myers. A feature of the concert was a thoroughly good rendering of Mozart's Quintet for pianoforte, oboe, clarinet, horn, and bassoon, in which Mr. Myers was assisted by Mr. Frank Myers, Mr. Collins, Mr. S. Myers, and Mr. Salkeld. The vocalists, all of whom sang excellently, were Miss Fannie Sellers (soprano), Miss Edith Pollard (contralto), and Mr. Roberts (bass).

Canterbury.—The Saint Lawrence Amateur Musical Society held its thirty-fourth annual general meeting at the Club Room, adjoining the Concert Hall, on the 7th ult., Dr. Longhurst (president of the Society) in the chair. The Society has had a very successful career ever since its foundation, and there are at present thirty-three members of the regular orchestra. The Society is very popular in Canterbury, as it forms a permanent nucleus for a full orchestra. Besides its own modern musical library, it possesses the famous library of the "Old Canterbury Catch Club," with the complete parts for full orchestra of more than 400 standard overtures published between the years 1730 and 1840, &c. The Saint Lawrence Society gave ten public performances during 1897, either for charities or subscription concerts.

Chesterfield.—The Chesterfield Orchestral Society gave its fifth concert at the Stephenson Memorial Hall, on the 9th ult., under the able conductorship of Mr. H. N. Biggin. The programme included Mendelssohn's "Italian" Symphony, the overtures to Mozart's "Zauberflöte," Wagner's "Tannhäuser," and Schubert's "Fierrabras"; Gounod's "Funeral March of a Marionette," and Schubert's "Rosamunde" ballet music. Songs were contributed by Madame Lilla Harrison and Mr. Arthur Barlow, the latter of whom sang Battison Haynes's popular song "The ould plaid shawl."

Darlington.—The seventeenth annual concert of the Darlington Orchestral Society was given in the new Drill Hall, on the 3rd ult., and proved a great success. The band, numbering fifty performers, gave a good account of themselves in Beethoven's Symphony in F (No. 8). Miss Muriel Foster, of the Royal College of Music, was the vocalist, and sang excellently. Mr. Robert Smith, of Newcastle-on-Tyne, was solo clarinettist, and Mr. Fred. Tovey, the hon. conductor, led his forces in a very efficient manner.

Dundee.—Mr. Sinclair Dunn gave his popular entertainment, entitled "The auld Scotch songs," at the Kinnaird Hall, on the 9th ult., with his usual success.

Eastbourne.—At the Town Hall, on the 10th ult., and in connection with the series of occasional lectures arranged by the Technical Instruction Committee of the Town Council, Mr. George Langley gave a most instructive and interesting lecture on the subject of "Music and every-day life," which he treated in a highly felicitous and attractive manner.

Hawarden.—The annual concert of the Hawarden Choral Society took place at the Gymnasium on January 31. Schubert's "Song of Miriam" was the principal feature, the solos in which were well sung by Miss Jennie Pritchard. The vocalists in the miscellaneous portion were Miss Jennie Pritchard, Miss Edith Lowe, Mr. J. H. Thompson, and Mr. Thomas Bell. Mr. C. H. Stephenson contributed a violin solo, and Mr. Thomas Pate and Miss E. Mack were efficient accompanists. Mr. R. W. Pringle (organist of the Parish Church) conducted.

Holyhead.—A concert was given at the Town Hall, on the 8th ult., in aid of the Cassock and Surplice Fund of St. Cybi's choir. The principal artists were Miss Alice Phillips, of Stourbridge, and Mr. Seth Hughes, of Bangor Cathedral. The United Church Choral Society, conducted by Miss Walter-Thomas, organist of the Parish Church, sang remarkably well; Leslie's charming trio "O Memory" was sung by Mrs. S. A. Johnson, Miss Walter-Thomas, and Mr. Larg; "Where the bee sucks" (Arne) was rendered by the St. Cibi's choristers with a sweetness and precision that show much promise; and Master H. Parsons charmed the audience by his brilliant playing on the violin.

Llanelly.—A performance of Beethoven's "Mount of Olives" was given at Tabernacle Chapel on the 1st ult., the soloists being Miss Ethel Winn, Mr. Bright Jones, and Mr. Meurig James, Miss Winn especially making a marked success in her rendering of the soprano music. The choir, which had been carefully trained by Mr. Meudwy Davies, sang with much vigour and admirable expression. The second part consisted of a miscellaneous selection of sacred music. Mr. Luther Owen accompanied.

Luton.—An excellent rendering of Mendelssohn's 95th Psalm, "Come, let us sing," with other high-class music, was given by the choir of Chapel Street Church on the 8th ult. The band and chorus numbered over 150 performers. The vocalists included Miss Stella Maris, Miss Schrader, Miss E. Goodwin, Mr. James Gawthrop, Mr. F. Gostelow, and Mr. C. Inwards. Mr. Underwood presided at the organ and Mr. Sidney Bennett conducted.

Ongar.—Mr. F. R. Frye, of Chelmsford, gave an organ recital at the Parish Church on the 9th ult. The programme included "On a Bass," from Sir John Stainer's "Six Pieces for the Organ," Dr. Gladstone's Introduction, Air, and Variations in F, and Dr. E. J. Hopkins's Allegro Finale in A.

Oxford.—Miss Annie Glen gave a song recital in the new Municipal Buildings, on the 17th ult., when the programme included some early Provençal and Italian melodies, a selection from the "Spring Songs" of Sir A. C. Mackenzie, and the delightful setting of "Where the bee sucks," by Humfrey, from the original Shakespearian Songs arranged by Sir Frederick Bridge.

Reading.—On the 2nd ult., at the large Town Hall, Mr. J. Rosenthal's amateur string orchestra of ladies, supplemented by a number of professional wind instrumentalists, gave a creditable rendering of Mendelssohn's

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"Scotch" Symphony, Grieg's "Peer Gynt" Suite, Wagner's Prelude to "Lohengrin," Massenet's "Dernier Sommeil de la Vierge," Berlioz's "Danse des Sylphes," Mozart's "Nozze di Figaro" Overture, and Bach's Concerto for two solo violins, the solo parts in the latter being taken by the Misses Evelyn Radcliffe and Annie Blandy.

Runcorn.—The Philharmonic Society gave a concert, on January 26, at the Public Hall, under the direction of its new conductor, Mr. Granville Bantock. The choir gave several part-songs, in which it already showed the results of good training, notably in "Sir Patrick Spens" and Hatton's "Jack Frost." Vocal solos were given by Mr. L. N. Burch and Mr. J. P. Robinson; Mr. Salkeld contributed two solos on the horn, and Mr. Charles Fry's recitations were received with hearty applause.

Trinidad.—The Trinidad Choral Society (founded in August, 1896) gave an excellent performance of Thomas Facer's "The Maid of Lorn," at the Prince's Building, on January 28. The soloists were Mrs. Doorly, Dr. Doyle, Mr. F. J. Maingot, and Mr. I. K. Horsford. The chorus of fifty voices and orchestra of twenty performers (five of whom were policemen) acquitted themselves most admirably, under the efficient conductorship of Mr. David Adamson. An interesting feature in the second part of the programme was an "Ave Maria" for voice, violin, and pianoforte, composed by the Governor, His Excellency Sir Hubert E. H. Jerningham, K.C.M.G., who is patron of the Society. May the Trinidad Choral Society abundantly flourish.

Worcester.—Mr. E. W. Wallis's second annual concert was held in the Foregate Hall on January 31. The vocalists were Miss A. Eaton Lowe (soprano), Miss A. Hopton (contralto), and Mr. G. Large (bass). Miss L. A. Caldwell and Mr. E. W. Wallis gave solos on the violin and pianoforte respectively, and Mr. Oswald Spark accompanied with his usual efficiency.

Worthing.—The Worthing Choral Society gave a capital performance of Anderton's attractive cantata "Yuletide," at the Theatre Royal, on January 27. The soloists were Madame Eugenie Morgan, Miss Hamilton Smith, Mr. Frank Swinford, and Mr. A. Puttock, all of whom sang with artistic perception. The chorus acquitted itself admirably, and gave evidence of the careful training it receives at the hands of its excellent conductor, Mr. F. D. Carnell. Dr. F. J. Sawyer was a host in himself at the organ, and Mr. Alfred Neale played the accompaniments upon the pianoforte in an irreproachable manner.

Organ Appointments.—Mr. Edward G. Croager, Organist and Choirmaster to St. Paul's Church, Avenue Road, South Hampstead.—Mr. A. G. Macey, Organist and Choirmaster to St. Barnabas, Dartmouth.—Mr. W. A. J. Ponton, Organist and Choirmaster to St. Stephen's, Walworth.—Mr. J. Harraway Slape, Organist and Choirmaster to St. Stephen's, Hampstead.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

Alpha.—(1) *Easy pianoforte pieces for elementary pupils will be found in Gurlitt's "Album-leaves for the Young," Reinecke's "Easy Serenades" (2 books) and "Kindergarten," Loeschorn's "Scenes from Childhood" (4 books), and some of the easier numbers of Schumann's "Album for the Young."* (2) *You will find organ pieces by Russell in Nos. 70, 95, and 101 of Novello's "Select Organ Pieces," and in Nos. 7, 20, 21 to 27 (inclusive) of Novello's "Short Melodies for the Organ." There is a "diapason piece" by Greene in No. 24 of Novello's "Short Melodies," and an Overture in G by him (edited by W. G. Wood) is published by Messrs. Weekes and Co.* (3) *We have not heard of a type-writer for writing music.*

Subscriber.—*Yes; the Wagner literature is "considerable in amount." The following may be recommended as "representative" books: the article "Wagner," by Mr. Dannreuther, in Grove's "Dictionary of Music"; Wagner's "Prose Works," ably translated into English by Mr. Ashton Ellis; "Wagner," by F. Hueffer ("Great Musicians" series); "Richard Wagner," by H. S. Chamberlain (English translation); and "Richard Wagner: sa vie et ses Œuvres" (1886), by Adolphe Jullien, which is capitally illustrated.*

Organ Music.—*The "Concert Fantasia and Fugue" in C minor, by W. G. Wood, and "Introduction and variations on a ground bass," by Battison Haynes, are published in Novello's Original Compositions for the Organ, Nos. 47 and 109 respectively. The "Adeste Fideles," by A. C. Fisher, is for pianoforte only, and is published by Messrs. Duff and Stewart.*

I. M. S.—*We think that it is very desirable to learn counterpoint from a master, though much may be done by self-teaching. Bridge's "Counterpoint" primer is an excellent treatise on the subject. Some personal lessons in preparation for the examination you mention would be a decided advantage.*

J. J.—*You, and a few of your friends, are not the only people who "have a little difference about the speed" of Wagner's "Huldigungsmarsch." Some of the most eminent conductors are in a similar predicament. The "proper tempo" seems to be a matter of taste or temperament.*

A. J. C.—*The metronomic rates for Beethoven's "Kreutzer" Sonata (Op. 47) may be suggested as follows:* Adagio sostenuto, ♪ = 69; Presto, 𝅗𝅥 = 144; Andante con variazioni, ♪ = 88; Finale, ♩. = 176.

P. G.—*The full score of Gounod's "Faust" can be bought either in France or Germany, but must not be imported into England, except by permission of Messrs. Chappell and Co., the holders of the copyright in this country.*

Clarinet.—*You will get good clarinet reeds and all needful information respecting them from firms like Messrs. Boosey and Co. and Messrs. Besson and Co.*

A. W. G.—*There is a book of "Musical Anecdotes," by F. H. Crowest, published by Bentley in 1878, but we think it is out of print.*

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NEXT TERM will commence on Monday, April 25. Day and Evening Classes are held.

LOCAL EXAMINATIONS IN MUSIC.

The Next Local Examination in Musical Knowledge (Theory) will be held on Saturday, June 18, 1898, and the last day of entry will be May 18, 1898. Examination fees from 6s. to 10s. 6d.

Three National Prizes of the value of £5 each are awarded annually after the June examination.

LOCAL EXAMINATIONS in INSTRUMENTAL and VOCAL MUSIC will be held in April, May, June, and July at various centres in the United Kingdom (a list of which may be had on application). Examination fee, one guinea.

Four Local Exhibitions, value nine guineas each, and a National Prize of £5 are awarded annually in connection with these examinations.

HIGHER EXAMINATIONS IN MUSIC.

THE LAST DAY OF ENTRY is June 18 for the Fiftieth Half-Yearly Higher Examinations for Diplomas and Certificates, which will commence at the College on Monday, July 18, 1898.

June 4, 1898, is the last day on which the names of Candidates will be received for the following Scholarships and Exhibitions, to be competed for in July, 1898, viz.:—

One Pianoforte Scholarship (tenable for Three Years).
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Regulations for the Higher and Local Theoretical and Practical Examinations in Music, Classes Prospectus, including particulars of Scholarships, &c., may be had from the undersigned.

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SHELLEY FISHER, Secretary.

In the Press.

WILL BE PUBLISHED ON APRIL 13.

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THE MUSIC COMPOSED BY

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With this number are presented gratis Extra Supplements, consisting of an Anthem for Whitsuntide, entitled "Eye hath not seen," by Myles B. Foster, and a Portrait of Dr. Joseph Joachim, by Messrs. Russell and Sons.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1898.

NOVELLO, EWER AND CO.

We are requested by Messrs. Novello, Ewer and Co. to state that their business will, at an early date, be converted into a Limited Liability Company. The whole of the Ordinary Shares will be retained by the present members of the firm; a limited number of Preference Shares will, however, be offered to the public.

The management of the business will in no way be affected by this change. It is, in fact, the earnest desire of the present partners, who will act as Directors of the new Company, that the cordial and, in many cases, intimate relations existing between them and the members of the musical profession and the music trade may continue unbroken.

JOSEPH JOACHIM.

"The greatest living violinist." Such is the title bestowed by common consent upon the subject of this biographical sketch. It is very nearly sixty years since he made his first appearance in public. Through this long vista of time he has worthily maintained an artistic reputation of unsullied excellence. Since 1844, with only a few exceptions, Dr. Joachim has paid an annual visit to England, where, from the first, his genius has always received full recognition. During his sojourn in London—which he regards as his second home—Dr. Joachim leads a very busy life, the social as well as the artistic claims upon his time being almost unceasing. It was therefore specially good of him to set apart an hour or two from his many engagements in order to tell the story of his life for the benefit of the readers of The Musical Times.

Joseph Joachim, the youngest of seven children, was born at Kittsee, near Pressburg, on June 28, 1831. His nationality is therefore Hungarian. Neither his father, who was a merchant, his mother, nor, in fact, any of his ancestors were musical. The only music in the home was that made by his sister when she sang to her own guitar accompaniment. But the boy expressed a strong desire to possess a fiddle, which his father gratified. He was barely five years old when he became the pupil of a Pole named Szervaczinski, then leader of the opera band at Buda-Pesth, who grounded the boy in the technique of the violin. At the end of two years the little fellow, then only seven years of age, made his first public appearance at a concert at Pesth, on March 17, 1839, playing, with his master, in a double concerto by Eck. Dr. Joachim well remembers that he was dressed in a blue coat with mother-of-pearl buttons. His present fame was prophesied by a writer in the *Spiegel*, a Pesth newspaper, devoted to "Elegance, art, and fashion," in the following terms:

A MUSICAL PRODIGY.

We draw the attention of the public to the rare musical talent of a seven-year old violinist living in our midst, Joseph Joachim by name, a pupil of Szervaczinski. This genius-boy seems likely to become an epoch-maker in the art world. It would give us pleasure should we be the first to have contributed to the spread of his fame. . . . Last Sunday this wonderful boy performed in the Casino to the astonishment of all who were present.

In 1839 (or 1840) young Joachim went to Vienna, where for nine months he studied under the elder Hellmesberger, who, however, would not vouch for the boy's future success, because his right arm was much too weak to bow with power and endurance! At Vienna Joachim was fortunate enough to come across Ernst, whose playing he greatly admired. Ernst advised him to become a pupil of Joseph Boehm, a splendid teacher, who could trace his musical pedigree back to Corelli, the father of violin playing—Boehm's forbears being Rode, Viotti, Pugnani, Somis, Corelli. "I lived in Boehm's house," says Dr. Joachim, "and he took enormous pains with me night and day. The room in which I practised had a glass door, and Boehm used to peep in at all times unknown to me. Although too nervous to play in public, Boehm was an excellent quartet-player, and at that early age I acquired a practical insight into quartet-playing which proved to be of incalculable benefit to me in after life. Moreover, I breathed a thoroughly musical atmosphere while I was under Boehm's roof. I also became a pupil at the Vienna Conservatoire, where Boehm was a professor. In 1840, when I was about nine, I took part with Simon and the two Hellmesbergers in the concerto for four violins by Maurer, at the Bürgerspitals Akademie." Although Boehm wanted his gifted pupil to adopt the career of a mere virtuoso and to go to Paris, Joachim's parents very wisely decided that their son should proceed to Leipzig, which at that time was the centre of music in Europe.

LEIPZIG AND MENDELSSOHN.

Joseph Joachim, then a boy of eleven, therefore went to Leipzig in the Spring of 1843. He

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at once secured the valued friendship of Mendelssohn, of whom the great violinist speaks in terms and tones of warmest affection, calling him "The revered benefactor of my early days, who unceasingly looked after me with fatherly care. I had to go to him regularly to 'report progress' upon my studies, and his influence over me was of the highest good. I wanted to enter the Leipzig Conservatorium, but Mendelssohn said this was unnecessary as I had already studied at that of Vienna. He advised me to take private lessons—of Ferdinand David for the violin and Hauptmann for composition—in order that I should be able to give ample time to my general education." The gifted boy made his first public appearance at Leipzig at a concert given by Madame Pauline Viardot, the singer, on August 19, 1843, when he played a Rondo by De Beriot, Mendelssohn himself doing him the honour of playing the accompaniment. The concert was made additionally interesting by the fact that Schumann's lovely Andante and Variations for two pianofortes (Op. 46) was first performed on that occasion—its interpreters being Madame Schumann and Mendelssohn. Dr. Joachim well remembers how Schumann peered at him while the duet was in progress. A little later, on November 16, 1843, the boy-violinist had the much coveted honour of playing at the famous Gewandhaus concerts, his solo being Ernst's "Otello" Fantasia.

To continue the Mendelssohn recollections. Dr. Joachim refers to the friendly relations which existed between Mendelssohn and Schumann. "Schumann is one of the finest men I know," Mendelssohn remarked to his young friend; and on the occasion of one of Joachim's visits, he said: "We won't have any music to-day; I am going to take you to hear Schumann's 'Paradise and the Peri.' Thither we went, Mendelssohn paying for his ticket and mine. One of the nicknames he bestowed upon me was 'Teufelsbraten' ('Devil's tit-bit'), I suppose because I was a fat boy! Another nickname was 'Posaunen-Engel' ('trombone cherub')." Dr. Joachim speaks enthusiastically of Mendelssohn's remarkable pianoforte playing. "No one could equal his *staccato*, its crispness was extraordinary. I once heard him play the Overture to 'Coriolan' on the pianoforte, when he brought out the effects of the orchestral score in a most astonishing manner." The chief incident of Mendelssohn's last birthday—February 3, 1847—may best be told in the words of Moscheles, in whose house it took place:—

. . . Then came a charade on the word "Gewandhaus." Joachim, adorned with a fantastic wig, *à la* Paganini, played a hare-brained impromptu on the G string (*Ge*-Saite). The scene between *Pyramus* and *Thisbe* in the "Midsummer Night's Dream" followed and stood for *Wand* (wall). For *Haus*, Charlotte [Mrs. Moscheles] acted a scene she had written herself, in which she is discovered knitting a blue stocking, and soliloquising on the foibles of female authoresses, advising them to attend to their domestic duties. By way of enforcing the moral, she calls her cook—the cook was I myself [Moscheles], and my appearance in cap and dress was the signal for a general uproar. Mendelssohn was sitting in a wicker armchair which creaked as he rocked to and fro, the room echoing with his peals of laughter. The word *Gewandhaus* was illustrated by a full orchestra, Mendelssohn's children and mine playing on little drums and trumpets, Joachim leading with a toy violin, and my Felix conducting *à la* Jullien. It was splendid!

The death of Mendelssohn, nine months after this happy evening, was an irreparable loss to those who enjoyed his friendship. "It seemed as if the world had ceased," Dr. Joachim quietly remarks.

FIRST APPEARANCE IN ENGLAND.

Dr. Joachim paid his first visit to England in the Spring of 1844, when he was only thirteen years old. He came to London armed with letters of introduction from Mendelssohn to Klingemann, Moscheles, Benedict, and Sterndale Bennett. That to Klingemann may serve as a specimen of the rest:

Berlin, March 10, 1844.

Dearest Friend,—I wish to make you acquainted through these lines with a lad who, during the three-quarters of a year that I have known him, has become very dear to my heart, and who has gained my love and esteem to such a degree that I may say I have experienced for very few. His name is Joseph Joachim, a boy of thirteen years of age, from Pesth, in Hungary. He intends to pay a visit of some months to his uncle Figdor, a London merchant.

I cannot say enough to you of his truly wonderful talent for the violin. You must first, however, hear him yourself, and the manner in which he can play all possible solos, both of the past and present, and decipher and interpret every kind of music, in order to place him as high as I do, and to anticipate the glorious results which must accrue to art through him.

Moreover, he is sound at heart; an admirable, well-educated, thoroughly genuine, shrewd lad, of much good sense, and of the strictest integrity. Therefore, be kind to him, take some oversight of him in great London, and introduce him to those of our friends who know how to appreciate such glorious talent as he possesses, and from whom he can in turn derive pleasure and improvement. I allude chiefly to the Horsleys. Take him also to Chorley if you can; and, above all, remember that any kindness you show to him, you also show to me. May we soon, God willing, have a happy meeting! When spring comes, I hope also to come to you!—Yours,

Felix.

Joachim's first appearance in England took place at Drury Lane Theatre, March 28, 1844, the occasion being the benefit of Alfred Bunn, the impresario. This was the gentleman of whom Malibran is said to have shown her indignation at an outburst of his managerial temper by saying: "I shall call you *Good Friday*, because you are a *hot, cross* Bunn!" Balfe's "Bohemian Girl," then recently produced, was performed, and between the first and second acts there was a concert. The play-bill (a copy of which is preserved in the British Museum) states that "The celebrated Hungarian Boy, Master Ioachim (*sic*), will make his first appearance before an English Public, and perform Grand Variations for the

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violin, on a theme from Rossini's *Otello* by Ernst." The introduction of the "Bohemian *Girl*" and the celebrated "Hungarian *Boy*" into the same programme was doubtless considered a capital geographical joke by the *bénéficiaire;* but this display of Bunn's bad taste greatly annoyed Joachim. Mendelssohn was highly amused at Bunn's designation of his young friend, and, till the day of his death, he constantly teased him about it. "Now, you Hungarian Boy, what have you to show me?" was a frequent question.

It was very natural that young Joachim should want to play at one of the Philharmonic concerts; but the Society had a rule, to the effect that "No prodigies will be allowed to perform." Fortunately, however, for Joachim, Mendelssohn was in England at the time, and as he guaranteed the directors against any depreciation of the Society's artistic reputation through the appearance of little Joseph Joachim, that "prodigy" was permitted to play at the concert of May 27, 1844, given at the Hanover Square Rooms. This may be said to have been Dr. Joachim's first appearance in England as regards the musical world.

AT THE PHILHARMONIC IN 1844.

The concert was a memorable one. Mendelssohn, who conducted, introduced (with the exception of the overture) his "Midsummer Night's Dream" music, and on this occasion his famous "Wedding" March was played for the first time in England. "The March was encored," said a critic, "but before its repetition, Mendelssohn left his desk for a moment to stop the drum"! The rehearsal for the concert occupied no less than seven hours—two hours for the chorus and five for the band. The young violinist selected for his solo Beethoven's Violin Concerto, a work which had only been performed four times previously at the Philharmonic during the thirty years of the Society's existence. Miss Elizabeth Mounsey, at this distance of fifty-four years, vividly recalls the rehearsal in the following words:

I well remember Mendelssohn's bright look of pleasure and appreciative interest in his little friend. As conductor, he turned towards the very young soloist, attired in short jacket and turned-down collar, so as to follow him dutifully, Mendelssohn's own subordinate position appearing to give him a degree of amusement. But it was very beautiful to see the pleasure it gave him to regard the boy at his side, not only with admiration, but with honour. Joachim, whose playing was so masterly, and whose whole manner so thoughtful, was still boy enough to indulge in an unbecomingly full pocket at his side; one wondered what its contents might be!

The critics were unanimous in their praises of the clever young artist. The late J. W. Davison wrote in the *Musical World:*

Joachim's rendering of Beethoven's Concerto was astonishing. Not only was it astonishing as coming from a comparative child, but astonishing as a violin performance, no matter from whom proceeding. The greatest violinists hold this concerto in awe. It is, we must own, not adapted to display advantageously the powers of the instrument, though a composition of great distinction, the first movement being in Beethoven's highest manner. Young Joachim, however, attacked it with the vigour and determination of the most accomplished artist, and made every point tell. So well did he play, that we forgot how entirely unadapted for display was the violin part. No master could have read it better, no finished artist could have better rendered it. Tone, execution, and reading were alike admirable—and the two cadences introduced by the young player were not only tremendous executive feats, but ingeniously composed—consisting wholly of excellent and musician-like workings of phrases and passages from the concerto. The reception of Joachim was enthusiastic, and his success the most complete and triumphant that his warmest friends could have desired.

On the day following the concert Mendelssohn wrote a long letter to some relatives of Joachim's in Vienna. We are much indebted to Mr. Otto Goldschmidt for supplying us with a copy of this letter, which we believe has not hitherto been printed in England. After confirming, in glowing terms, the extraordinary success of Joachim's first appearance at the Philharmonic, Mendelssohn proceeds to offer excellent advice as to the boy's immediate future. He says:

As you know, I wish him to return to absolute rest and complete retirement from public performances; to devote the next two or three years solely to the education of his mind in every respect; in studying his art in every branch, especially those branches in which he is still deficient, without neglecting what he has already attained; to compose industriously; to take walks still more industriously, and to develope his physical powers. In three years he will then be as healthy a youth in mind and body as he is now a healthy child. I consider that this would be impossible without absolute rest. May it be granted to him with all the gifts which Heaven has already bestowed upon him.—Your faithful and devoted

Felix Mendelssohn Bartholdy.

During his first visit to London Joachim saw a good deal of J. W. Davison, who lodged over a boot shop at No. 1, Berners Street. He also received some advice in orchestration from the late Sir G. A. Macfarren, to whose rooms, at the corner of Oxford Street and Berners Street (opposite Davison's), he was a frequent visitor.

MENDELSSOHN'S DUMMY COPY.

An anecdote of this initial visit is too characteristic of Mendelssohn's consideration for others not to be quoted. At a concert, given by a Mr. Purdy, at Radley's Hotel, Bridge Street, Blackfriars, on June 5, 1844, Mendelssohn was announced to play his D minor Trio with Master Joachim and Mr. Hancock. "It so happened," relates Dr. Joachim, "that only the violin and violoncello parts had been brought to the concert-room, and Mendelssohn was rather displeased at this; but he said, 'Never mind, put any book on the piano, and someone can turn from time to time, so that I need not look as though I played by heart.' Now-a-days, when people put such importance on playing or conducting without a book, I think this might be considered a good moral lesson of a great musician's modesty. He evidently did not like to be in too great a prominence before his partners in the Trio. He was always truly generous!"

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Returning to Leipzig, Joachim made it his home for the next five years. He played in the famous Gewandhaus orchestra and taught the violin at the Conservatorium. In 1849 Liszt appointed him leader of the Grand Duke's band at Weimar. Liszt, his fellow-countryman, had a high opinion of his extraordinary talent, as the following extract from a letter will show:

You know what high esteem I profess for Joachim's talent, and when you have heard him I am certain you will find that my recent praises of him are by no means exaggerated. He is an artist out of the common, and one who may legitimately aspire to a glorious reputation. Moreover, he has a thoroughly loyal nature, a distinguished mind, and a character endowed with a singular charm in its rectitude and earnestness. [Letter from Liszt to Julius Stern, dated November 24, 1852.]

In 1852 Dr. Joachim became leader of the Court orchestra and solo violinist to the King of Hanover, and held that important post for twelve years. Since 1868 he has made Berlin his home, where he founded the famous quartet bearing his name. In 1868 he was appointed director of the "Hochschule für ausübende Tonkunst," subsequently enlarged and known as the "Hochschule für Musik," at Berlin. In this position, which he still holds, he has been able to exercise a splendid influence on the many young artists who have passed through his hands.

THE MONDAY "POPS."

No account of Dr. Joachim's life would be in any way complete without reference to the invaluable service he has rendered at the Monday Popular Concerts directed by Mr. S. Arthur Chappell. He first appeared at them on May 16, 1859, when they were in their infancy. Since 1865, the year in which the Saturday Popular concerts were inaugurated, Dr. Joachim has been an annual visitor. It would be superfluous to refer to his unrivalled gifts as a quartet leader; they are known to all men. His genius needs no eulogy. Every frequenter of the "Pops"—as they are familiarly called—knows that when Joachim is playing a feast of the highest artistic nature is in store for him. In another column we describe a rehearsal for one of these concerts.

Those who are privileged to be behind the screen at St. James's Hall, on a Monday evening, observe that Dr. Joachim listens to the whole concert. When he is not playing he sits there like some great seer—a master who, by the force of his wonderful personality, draws forth the homage and the profound respect of every music-loving soul who comes under his influence. No wonder that his colleagues in the quartet revere him. And how encouraging must be the words of appreciation which fall from his lips, addressed to the young singer or player as she descends from the platform. "Keep it up," said Dr. Joachim to the present writer, seated next to him at the recent Bach Choir concert, as the great violinist vigorously clapped his hands to recall Dr. Hubert Parry after the performance of his "Symphonic Variations." An incident like this shows his highly appreciative nature.

BRITISH TRIBUTES OF REGARD.

We have already referred to the high esteem in which Dr. Joachim has been held now for more than half-a-century in England. On March 8, 1877, the University of Cambridge conferred on Herr Joachim the degree of Doctor of Music. A special concert was given by the Cambridge University Musical Society, when the newly-created Doctor played Beethoven's Violin Concerto and conducted his own "Elegiac" Overture. A number of friends subscribed to defray the cost of his Doctor's robes, which, like Haydn, under similar circumstances at Oxford in 1791, he proudly wore while walking through the streets of Cambridge. The University of Glasgow made him an LL.D. in 1887. Oxford followed the example of Cambridge in 1888. A year later—after the Popular Concert of April 15, 1889—a number of Dr. Joachim's admirers presented him with a characteristic testimonial in the form of a valuable Stradivarius violin, valued at £1,200, which was handed to him by one of his oldest friends, the late Lord Leighton. An equally gratifying tribute to Dr. Joachim's sterling worth was paid to him on the occasion of the jubilee of his first appearance, and that of Signor Piatti, in England. This memorable event took place at the Grafton Galleries on March 22, 1894, in the presence of a most distinguished company, when his old friend Sir George Grove read an address concluding with the words, "We express a fervent hope that you may be spared for many years to shed the lustre of your genius upon the whole musical world."

Dr. Joachim's compositions are of high artistic excellence. As a distinguished critic has observed, "the real grandeur of his ideas, and the passionate ardour which seems to be the result of his Hungarian parentage, make themselves felt, and the complete command of musical structure which all the works reveal is very remarkable in a man who has after all written so little." His best known work is the Hungarian Concerto for violin and orchestra, which "in its rare and captivating beauty stands alone among works of the kind."

SCHUMANN, BRAHMS, AND WAGNER.

We have already referred to Dr. Joachim's friendship with Mendelssohn and Liszt. He was also on intimate terms with Schumann—"My dear revered friend, and so kind to me, whose lofty character I greatly admired." Schumann wrote his great Fantasia for the violin (Op. 131) expressly for his friend Joachim, to whom he also dedicated it. Readers of Schumann's letters are familiar with the affectionate relations which existed between him and

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Joachim. Here is an extract: "I like the cigars very much. There seems to be a Brahmsian flavour about them, which is, as usual, rather strong, but tasty." Dr. Joachim was one of the three musicians who followed the mortal remains of Schumann to their last resting-place. One of his most precious possessions is the autograph score of Schumann's D minor Symphony, upon which the composer has written the following original inscription:

Sketched in the year 1841; newly orchestrated in the year 1853. When the first strains of this Symphony were conceived Joseph Joachim was then a little fellow. Since then the Symphony, and still more the little fellow, has grown, wherefore I dedicate it to him—though in secret.

Robert Schumann.

Düsseldorf, December 23, 1853.

Dr. Joachim really discovered Brahms, though Schumann, in his famous article "Neue Bahnen," first brought him before the public. It was during Joachim's residence at Hanover that he began his life-long and intimate friendship with Brahms. Remenyi, a Hungarian violinist, gave a concert at Hanover, his accompanist being a young fellow of nineteen years of age named Brahms. Joachim was greatly struck with the earnest-mindedness of the youthful accompanist. "I don't think you'll go on long with Remenyi," he said to him, "and if ever I can be of any use to you, I shall be only too glad." The sincerity of Joachim's offer is proved by the fact that he gave the young artist a letter of introduction to Schumann, who, though his pen had long been idle, wrote the "Neue Bahnen" article already referred to. "You were quite right in supposing that I should not like that kind of life," said Brahms to Joachim. The two men became intimate friends—Joachim being the senior by only two years though he had obtained a European reputation. They spent their holidays together; and what more natural than that Brahms should dedicate his first-born, his Opus 1, to the great artist from whose lips he had received the first words of encouragement. Dr. Joachim speaks of the "Shelley nature" of his friend in his early days, and upon being asked why Brahms never came to England, he replies: "Brahms disliked any fuss, and he could not speak English very well."

After a musical festival at Carlsruhe, Joachim, Hans von Bülow, and Liszt, met Wagner at Strassburg, the nearest place to his native country to which Wagner, being an exile, could come. Here, before this select and remarkable audience, Wagner read the poem of his magnum opus, "Der Ring des Nibelungen." "Wagner took a great fancy to me," says Dr. Joachim, "and I said to him, 'Whenever it ("The Ring") comes out I must play in the band.'"

TENNYSON.

Tennyson, although not a musician, was one of the many eminent men who held Dr. Joachim in the highest esteem. Here is an interesting reference to the intercourse between the two men, in the words of the poet's son and biographer:

My father was fond of asking Joachim to play to him in his own house. One particular evening I remember, at 86, Eaton Square. My father had been expressing his wonder at Joachim's mastery of the violin—for Joachim had been playing to us and our friends numberless Hungarian dances—and by way of thanks for the splendid music I asked him to read one of his poems to Joachim. Accordingly, after the guests had gone, he took the great musician to smoke with him in his "den" at the top of the house. There they talked of Goethe, especially praising a poem of Goethe's old age, "Der West-östliche Divan," and then my father read "The Revenge." On reaching the line—

> And the sun went down, and the stars came out far
> over the summer sea,

he asked Joachim, "Could you do that on your violin?"—the peace of nature after the thundering of the battle. There was no more reading, however, that night, for he suddenly turned round to me, saying, "I must not read any more, else I shall wake up the cook, who is sleeping next door."

When the publication of a volume of songs was projected to musically illustrate some of the late Laureate's poems, Dr. Joachim was asked to contribute one setting to the series. From the lyrics submitted to him he selected "Merlin's song," perhaps being attracted thereto by the *naïveté* of the lines—

> Rain, rain, and sun! a rainbow in the sky!
> A young man will be wiser by and by;
> An old man's wit may wander ere he die.

By the setting of Merlin's song there hangs a tale which illustrates both the composer's true instinct in the setting of words, even in a language not his own, and a great poet's intuitive recognition of musical merit. When the album spoken of above was first published, an eminent English musician, who was a friend of Tennyson's, went through the songs for the poet's benefit. It is well known that Tennyson was as little of a practical musician as a man can be, and that in particular he had a rooted objection to musical settings of his own songs, giving as the reason for this that the music always went up when he wanted it to go down, and down when he wanted it to go up. From the whole book of songs he selected those which seemed to fall in with his ideas of what the melody should be, and the performer noticed with much interest that the poet, though ignorant of the names of the composers as the songs were gone through, pronounced favourably upon precisely those songs which a trained musician would have chosen if he had the list of composers before him. Joachim's song was one of those most warmly praised.*

CARLYLE ON MUSICIANS.

Dr. Joachim tells a capital story of Carlyle. One day his friend (and the friend of Thackeray), the late Rev. W. H. Brookfield, took him to the house of the great philosopher at Chelsea, and introduced him as the eminent violinist, &c. Brookfield had another engagement, so he said: "I'll leave you two together," and he departed. As Carlyle was just about to take his morning "constitutional" he asked Joachim to accompany him. During a very long walk in Hyde Park the Chelsea sage talked incessantly about Germany, the Kings of Prussia, Moltke, Bismarck, the war, &c. At last Joachim thought that *he* ought to say something,

* "Masters of German Music," by J. A. Fuller Maitland, p. 225.

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so he innocently asked the irascible Thomas: "Do you know Sterndale Bennett?" "No," he replied—(*pause*)—"I don't care generally for musicians. They are an empty, *wind-baggy* sort of people." "This was not very complimentary to me," Dr. Joachim laughingly says. "Carlyle's remark was not unlike that once made to me by a Kensington hair-dresser. I told the story to Du Maurier, who put it into *Punch*, but, of course, without my name." "Please tell us the story, Dr. Joachim." "I was having my hair cut, and I asked the barber not to cut this piece of hair (pointing to the familiar lock over his left eye). The man said: 'You had better let me cut it, sir, or you'll be taken for a philosopher!' 'I don't mind being taken for a philosopher.' 'Then, sir, they'll be taking you for one of those fiddling fellows that come over from Germany.'"

We are much indebted to one of Dr. Joachim's oldest friends in England, Sir George Grove, for kindly supplying the following words of appreciation of the eminent violinist:

SIR GEORGE GROVE—AN APPRECIATION.

"I should like, as a last word to this very interesting article," says Sir George Grove, "to say something about that which strikes me as the best of all my dear old friend's characteristics. Other players have as fine execution as he has; and to them, as to him, 'difficulties are nothing'; and others, too, have as charming expression as he; but no one *forgets himself* as Joachim does. When you hear him you are never reminded of Joachim; it is the composer one thinks of. When one hears him play the Beethoven Concerto, or a Bach solo, or anything else, it is obvious that the player's desire all through has been to play the piece as nearly as possible as Beethoven or Bach wanted it. It used to be so with all the great players, but everything changes in this dreadful world, and now-a-days, to an old man, too many seem to forget the composer and try to show themselves off, and see what new readings they can introduce rather than the one which the composer intended. Joachim has always seemed to me to have the most astonishing power of interpretation. He seems not only to know just what the original writer meant, but is able to give it. This has been said much better than I can say it in Max Müller's last book, 'Auld lang syne' (page 18); and I hope I shall be pardoned for begging your readers to look at his words."

SOME PRESENT ASPECTS OF MUSIC.

II.

Years ago, but easily within the recollection of middle age, the literary world was much exercised by a disposition to review the dark characters of history in a favourable light. The feeling drew to itself special regard because it was in direct opposition to common usage. Human nature, which I have always been taught to look upon as weak in its relations with itself as embodied in another, takes more kindly to the blacking brush than to the implement of the whitewasher; for much the same reason, perhaps, that led the Athenians to banish Aristides. Excellence is always a mark for arrows, sometimes for mud, and if it be vaunted by injudicious friends, as in the case just named, defamation becomes a serious duty with those who are not equally lauded. Hence the astonishment and mistrust excited by efforts to show Richard the Third as a victim of circumstances to which he was, in point of fact, ethically superior; that Henry the Eighth was really an amiable and gentle-minded monarch, and that the burning of bishops was wholly repugnant to Mary Tudor's sense of propriety in matters religious. Cynicism is, no doubt, ready to urge that the whitewashers in these very black cases acted not so much from conviction as from a desire to attract notice by being singular. But the distinction is neither here nor there at the present moment; the point being that no great success attended the efforts of the artisans in question, and that the blacking brush is once more in the ascendant. There are those who wield it within the domain of music.

It will be better, I think, to drop the blacking brush as an illustration, because the heroes of our art are assailed with a much more fell intent than change of colour. Colour can be washed off; whereas if you take a chopper or a hammer and smash the statue to pieces the chances are that it is done with for good and all. We have therefore to deal with image-breakers, who would reduce the objects of our reverence to fragments and cart them to a limekiln. It is useless to say that such people do not exist. As a matter of fact they never were more numerous than now, and certainly never more active and daring in their iconoclastic labours. We are necessarily interested in a class whose intent, at least, is so destructive, and the subject is one which may profitably be discussed.

My charge against the musical image-breaker is that he depreciates the composers of the past, and limits his regard to the music of the present. He laughs at the modes of yesterday. In his opinion they served their time, and now, like the bonnets of yesterday, are worthless. To praise the men and deeds of yore is with him an offence which he resents, as though it were a personal insult; and chiefly revenges himself by pecking at the most illustrious examples of that which the past was able to accomplish. He will sit down and pick "Elijah" to pieces, in demonstrating its feebleness and insufficiency, nor does he shrink from heaving "'arf a brick" at the "Choral" Symphony when occasion serves. He long ago spoke of Mozart as infantine; at the name

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of Haydn he smiles pityingly; Schubert is to him as a boy whistling in a meadow, and, imitating Wagner, he puts on gloves to touch Mendelssohn. Now, though I can no more understand the taste and judgment of the image-breaker, as thus evinced, than I can sympathise with the patrons of problem plays and risky novels, I am not going to quarrel with him, much less dispute his liberty, or question his sincerity. It takes many different things to make a world, and iconoclasts of all kinds may be, for some mysterious reason, necessary to the completeness of our own. But I am within my right if I treat the image-breaker as a problem for such solution as is possible, and as an influence against which it may be well to set the unsophisticated on their guard.

It is noteworthy that, within the compass of the arts, we find image-breakers chiefly in the section devoted to music. Not that other arts have been free from controversy. In painting, for example, classicism and romanticism once struggled hard for supremacy; just as the orthodoxy of to-day is assailed by impressionism and other, at present, doubtful developments. In poetry, also, form and spirit have changed, after more or less of conflict. But in these cases we see a war of principles, not of personalities; a striving of influences to shape and determine the future, not to work destruction upon the creations of the past. I say nothing of sculpture and architecture, which virtually died long since; but in painting and poetry men of all tastes regard the entire course of the art as a chain of developments, each meritorious in itself and essential to the end finally to be reached; each, therefore, worthy of respect and honour. Would that the musical image-breaker had the same "sweet reasonableness." Unhappily, he is pretty much as I have described him.

Another point should be observed. It is not only that the tendency to exalt modern art at the expense of that which is older appears mainly in connection with music, but also that itself is a modern development. As far as I am aware this tendency did not appear on a serious scale—that is to say, well-nigh co-terminous with the artistic domain affected—till within a comparatively recent time. It is true that Gluckists and Piccinists contended in Paris more than a century ago, and fought with considerable asperity; but their strife was largely personal, as between two living masters of diverse nationalities and styles. It was, moreover, aggravated by the divisions in French society, and by questions with which even the Court of Louis XVI. was not unconnected. This case, however, lies outside present consideration. It never formally opposed the present to the past. For the rest of musical history we see steady advance, unattended by any now recognisable effort to cut connection with that which lay behind. Even Beethoven excited no organised hostility. He was criticised, of course, as was right he should be, and he offended many censors, according to the measure of their failure in trying to understand him. But to a very much larger extent his greatness was admitted and applauded. It is not, however, on record that this master's partisans and admirers sought to exalt their chief by running down Mozart and the composers of his generation. They were not one-man worshippers, nor did they exclude from their sympathies everything wanting the stamp of a particular cult. This leads me to ask why the practice of image-breaking should be a feature of our own time.

It is a striking demonstration of Wagner's far-reaching influence that his name cannot possibly be kept out of any discussion in which modern music is concerned. With regard to the present case, it comes to mind, and drops from the pen, inevitably, because there is much reason to believe that to him we owe, directly or indirectly, the crusade now being carried on against everything ante-Wagner. Here, however, it is needful to discriminate, as a matter of simple justice. I should be very sorry to think, and it would be impossible for me to believe that Wagner, were he to revisit the field of his many conflicts, would approve all that is being done in his name. It is notoriously a penalty of greatness that whatever is least great in its composition should be taken up and exaggerated by followers. But there is no blinking the fact that Wagner set in motion the ball now directed to the crushing of all music save his own and that in which his influence is paramount. Saying this, I am not calling in question his sincerity. Wanting proof to the contrary, it must be assumed that he acted according to his view of the necessities of the case. Nevertheless, he might have exposed the weakness of his predecessors, and proclaimed the strength of his own tenets, without the personal bitterness which so largely disfigures his polemical writings. This was a defect of temperament, and it is precisely this which has been taken up and carried to the extreme by his followers. It is hardly too much to say that, at one time, the free lances of Wagnerian controversy endeavoured to set up a condition of terrorism. Ubiquitous and unscrupulous, they sought to gag every mouth that even mildly argued against their creed. Their master's expletives being too weak, they coined others which, if not really stronger, were in effect lurid and appalling, and they were ever ready with a whole magazine of personalities, having which there was no need to urge the famous injunction, "Don't hesitate to shoot." Of all this, those who took any part, however humble, in the great controversy had ample experience. To a large extent a change for the better has come about, at any rate outwardly. Stage thunder and fierce mouthings frightened into silence many weak

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brethren on the opposite side, while many others ceased to argue because it seemed impossible to convince, and the only return was vituperation. Still, the old spirit, while less aflame for lack of fuel, is at work where a chance of destructiveness appears, and now we are commanded to believe in no music save that of to-day.

A position more strange and unphilosophic than that taken up by the image-breakers is difficult to imagine. It is so because mainly connected with that which appertains to the accessories and not to the essentials of music. The essentials are, first, the thought or feeling of the composer—the thought, I say, since some music is intellectual, not emotional. To the expression of thought or feeling the indispensables are melody and harmony, or, more generally speaking, treatment. Given these requirements, music can be made in which all that is vital exists. Colour and force belong to the mere working machinery of the art, and are determined by the mechanical inventiveness of the instrument-maker. Observe, however, that upon colour and force modern music chiefly depends. The evolution of melody and the practice of what is understood by the term treatment are now relegated to the second place; a composer's primary aim being successful manipulation of hues and dynamic effects. Very well; I am not concerned here to discuss the change as one of improvement or degeneration. But surely no thoughtful and intelligent modern will assert that works of art which do not reflect the hues and follow the fashions of the day are, therefore, inartistic, and, as an ultimate and necessary conclusion, not deserving of consideration. Yet upon this the whole question turns.

Far from me be insensibility to the claims of good modern music. It has been my duty to praise much of it, and the obligation has always brought pleasure in its train. But I must oppose with all my force the notion that a change of fashion, however firmly based upon the *Zeitgeist*, vitiates all that has gone before. In connection with no other art is such an idea possible, but that is a point superfluous to the argument. The pitch of the matter seems to be that the essential beauties of music appertain to no particular age or mode. They belong to the economy of the universe, like the properties of the echo, and in all ages composers have demonstrated their existence by making them obvious to physical and mental perception. I do not say that those demonstrations are of equal value to us at the present moment. The music of any given age is presumably that which most fully satisfies its needs. But one may grant this without consenting to the annihilation of music which served equally well for an earlier generation, and now is vitalised by the indestructible qualities which lie at the root of art in every age. Let us rather cultivate the past than neglect it. "Let us praise great men and the fathers who begat us." Bach, Handel, Haydn, Mozart, and their successors down to the solid and splendid master not long since called away—these left us a glorious inheritance, not to be set aside for productions which may fail before the test of time, and the fate of which another generation will decree.

Joseph Bennett.

THE STRUCTURE OF INSTRUMENTAL MUSIC.*

By W. H. Hadow, M.A., B.Mus.

II.

THE CLASSICAL PERIOD OF THE SONATA.

Historians have often laid stress on the "isolation" of J. S. Bach; and, indeed, it is undeniable that during the latter part of the eighteenth century his direct influence was very slight. Part of the reason is that his innermost secret was at the time incommunicable—that no one inherited his feeling for richness and fulness of sound, or his mastery of harmonic progression. Again, some of the problems of music were so completely solved by him that no further advance seemed possible; and the art naturally turned aside to consider questions which even his genius had left comparatively untouched. And, for a third reason, the sceptre of music passed forthwith from Germany to Austria, and during the next period swayed a new country and, in great measure, a new race. But the fact which these causes help to explain may very easily be overstated. The Wohltemperirte Clavier was well-known to Mozart and formed the staple of Beethoven's education; the "dreary period between Bach and Haydn" somewhat diminishes when we remember that Bach died in 1750 and that Haydn's first known composition appeared in 1751; while the assertion that "in the time of C. P. E. Bach there were no great men," can only be said to have a meaning if it be qualified by the words "in Germany proper."

For Emanuel Bach was not only contemporary with the first two leaders of the Viennese school—with Haydn for more than fifty years, with Mozart for more than thirty—he was also a potent influence in determining the character of their work. His sonatas were carefully studied and followed by Haydn; Mozart calls him the "father" of the Austrian composers, and declares that "if any of us can do anything, we owe it all to him." And there can be no doubt that in many points of style, especially those that touch the dramatic or poetic side of instrumental composition, he served as a model for Beethoven himself.

Thus his work overlaps with a wide margin the two schools of Leipzig and Vienna, between

* The substance of three lectures, musically illustrated, delivered at the Royal Institution, February 12, 19, and 26, 1898.

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which it stands as a connecting link. The best part of it was written for the clavier, which he studied under the direct guidance and supervision of his father, and consisted not of suites, but of sonatas. In these he steadily modified and extended the traditional methods of the time. The number of movements is almost invariably three—an opening *Allegro*, an *Andante* or *Adagio*, and a bright, quick *Finale;* the dance names and the dance measures drop for the most part out of use, and are succeeded by structures of more varied and organic design. The style grows more distinctively harmonic, there appears a new feeling for isolated points of colour and for effects of surprise and climax; most important of all, the three-canto form emerges from its period of comparative neglect and is accepted as the general ground-plan of complex musical structure. Again, like Scarlatti, he begins to recognise the importance of differentiating the first canto into two distinct paragraphs; and though he does this with a tentative and uncertain hand, he yet gives indication of a method which was adopted as essential by the Austrian composers.

It was, then, C. P. E. Bach who first made habitual our familiar scheme of exposition, development section, and recapitulation. He did not, of course, invent it, for it has been traced back in germ as far as Corelli, but he brought it into that position of supremacy which it maintained without question through the most fruitful period in the history of instrumental music. Meantime, while he was working at his clavier sonatas, there were gathering the materials for two even more important kinds of composition. During the seventeenth century orchestration had hardly existed; composers were satisfied with strings and an occasional solo part for oboe or trumpet. Pezel and Becker experimented a little with wind instruments, but it was not until the early eighteenth century that these began to appear as an integral part of the orchestral forces. Then came Handel and Bach, then Stamitz and the Mannheim orchestra. By Haydn's time the band consisted of strings with from four to eight wind instruments, and one of his earliest works was to write, in 1755, a set of *divertimenti*, some for strings alone, some for combinations of strings and wind. From these come his first quartet and his first symphony. The former (Op. 1, No. 1) is in five movements, the latter (Op. 1, No. 5) is in the usual three of the Bach concerti.* Later on, when Haydn had clearly differentiated the two kinds, he fixed the number of movements at four, where it remained with little or no alteration through the whole of the Viennese period. The movements themselves were virtually of the same structure as those of C. P. E. Bach's clavier sonatas, with the interpolation of Haydn's favourite measure, the minuet.

So far, then, as concerns the number and disposition of the various movements, there is, from the time of Haydn, no variation of serious import. But the case is different when we come to consider the separate structures of which the aggregated works are composed; especially that of the first movement, in which the three principles of duality, plurality, and unity are most clearly displayed. If we take a typical "exposition" of Haydn, Mozart, Beethoven, and Schubert, we shall find four distinct methods of statement. In all four there are two separate paragraphs, embodying two different tonal centres, and connected by a brief sentence of transition; in all four the second paragraph is by a natural law of balance longer than the first;* but here the resemblance ends. Haydn gives his principal melody to the first subject, which has the advantage of making it specially salient, and the disadvantage of lowering the interest as the exposition proceeds. Mozart places his principal melody in the first strain of the second subject, and then goes off into scale and arpeggio passages to mark the key. Beethoven makes his second subject consist of a series of distinct sentences, almost every one of which contains a separate melodic idea. Schubert introduces his principal melody at the end of the transition, makes it carry the modulation to the contrasted key, and then repeats it with variations and digressions to the double-bar. Distinctions equally wide may be noted in the treatment of the development section, which is far more highly organised by Beethoven than by any of the other three composers. Indeed, none have surpassed, and none but Brahms have equalled, the variety and ingenuity of thematic device which Beethoven exhibits in this part of his work.

The slow movement represents the elegiac element in the sonata, and therefore lays more stress upon qualities of style and sentiment than upon elaboration or complexity of structure. Indeed, there is only one structural form which may be described as characteristic of it—a simple ternary stanza with a long *Coda*, in which is repeated some part of the clause of assertion or the clause of contrast, or of both. Its varieties, and the limits within which it moves, may be seen by comparing the examples from Beethoven's first four sonatas with the *Adagio* of the "Hammerclavier" (Op. 106). Apart from this form, the slow movement usually adopts either that of the "three principles," or that of the rondo, or that of the theme with variations, for the last of which it is specially adapted from its natural susceptibility to decoration and ornament.

On the lyric movement—the minuet or *Scherzo*—there is no need to dwell; its diversity of structural forms is simply that of the primitive dance measure already considered. The

* See Pohl's "Haydn," Vol. I., p. 333, &c.

* The tonic key prevails in the recapitulation, and therefore occupies in the exposition a comparatively small place.

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rondo is derived not from the mediæval rondel (a highly artificial form with which it has very little in common), but from the "carol" of the troubadours, a song-form in which a recurrent chorus alternated with solo verses. It was at first indeterminate in length—some of Couperin's have as many as seven "couplets" or episodes, while some of Rameau's have only one; and throughout musical history it remained the most loose and experimental of all structural types employed in the sonata and in similar compositions. The practice of repeating the first episode in the tonic key towards the end of the movement appears tentatively in Michael Haydn and Mozart, and was further organised by Beethoven. But of all forms the rondo is the least precise in usage. From the time of C. P. E. Bach to that of Schubert and Chopin it assumes at least a dozen variant shapes, which have nothing in common, except a more or less regular recurrence of the principal theme.

Among the various kinds of instrumental compositions for which these movements were employed, the most conventional is the concerto, which throughout the period is bound by artificial laws for the benefit of the soloist. Mozart, by whom it was mainly established, took comparatively little interest in problems of structure. Beethoven, though he considerably enriched the content of Mozart's form, yet left its outline virtually untouched. A possible reason is that in the last and most experimental period of his life he wrote no concerti, though the Choral Fantasia shows that, in this matter also, he was growing dissatisfied with existing limitations. At any rate, in the later sonatas and quartets, Beethoven pushed the principle of instrumental structure to a further point of development; not by any sudden or revolutionary change, for every stage is the logical outcome of its predecessor; but by a gradual shifting of balances, and, above all, by a gradual inter-relation of contrapuntal and melodic methods. The influence of the fugue appears not only in passages of polyphony and imitation, but still more vitally in the practice of carrying a salient theme through the whole course of the movement.

In the larger forms the work of Schubert does not add anything of importance to the history of musical structure. In general conception it is influenced by Mozart rather than by Beethoven; in treatment it is usually loose and hasty, filled with separate passages of the greatest beauty, but, as a whole, lacking concentration and design. It is more like music improvised than music thought out, and almost every number illustrates the avowal made by him on seeing the score of "Fidelio," that: "he had no time for such corrections." Structurally, therefore, his writing is more noticeable in forms outside the sonata—*e.g.*, the Moments Musicaux, and the like, wherein he set an example speedily followed by the romantic composers. The true climax of the Viennese period is to be found not in him, but in the later works of Beethoven.

(To be continued.)

ADDITIONAL INSTRUMENTS.

The trend of evolution, according to the best scientific authorities, points irresistibly to a decay of those purely physical qualities in which man approximates to the savage or the animal. Cases of exceptionally acute hearing or exceptionally long sight are rare amongst highly civilised races and tend to grow rarer. And although the sense of hearing is distinct from the musical ear, there can be no doubt that a general blunting of that sense must exercise no inconsiderable influence on the development of instrumental music. Whether we regard the matter by the light of history or of the tendencies of the moment, we are brought by either method to the same conclusion, that in each successive stage of musical evolution the dynamic factor, the element of volume and sonority, tends to play a more and more important part. If one takes individual instances, one may compare the tremendous grand pianoforte of to-day with the delicate virginals, spinet, and clavichord of byegone generations: the brilliant violin with the gentle viol. If one regards groups of instruments, one is struck by the emergence of the formidable new wind instruments of this century; while if instruments are regarded collectively, there is the gigantic modern orchestra to be set alongside the modest combinations which satisfied Bach and Haydn. Again, it is rather amusing to find in Lord Mount-Edgcumbe's Reminiscences that the indictments brought a generation or so back against Wagner for his abuse of sonority were forestalled in the early decades of the century by the hostile critics of Rossini! If, on the other hand, we confine our attention to latter-day music of the moment, we shall find that the school which is most in vogue at the moment—the Slavonic—is, above all, pre-occupied with providing rich and strange effects by the constant use of the most powerful instruments of the orchestra. There was a time when players of the instruments of percussion enjoyed, comparatively speaking, a sinecure. Now they are almost as hard worked as any members of the orchestra, and we feel sure that in a year or two, in the formal list of players, the tam-tamist will have a line to himself instead of being lumped up in a comprehensive "&c." with the artist who manipulates the big drum and cymbals.

It is really rather pathetic to look back on the early efforts of pioneers in the direction of enhanced sonority. Hauptmann in his letters gives an amusing account of Raimondi's now forgotten triple oratorio of "Potiphar, Saul, and Joseph." The score, he tells us, was five

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feet high and five feet broad. The three orchestras had their full complement of wind instruments, trombones, and ophicleides; so there were nine trombones, three ophicleides, twelve horns, and so on, all going at once. It will thus be seen that Raimondi's sole idea of producing the desired effect was to multiply instruments, instead of introducing new ones. It is, we feel sure, in the latter direction that the true advance is to be made, and the wonder is that so little has been done even in our own enlightened age, when the resources of science have furnished the composer with the means of impressing even the most apathetic tympanum. We propose, therefore, in the briefest possible manner, to indicate some of the neglected aids to orchestral sonority which lie ready to the hand of the enterprising composer.

(1) The steam whistle. Persons who have attended the concerts given in the Shoreditch Town Hall cannot have failed to be struck by the remarkable effect occasionally produced by the shrieks of locomotives at the adjacent railway station. Now and again, when they have happened to chime in with the key of the music being performed in the hall, the result has been most exhilarating. If the steam whistle were formally admitted to the orchestra, we feel sure that it would be simply irresistible in those descriptive symphonic poems so much in vogue at the present day. Think, again, how splendidly it would tell in an overture to, say, "The Flying Scotchman."

(2) Closely allied in mechanism to the steam whistle, but richer and more full-bodied in tone, is the Siren, which would lend a beautiful touch of corroborative detail to any piece of a marine character. There is something peculiarly weird in the note of the Siren, which should commend it to those composers who are preoccupied with bizarre or unearthly themes for musical illustration.

(3) The leg of a table abruptly moved on an oilcloth flooring will produce a sound singularly suggestive of the roar of an esurient lion. The great merit of this instrument is its simplicity and cheapness. A small deal table can be procured for a few shillings, and a square of oilcloth of the requisite dimensions only costs about ninepence.

(4) As a glorified substitute for the futile and ineffectual tinkling of a tambourine, we would suggest the employment of about a hundred long steel or iron rods. Our readers must have often been charmed by the superb jangling caused by these implements as they are conveyed on a cart through the streets. In the confined space of a concert-room they would produce an even more momentous din.

(5) Although in most respects we have bettered the devices of the ancients for creating loud and horrific noises, some of their primitive instruments answered the purpose so well as to warrant the honour of a revival. In particular, we would instance the conch, or marine shell—generally that of the *strombus gigas*—which is still used by some of the savage tribes of Africa as a means of signalling in war. The most redoubtable performers on the war conch, however, were probably the aborigines of South America, who, according to the account given by some travellers, were able to emit a sound by means of this natural *tromba marina* capable of being heard at a distance of five miles. The conch, it may also be mentioned, was the favourite instrument of the Tritons, that race of subordinate sea deities of whom Pausanias gives such an engaging description. For the Tritons, he tells us, had sea-green hair and eyes, gills below the ears, human noses, broad mouths with the teeth of animals, scales on their bodies, and instead of feet a tail like that of a dolphin. Some carried their taste for fancy physiology so far as to indulge in the fore-feet of a horse as well. These details may possibly seem somewhat out of place in a serious musical article, but in our opinion they are of the utmost importance as emphasizing the congruity which ought to prevail between a player and his instrument, but which is totally neglected by modern instrumental performers. Players of stringed instruments ought always to wear Court dress; players of strange and uncouth instruments, like the bass clarinet and double bassoon, ought to wear fancy dress; while, finally, players of certain instruments like the tam-tam, the tuba, and the bass drum ought to wear masks. The player of the tam-tam, we are convinced, ought to be dressed as a headsman, while performers on the "celesta" and the harp should be equipped with angelic plumage.

(6) Wagner has done wonders in exploring the abysmal sonorities of wind instruments, but his achievements have by no means exhausted the possibilities of effect on the side of profundity. The deepest and most superb note that we have ever heard was given out by a steam thrashing machine, and we have little doubt that the mechanism requisite to evoke this stentorophonic sound could be adapted to the exigencies of the orchestra in such a way as to eliminate the accompanying process of cereal flagellation.

(7) Miscellaneous Suggestions. Under this head we would briefly advert to a few hitherto unexploited methods of enriching and reinforcing the volume of instrumental sound. There is the peculiar moan of the motor-car, the plaintive *timbre* of which could be singularly effective in elegies, laments, and other pieces of a sad or sombre nature. On the other hand, where exuberant vitality is indicated, the rich tone-colour of a circular-saw—or "buzz-saw," as the Americans beautifully call it—would be invaluable. Thirdly, where, as so frequently happens now-a-days, the simple aim of the composer is to suggest the dominion of din, why not strengthen the percussion department with a rivetter from a boiler-maker's, with

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carte blanche to ply his hammer on a boiler of suitable dimensions as frequently and vigorously as his strength would permit? Lastly, we would suggest, as a suitable variant and improvement upon the ordinary method, the occasional employment of a chorus of wild beasts—lions, tigers, gorillas, elephants, and asses. There might be some difficulty in getting them to come in on the beat, we admit; but we have little doubt that a patient conductor, assisted by an intelligent keeper armed with a long pole, would after a very few rehearsals be in a position to electrify even the most *blasé* auditor.

Sir John Stainer, Inspector of Music in the Training Colleges in England and Wales under the Education Department, in his report just published (which is printed in full in the current number of the *School Music Review*), gives the following gratifying information with regard to the songs sung by the students at the various examinations he and his assistant, Dr. W. G. McNaught, have held throughout the country:—

The improvement during recent years in the selection of songs to be sung by students at the examinations has been more than once alluded to in these reports. It is, however, interesting to find that the gradual displacement of weak drawing-room ballads by songs of a higher and healthier type is steady and continuous. The character of the songs sung is not only of importance to the students themselves, but also to the comfort, not to say the health, of the examiners. Considering that I and my assistant inspector had to hear in England and Wales last year more than 2,000 songs, it can easily be imagined what serious injury to temper, nerves, and artistic morality might have supervened if the majority of them had consisted of those exciting sentimental ditties which thrive chiefly in the unhealthy atmosphere of the "ballad" concert-room. We feel that we ought gratefully to acknowledge that we had the pleasure of listening to songs by Mendelssohn 580 times, by Schubert 235, Handel 201, Sterndale Bennett 166, Schumann 82, Beethoven 35, and Spohr 28 times. This accounts at once for 1,327 out of the 2,000 songs, but it must not be supposed that the remaining number were altogether ill-chosen or unworthy of study; I merely mention the facts as a proof of the upward tendency of musical taste among students in training colleges.

This is the centennial year of the first performance, though it was of a private nature, of Haydn's "Creation," which took place at the Schwarzenburg Palace, Vienna, on April 29, 1798. Haydn, then sixty-six years old, conducted. "One moment," he records, "I was as cold as ice, the next I seemed to be on fire." The first public performance took place at the Imperial Court Theatre, Vienna, a year later—March 19, 1799. When the oratorio was first published (Vienna, 1800), nearly half of the 510 copies were subscribed for by Haydn's admirers in England.

There was a certain rivalry, not without its humorous aspect, between two concert-givers as to who should be the first to perform the work in London. Salomon, Haydn's friend, who gave concerts at the King's Theatre in the Haymarket, had ordered an early copy of the score, but, owing to some delay in transit, it was a long time on its journey from the Austrian capital. When it arrived, Salomon is said to have been mulcted in the sum of £30 16s. for postage! John Ashley, the conductor of the Lenten concerts at Covent Garden, had the shrewdness to ask one of the King's messengers, who travelled by special express, to bring him, in his personal baggage, a copy from Vienna. Ashley, therefore, received his score one day earlier than the "early copy" sent to Salomon, and at a cost of only £2 12s. 6d.—probably the subscription price—against that of £30 16s. paid by his rival. The copy came into Ashley's hands at nine o'clock on a Saturday evening. He split up the book, and at once set Goodwin, the copyist, to work in transcribing the vocal as well as the band parts. Several professional friends lent their aid. On the Monday a preliminary advertisement in the *True Briton* announced that the "Creation" would be performed on the following Friday; and so it was, for the first time in England, on March 28, 1800. The parts—vocal and instrumental—for the 120 performers were therefore copied within a week. When Harris, the proprietor of the theatre, complimented those concerned upon their expeditiousness, the chief copyist replied: "Sir, we have humbly copied a great example. It is not the first time that the 'Creation' has been completed in six days!"

Here is a choice example of "technical criticism" from an important provincial paper—the *Newcastle Daily Chronicle*. "'The Heart's Release' . . . will appeal to all lovers of sentimental ballads. It would appear as if the best possible effect will result from very little effort. The melody is very charming, and the possessor of a rich deep voice will sustain with all the necessary emotion the lines of mediants, &c., in the first part. The second portion moves in a more flowing manner; but, if the breath be taken at the pauses, the singer will have no trouble with any of the intervals." The mediant, or third of the scale, is not an interval of unique rarity, but "lines of mediants" may well call for some "emotion" on the part of the singer. One wonders, however, what weird intervals the mysterious "&c." may point to. From the piece of advice with which the review concludes, one is inclined to think the writer is a professor of vocalisation with an entirely new theory, unless, indeed, it is only meant that the singer should pause for reflection before attacking another difficult interval—say, a dominant or supertonic.

Mr. Charles Salaman, who entered upon his eighty-fifth year on the 3rd ult., is in the habit of celebrating the anniversaries of his natal day by composing a song. This year, however, as if to furnish proof of his undiminished vigour as his years roll on, he has composed and published *two* songs to mark the event. One of them, entitled "My Heart," is set to words by the composer's son, Mr. Malcolm C. Salaman; the other musically illustrates Mr. William Heinemann's lyric "Summer Moths." It is sixty-two years since Mr. Salaman wrote his celebrated Shelley song, "I arise from dreams of thee," and seventy-two Springs have come and gone since he was a student at the Royal Academy of Music. The veteran musician's recollections are as extensive as they are varied. In 1830 he was one of the spectators of the burning of the Argyll Rooms in Regent Street, the first home of the Philharmonic Society's concerts. It was on this occasion that a steam fire-engine was used for the first time in London. It would require a great deal of ingenuity to quench the fire of Mr. Salaman's youthful enthusiasm in his octogenarian days. May the hand of time deal gently with him.

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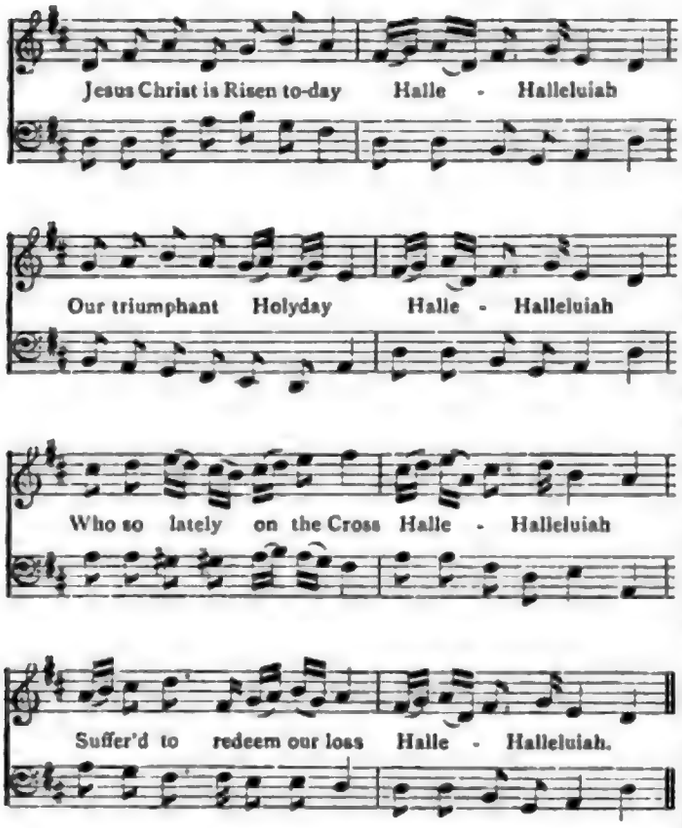
The strains of the Easter Hymn will resound in innumerable "quires and places where they sing" on Easter Sunday. It may, therefore, not be inappropriate if we say something about the history of this time-honoured tune which may prove to be of interest to our readers. It is a common error to attribute its authorship to Dr. Worgan, as the tune appeared in print sixteen years before that gentleman was born! Its earliest known publication is in a book, dated 1708, having the following title:—

Lyra Davidica: or, A Collection of Divine Songs and Hymns, partly New Composed, partly Translated from the *High-German*, and *Latin* Hymns: And set to easy and pleasant Tunes for more General Use. The Musick Engrav'd on Copper Plates. . . . London: Printed for J. Walsh, Servant to Her Majesty, at the Harp and Hoboy in Katherine-street, near Somerset-House in the Strand: and J. Hare, Instrument-maker, at the Golden Viol and Flute in Cornhill near the Royal-Exchange: and P. Randal, at the Violin and Lute by Pauls-grave court, without Temple-Bar. 1708.

The words and music of the Easter Hymn appear anonymously on page 11 of "Lyra Davidica" as follows:—

THE RESURRECTION.

The remaining two verses, with their quaint spelling, read:—

Hast ye Females from your Fright, *Hall:* &c.
Take to *Galile* your Flight: *Hall:*
To his sad Disciples say, *Hall:*
Jesus Christ is Risen to Day. *Hall:*

In our *Paschal* Joy and Feast, *Hall:*
Let the Lord of Life be blest, *Hall:*
Let the Holy Trine be prais'd, *Hall:*
And thankful Hearts to Heaven be rais'd. *Hall:*

This is followed by "A Resurrection Dialogue" of ten stanzas, to be sung to the same tune, which need not be quoted. "Lyra Davidica" is a small octavo book (6½ by 4 inches) of seventy-nine pages. The music pages are most beautifully engraved from copper plates, but the other portions are printed from ordinary type. In a page of fulsome adulation the book is "Humbly Inscrib'd to the Worthy and Esteem'd Mr. William Patersen," whoever that gentleman may have been. There seems to be no more authority for attributing the tune to Henry Carey, as is often done, than to Dr. Worgan. It will be noticed that the "Easter Hymn," like nearly all the old hymn-tunes, has been considerably "edited."

Bayreuth is coming to London this summer. In other words, as no Festival will be held at the famous Bavarian town during 1898, Mr. Schulz-Curtius has made arrangements to give *three* Cycles of Wagner's "Der Ring des Nibelungen" at Covent Garden Theatre, beginning on June 6, 14, and 27 respectively. The public interest in these projected London representations has been extraordinary, if not phenomenal. Mr. Schulz-Curtius originally announced only *two* Cycles; but as the tickets for both of these were bought up with almost lightning rapidity, he has arranged for an extra Cycle with the same satisfactory result. The conditions under which the work is to be given will, it is hoped, bring the performances in regard to the *ensemble* as near as possible to the model so nobly set by Bayreuth, and the artists who are engaged to take part in them represent the very *élite* of the operatic world. It may not be without interest to place on record some extracts from Mr. Schulz-Curtius's prospectus:—

One of the guiding ideas in arranging this scheme has been that the Work should be performed reverently and complete, *without any cuts*. In order to do this, the performances must commence early, so as to enable visitors to return home in comfort, without being compelled to leave the theatre before the final climax of each section is reached. "Die Walküre" and "Siegfried" will, therefore, commence at five o'clock, and "Die Götterdämmerung" (on a Saturday) at four o'clock in the afternoon, with an interval, after the first act, of an hour and a half for a light dinner; the performances will then terminate about eleven o'clock, in time for supper, either at a restaurant or at home. This arrangement has the further advantage of allowing the theatre to be thoroughly ventilated during this interval, and the audience will return fresh for the last two acts, which will only be divided by a short pause of from twenty to thirty minutes for the change of scenery. "The Rheingold," being a short section, will not commence until half-past eight, terminating at eleven o'clock.

New scenery is being painted, and the Bayreuth machinist will come to London to fit up the stage in order to produce the correct effects, more especially in "The Rheingold," in which the Rhine-maidens are expected to float in the same graceful manner as at Bayreuth.

After referring to the advisability of making proper arrangements for the refreshment of the "inner man," and to the great importance of strict punctuality, as the doors will be closed between the acts, the prospectus commendably proceeds to deliver a very decided ultimatum upon the "Matinée hat" and "any headgear whatsoever" worn by ladies.

There will be no restriction as regards dress. The only rule that will be rigorously enforced is: that ladies must remove hats, bonnets, or any headgear whatsoever, and the Management relies on the co-operation of the public to strictly enforce this rule.

The artists who are engaged include Miss Marie Brema, Madame Gadsky, Frau Schumann Heink, Fräulein von Artner, Madame Eames, Fräulein Hieser, and Madame Nordica; Herr van Rooy, Herr von Milde, M. van Dyck, Herr Nebe, and last, but not least, the brothers Jean and Edouard de Reszke. The stage manager is Herr Carl Pohlig, of Bayreuth, and the machinist Herr F. Kranich, of Dresden and Bayreuth. The conductorship of the Cycles will be in the experienced and safe hands of Herr Anton Seidl, of Bayreuth.

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A writer in the *Revista Musicale Italiana* of a critical notice of Mr. Edward Elgar's "King Olaf," while not altogether favourably disposed towards the composer's treatment of the characteristic elements of the heroic legend, has much to say in appreciation of that remarkable work. After referring to the composer's judicious efforts in varying the rhythmic and melodious adjuncts in the delineation of the different phases of the poem, the Italian critic goes on to remark: "There is indeed much that is fine, and even excellent, in Mr. Elgar's work, more particularly in the choruses, which abound in spontaneous and fascinating melody. The composer has been able to combine richness with good taste in his harmonisation, with the result of his choral writing being almost invariably highly interesting. We may specially instance, in this connection, the chorus of the conversion, the ballad 'A little bird in the air,' one of the most graceful, melodious, and finely developed numbers in the score, and the final chorus, with its attractive melody for the soprano." "There can be no doubt whatever," says the author of the notice in conclusion, "that Mr. Elgar's cantata must be ranked amongst the most finished productions of its kind which have recently emanated from the pen of modern English composers. It will be welcomed by all choral societies who may undertake its performance, and meet with the approval of connoisseurs, as the work of an able and industrious musician."

The unveiling of the National Memorial Statue to the late Sir Robert P. Stewart, by his Excellency the Lord Lieutenant of Ireland (Earl Cadogan), which took place at Leinster Lawn, Dublin, on the 16th ult., was an event of no slight interest and importance. All who knew the Irish composer, either personally or by reputation, will agree that his countrymen are justified in their pride in his career and in this enthusiastic movement to perpetuate his memory. The statue, which is of white marble, has been executed by Sir Thomas Farrell, President of the Royal Hibernian Academy, and represents Sir Robert in Court dress, over which the robe of a Doctor of Music is lightly thrown. In his left hand is a scroll of music and his right rests on an Irish harp. The pedestal is of coloured marble and bears the inscription—

SIR ROBERT STEWART.
1825—1894.
A National Memorial.

The Elder Conservatorium of Music at the University of Adelaide, South Australia, according to announcement, was to have been opened during the past month. From the prospectus forwarded to us we learn that the institution "has been established for the purpose of providing a complete system of instruction in the art and science of Music, at a moderate cost to the student." Eight free scholarships—four local and four "open"—tenable for three years will be offered for competition to music students in the Colony. A University orchestra is to be established, and a library of classical compositions, including full scores, is in course of formation. The Director of the Conservatorium is Professor Ives, to whom and to the new Institution all true friends of music in the mother-country will wish all possible success.

FACTS, RUMOURS, AND REMARKS.

I have not a word to say against the banjo in its proper place, which, as far as I am personally concerned, is anywhere out of my "beat." But I am not sure that, were I a citizen of Birmingham, it would be possible for me to endure a "grand banjo concert" in the Town Hall. Shade of Mendelssohn and the illustrious in music! Why, it is enough to make the greatest of Hebrew prophets forsake the "fields of asphodel" and come to earth bent upon revenge. That strikes me as one way of looking at the matter. But, as usual, there is another. The Birmingham Amateur Banjo, Mandolin, and Guitar Orchestra consists, it appears, of eighty performers. No doubt the position of these ladies and gentlemen in the pursuit of art is equivalent to that of the foot-people who join in the chase of the fox; but, at any rate, they are in the hunt, and that is better than nothing. We must consider, too, that one thing may lead to another and a better, and that even banjoists may rise on stepping-stones of their dead selves to higher things.

It is proposed to establish at Portsmouth a Discharged Army Musicians' Employment Agency "on a large and national scale, for which purpose an office would be opened in Portsmouth, and a register kept of bandsmen in all parts of the country who are seeking situations, so that bandmasters of bands that belong to large works and factories, also Volunteer and other bands throughout the kingdom, may know where to apply when they want bandsmen for whom they are able to find employment, and, in cases of necessity and poverty, to render assistance to enable men to travel from one part to another to take up employment which has been offered through the medium of the Agency." That is a long and clumsy sentence, but its purpose is excellent, for military bandsmen are, as a rule, deserving persons. The chief promoter of the enterprise is Mr. G. J. Merritt, Bedford Street, Southsea.

The following remarks upon a lady artist recently occurred in a North country journal of some importance:—"Madame —— made her first appearance in ——, and met with most appreciative demonstrations. Her superb vocal organ was cast upon the audience with marvellous effect. She is an artist to boot. She may paradoxly (*sic*) be described as a bass-contralto, but she has not less the power to soar far into the reaches of the soprano register." This comes of sending the inquest reporter to notice concerts!

The recent opening of an organ in a Northern city is the subject of a couple of notes by the editor of a local journal. First, we have the audience described, and learn with proper awe that "a contingent of city councillors, with their wives and daughters, made a brave show as they sat in chairs of state at the foot of the great hall." There were also present some people called critics, but the non-critical part of the gathering had an advantage over these, being members of "that happier race who do not regard music with mathematical mind, and who are strongly affected by it without knowing or caring why." The writer becomes ecstatic: "These people (composers) to whom God whispers in the ear so that they gather the sunbeams and the stars, the light and the darkness, the calms and the storms, and make melody of them, give of their exaltations and benedictions to the vast multitude of the unskilled, not to the elect few who know how it is all done." Ignorance is bliss in music, apparently, and how the elect few must envy the know-nothings!

The writer goes on to describe his own experience of the organ recital, and we soon learn that he

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received a double share of the "exaltations and benedictions." Hear him: "You had but to close your eyes, and, lo! you were lifted from the region of realities to the realms of dreams. At one moment you were in a wide and lovely land, and nothing mattered very much so long as flowers bloomed and the sun was warm. Then you went sailing on a lonely sea with great spaces about you, and you saw the breakers shine under the hushed stars. And there were solemn dusks and splendours of moonrise, with God everywhere." This is truly beautiful, but the writer should not attend organ recitals often. Otherwise there is no knowing what may happen to his imagination. After all, musical critics have something to congratulate themselves upon. Their training makes them indifferent to exaltations and benedictions, and keeps them sober minded.

The other day I was on the point of destroying a scrap torn from a newspaper when certain words on it caught my eye. On examination I found some notes of a lecture on Greek sculpture; where delivered, and by whom, did not appear. I quote a passage from the fragment because its application to music in our own time may not be unprofitable:

> The development of expression was followed in this way down to the second century B.C., when it began to surpass, and ultimately went far beyond the just limits of the subject. Here he showed the famous Laocoon as the final development of the wildest extravagance in Greek sculpture. Here, agony, pain, horror were forced upon the view, paraded before our eyes, and while one could not help admiring the skill of the artist and even the workmanship, one hesitated to express approval, and could only say, "Is it to this that the Art of Greece has come?" The extravagance of the Laocoon, observed the lecturer, led to the inevitable reaction, and the rise of the Neo-Hellenic school, who turned back with wise instinct to the fifth and fourth centuries. As an example of the work of this school, and as a crowning example of the genius of Greek Art, he threw on the screen a picture of the priceless Venus de Milo, which, as combining the grandeur of Phidias and the sweet charm of Praxiteles, enriched the world by a new creation of thoughtful and serene loveliness.

Rossini's "Barbiere" was performed in Boston lately, and I gather from the *American Art Journal* that many of the audience went in the expectation of tragedy, not comedy. The missing tragedy may be found in their own ignorance. Here, in London, the work is not performed at all, and our people will soon be in the condition of the Bostonians. I cry, O for another draught of Rossini's exhilarating champagne, "Barbiere" brand, and am offered a heavy feast of "raw head and bloody bones" instead!

Mr. Frederic Archer has resigned his post at Pittsburg, where he was conductor of the orchestra. I do not know why. Perhaps the unlovely town was too smoky, but our old friend seems to have a wandering disposition. He loves to see men and cities—especially cities.

Can such things be? The *Musical Courier* tells of an American professor who lately arranged a concert for the display of his pupils. Here is one of the pieces, as described in the programme: "Grand Quartet (from Fedilio)—Beethoven. Leonore, dressed as a page, visits her lover, Jacquino, who is in prison. Marcellina, the daughter of the Jailer, falls in love with Leonore. Rocco, her father, approves her choice. Jacquino feels 'his lot is hard to bear.'" The lot of that professor should be harder still.

Mr. Philip Hale quotes, in the *Musical Courier*, some opinions at large of Charles Dibdin. I will re-quote one: "Is there a fair well-wrought-up movement in Haydn's whole works? Do they consist of anything more than strong effusions of genius turned into frenzy (!), and labouring as ineffectually to be heard as a flute in a belfry?" The flute in a belfry is good, but for the rest—alas, poor "Charley"! Let him rest, Mr. Hale. Remember, he wrote "Tom Bowling."

Mr. Rupert Hughes has been sounding the praises of female composers in the *Century*. "So good has their work been that honesty compels the admission that hardly any living men are putting forth music of finer quality, deeper sincerity, truer individuality and more adequate courage than the best of women composers." I should be glad to believe this, but ungallant Mr. Finck cries "Whew!" and an unchivalric American editor challenges Mr. Hughes to "*quote* one original melody composed by a woman." The matter remains unsettled.

Music, we have been told, has had a soothing effect upon Mr. Gladstone during the illness which unhappily continues. This is how an American physician, Dr. Ephraim Cutter, explains the process: "The nerves of the head (which are voluntary) when worried or overworked are sad disturbers of the sympathetic nerves, which are involuntary and automatic. It is possible that the agreeable occupation of the cerebral nerve centres by a musical performance causes them to let the sympathetic nerves alone and to cease withdrawing, or rather stealing, from them the energy which is their share."

An American editor proclaims that no man can "enter the critical heaven unless his brow is stamped with the Wagner crest." Dear, dear, I thought myself inside safely enough, and certainly on my brow there is no mark of—well, never mind.

Joseph Bennett.

THE TWO NEW ORGAN APPOINTMENTS.

I.—DR. H. WALFORD DAVIES, OF THE TEMPLE CHURCH.

Henry Walford Davies, the recently appointed organist of the Temple Church, was born on September 6, 1869, at Oswestry, where his father was well known as an enthusiastic amateur musician and conductor of a Handel Society. As a child he showed remarkable gifts in extemporizing, and great things were expected of him in the future. In January, 1882, at the age of twelve, he became a chorister of St. George's Chapel, Windsor, and sang there during the last six months of Elvey's organistship and the beginning of Sir Walter Parratt's *régime*. From 1885 to 1890 he was a pupil of and assistant to Sir Walter Parratt, at St. George's Chapel, concurrently with holding the post of organist of the Park Chapel, Windsor. As assistant-organist of St. George's Chapel he did excellent work and was a real help to Sir Walter Parratt. He could do anything; once, at a moment's notice, he transposed a complicated Bach chorus (from the Christmas oratorio). The *répertoire* of the music at St. George's is very extensive. It ranges from Arcadelt to Brahms, Dvorák, and Tschaïkowsky; and of English Church composers, from Tye, Tallis, and Farrant to Stanford, with a good admixture of the Greene and Boyce school. The young assistant drank to the full from this wholesome source, and thereby gained unique,

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invaluable experience. "He has thoroughly deserved his promotion," writes Sir Walter Parratt, in reply to our request for some information, "and I shall be greatly astonished if he does not distinguish himself." The new organist of the Temple Church was for a year (1890-91) organist and choirmaster of St. Anne's, Soho, which offices he resigned on account of ill-health. Since 1891 he has been organist of Christ Church, Hampstead, of which church the present Bishop of Exeter (Dr. Bickersteth) was vicar for thirty years.

In 1890 Dr. Walford Davies obtained a Composition Scholarship at the Royal College of Music, where he remained for four years. He mainly studied under Dr. Hubert Parry, but for a short time took lessons from Dr. Villiers Stanford; and, for counterpoint and plain-song, he was a pupil of the late W. S. Rockstro, under whose influence he is glad to

From a Photograph by Messrs. Russell and Sons, Baker Street.

have fallen. Dr. Walford Davies graduated Bachelor in Music at Cambridge in 1892, and took the degree of Doctor in Music at the same University as recently as the 10th ult. He obtained (in 1894) the qualification of Associate of the Royal College of Music for composition, and, in 1895, was appointed to succeed his old master, Mr. Rockstro, as a professor of counterpoint at the Royal College of Music, which post he still holds.

Dr. Walford Davies is already favourably known as a composer of much meritorious music in the higher regions of the art. His first work, a Pianoforte Quartet in E flat, gained a hearing at Mr. Dannreuther's concerts in 1893. His chief compositions since then have been several chamber works; a Symphony in D, performed at the Crystal Palace "Fortieth Anniversary" concert in 1895; and a cantata, "Hervé Riel," set to Browning's words, produced at the Royal College of Music in 1896. In recording the performance of the cantata The Musical Times spoke of it as "an achievement of which he may justly be proud."

The emoluments attached to the Temple Church appointment are of the annual value of £250. In 1688, the first organist, "Francis Pigott, Gent.," received a "sallary" of £50 per annum "for the faithful discharge of his Duties as Organist to the Societies of the Temple"; but Mr. "Francis Pigott, Gent.," had to find his own "bellowes-blower"! In those days organs were not blown by "hydraulic water," to use the highly descriptive designation adopted by a certain cicerone conducting country cousins circumambulating Canterbury Cathedral.

In our issue of September last we gave a biographical sketch of the retiring organist of the Temple Church, the veteran Dr. E. J. Hopkins, who has held the office for upwards of fifty-four years. May it fall to the lot of some future writer in The Musical Times during the year 1952 to chronicle a similar achievement on the part of the clever young musician who, we feel sure, will prove a worthy successor to the venerable "father of English organists."

II.—MR. H. A. FRICKER, B.MUS., OF LEEDS TOWN HALL.

Herbert Austin Fricker was born at Canterbury, February 12, 1868. Like Dr. Walford Davies, he is an old chorister-boy, having entered the choir of Canterbury Cathedral at the age of ten years. When his voice broke he assiduously practised the pianoforte, sometimes ten and twelve hours a day, almost to the detriment of his health. He became a pupil of the veteran Dr. W. H. Longhurst (who is now retiring from the organistship of Canterbury Cathedral), and at the age of sixteen he was appointed deputy-organist of the Cathedral. In 1886 Mr. Fricker studied under Sir Frederick Bridge in the theory of music. In the following year he passed the examination for the Associateship of the Royal College of Organists, followed, in 1888, by the Fellowship qualification. In 1893 he obtained the degree of Bachelor in Music at the University of Durham, his exercise being a setting of Psalm xxxvi. We understand that Mr. Fricker has recently been taking organ lessons from Mr. Edwin H. Lemare, the organist of St. Margaret's, Westminster.

For the last seven years Mr. Fricker has been organist and choirmaster of Holy Trinity Church, Folkestone, where he has given some excellent chamber concerts, he himself playing the viola in the string quartet. He has composed an Evening Service in G (published by Messrs. Novello), also some anthems, some pieces for the violin, and Act 1 of a comic opera. He has nearly finished an orchestral suite, is engaged upon a cantata for female voices, and is now revising a Communion Service. Mr. Fricker, however, modestly says that he does not attach much importance to his past career; "but," he adds, "I am looking forward most anxiously to the future, and I feel that I have a tremendous lot of work to do before I win my spurs in the musical world." A man who enters upon the discharge of important duties in such a spirit is bound to succeed. We heartily wish him every success in his new sphere of work, and we shall follow his career with much interest.

It may not be without interest to our readers to record the details of the competition for the organistship to the Corporation of Leeds, which is of the annual value of £200. The Royal Albert Hall was the testing place, where six of the eight selected candidates duly competed on the 1st ult. Each competitor was previously allowed two hours' practice on

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A "POP" REHEARSAL.

to go through Brahms's beautiful Sonata for pianoforte and violin in D minor (Op. 108), which she was the first to introduce to an English audience at her concert nine years ago, immediately after the work was published. It is not the first time that she and the composer's intimate friend, Dr. Joachim, have played it together. The copy from which she plays contains certain marks of his indicating the composer's wishes, which makes it specially interesting. Miss Fanny Davies seems to revel in her congenial task. She feels so safe, and no wonder, with Dr. Joachim. At the end of each section she eagerly looks at her colleague, who merely gives a little nod, and the next movement begins. The rehearsal is really a performance, as not a single stop or repetition is made. At the end Dr. Joachim says to the able pianist: "Very good. Perfection." Then follows a little chat, in the course of which Dr. Joachim tells us that when he expostulated with J. W. Davison upon his earliest criticisms of Brahms—that Brahms was "one of the dimmest lights in Germany," and so on—"J. W. D." replied: "My dear boy, would you have liked me to come round all at once to something new?"

CHURCH MUSIC.

The performance of the best known of Bach's settings of the "Passion" narrative, as according to St. Matthew and St. John, has been naturally the prominent feature of the musical services of the season now drawing to a close. The St. John setting has of late claimed special attention and precedence as the chief musical exposition of the awful theme of the most solemn season of the ecclesiastical year. The performance of Bach's noble music at St. Paul's Cathedral will, as usual, take place nearer Easter than the date of our present issue. During Lent and Passiontide it has been listened to with becoming earnestness and a due appreciation of its eloquence in St. Anne's, Soho, in accordance with a custom of a good many years' standing, and at St. Marylebone Church, as well as at many other churches throughout the country. At the last-named church, Stainer's "Crucifixion," now accepted wherever worship-music is sung in the English language, has also been effectively rendered.

The annual Welsh festival service in St. Paul's Cathedral was characterised by the impressive earnestness always evident at this annual celebration. Good as the music is at this service, the great impression it produces rather rests with the direct and united praiseful attitude of both choir and congregation than in any really fine manifestation of sacred art.

From day to day evidences come to hand of the increasingly regular, as distinguished from the occasional, employment of the orchestra in church. St. Mary's, Moorfields, at one time the chief home of Roman ecclesiastical music in England, and still a notable and traditional abiding-place of the Viennese school of Church music, retains the regular services of an efficient orchestra. On recent Sundays some of the best of Haydn's Masses, Mozart's once very popular Twelfth Mass (so-called), Beethoven's Mass in C, and Gounod's Messe Solennelle have been rendered, under the direction of Mr. A. W. Payne, with Mr. W. G. Barton at the organ. In addition, Mendelssohn's "Lauda Sion" and Rossini's "Stabat Mater" have been included in the service lists.

A selection of sacred music, or the combination of such a selection of sacred solo and choral music with an organ recital, is one of the Church musical institutions now growing in favour. Such a scheme has the advantage of being possible in some churches in which the performances of complete oratorios are not always easily brought about. A service of this kind was held in St. David's Church, Denbigh, on the 15th ult., at which Mr. A. H. Allen played some organ pieces by Bach, S. S. Wesley, and an Adagio by Liszt, and a good selection of anthems was sung.

Of special interest and value was Professor Sir Frederick Bridge's account, in one of the recent Gresham Lectures, of the growth of the "Passion Music," from the earliest times. The settings by Vittoria, written towards the end of 1585, according to St. Matthew and St. John, are still widely used in the Roman Church. This music, rightly described by the Gresham Professor as "not in the least dramatic"—that is, from the modern point of view—"was strikingly effective." One is tempted to suggest that a course of lectures with illustrations, upon so profoundly interesting a subject as the wide range of sacred art involved in the various settings of the Passiontide music, would afford much food for serious thought.

The issue in a well arranged form of Wagner's noble though early work, for several groups of male voices and orchestra, "The Holy Supper of the Apostles," will not be overlooked, it may be hoped, in connection with some of the great Church festivals. The effect of this music in one of our great Cathedrals, for instance, would be striking and imposing. Mr. E. H. Thorne will give a course of lectures at the Royal College of Organists, during the month of May, on "The History of English Church Music," with illustrations. The scheme will no doubt be one of great interest to the earnest lovers of sacred art.

In addition to the excellent series of six organ recitals (referred to in our "Organ Music" column) given by Mr. Westlake-Morgan at Bangor Cathedral, on Mondays in Lent, we must also commend his enthusiastic zeal in providing other good and appropriate music in the same sanctuary. On every Thursday during Lent the "Miserere," either by Allegri or Stainer, and some setting of the "Story of the Cross" were to be sung. Bach's "St. Matthew" Passion is to be sung twice during Holy Week, while on the 20th inst. there will be two choral festivals, Welsh and English, when upwards of 1,000 voices will be accompanied by a full band and the organ. Such efforts deserve every encouragement, which we ungrudgingly give.

An influential committee has been formed at Canterbury to present a testimonial to Dr. Longhurst on his retirement from the post of Cathedral organist and in recognition of his long and faithful services to the cause of music in the city. An account has been opened at the Canterbury Bank, where subscriptions may be sent. Mr. F. W. Furley is the hon. treasurer and the Rev. F. J. O. Helmore and Mr. G. Johnson are the hon. secretaries to the fund. Dr. Longhurst has been connected with the musical services of Canterbury Cathedral for seventy years.

ORGAN MUSIC.

The past has been a memorable month for all who are interested in organs and organ players. The recent appointments of skilled young organists to important offices is an indication of the growing call, even in the overcrowded profession of music, for well-equipped organ players not without experience and in the enjoyment of youth and of high promise as regards the future.

Interesting also has been the re-opening of Mr. Henry Willis's stately organ in St. George's Hall,

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Liverpool; a ceremony which carries our thoughts back to such giants of the organ playing art as S. S. Wesley, who opened the organ on May 29 and 30, 1855, and W. T. Best, who, by his masterly performances, chiefly given upon this instrument during the past forty years, did so much to advance the art he so greatly adorned.

Among other important improvements suggested by Mr. H. Willis and Dr. E. J. Hopkins were the following: the CC compass extending over five octaves for the manuals, the extension of the pedal organ upwards from F to G, the introduction of pneumatic action, the transposition of the pipes of the manual organ, provision being made for the changing of the pitch to the normal diapason by "simple means," about which we are not enlightened, should that pitch be adopted, and the enclosing of a portion of the solo organ in a swell-box. Dr. A. L. Peace also made a number of useful and well-thought of proposals, including the transference of the vox humana to the solo organ; the provision of a harmonic piccolo in the great organ, with other judicious changes in the character of the "registers"; the introduction of the important swell to choir coupler; and some needed alterations and additions in connection with those very essential mechanical features, the couplers.

The great Liverpool organ now contains 25 stops on the great manual, 25 registers assigned to the swell organ, 18 on the choir, 15 on the solo organ, and a pedal of 17 registers. In addition, there are 14 couplers, making a total of 114 stops; tremulants to swell and solo organs, 36 pneumatic pistons, and 10 composition pedals.

It will be seen that the eminent organist of St. George's Hall, Liverpool, has under his experienced control a veritable "battery of sounds." Dr. Peace's programmes for the re-opening recitals, on the 5th ult., were well varied, showing such exalted employment of the "King of instruments" as in Bach's Prelude and Fugue in C minor and the Choral and Fugue from Guilmant's fifth and most recently composed Organ Sonata; and the organic effects from a more popular aspect in "Introduction, theme, and variations," by J. V. Flagler, one of the most esteemed American organists. Music by Mozart, Beethoven, Mendelssohn, Sterndale Bennett, Gounod, and Rossini was also included.

At the afternoon performance the Lord Mayor of the city and other members of the Corporation attended. The audiences numbered at the two concerts 1,700 and about 3,000. The residents of the great seaport of the North-West and their many visitors will now have cause to rejoice in the continuance of the splendid organ traditions of their enterprising city.

The schemes of three recitals recently given in Bangor Cathedral by Mr. Westlake Morgan included such interesting pieces as Rheinberger's Sonata (No. 4) in A minor; Marche Solennelle (Mailly); Concerto in G minor (Matthew Camidge, organist of York Minster from 1803 to 1842); Meditation (Op. 16), Alöys Klein; and "Marche Gothique" (Op. 48), Salomé. The programme recently played at the Royal Technical Institute, Salford, by Mr. S. Keighley, was of exceptional interest, including as it did W. G. Wood's Toccata in D minor, two Impromptu pieces (Allegro Marziale and "Air Varied") by Dr. H. Hiles, Fantasie Sonata in B major, Rheinberger; Sonata (No. 4), Bach; Meditation, Gottschalk; and an Introduction and Double Fugue in G minor, by Mr. Keighley himself. A course of three recitals has been given by Mr. F. G. M. Ogbourne during the past month at St. Dunstan's, Fleet Street. The excellent selection of pieces included Bach's Toccata in F, Grand Chœur in E flat (Guilmant), Air and Variations in A (Best), and Mendelssohn's Organ Sonatas (Nos. 1, 3, and 4). Several recitals have been given lately by Mr. T. H. Collinson and his assistant, Mr. C. M. Lowe, on the organ in St. Mary's Cathedral, Edinburgh, rebuilt by the Electric Organ Company. Upon one occasion Mr. Collinson played his own MS. Sonata in D, which consists of an *Allegro*, a *Pastorale*, and a *Fugue*. Mr. Macduff has given a second recital upon the organ, rebuilt by the Electric Organ Company, in St. Mary's, Warwick. The programme included Handel's Second Organ Concerto, with the interesting addition of an MS. *cadenza* by Sir Frederick Bridge; Andante in A flat by Mr. W. S. Hoyte, and Sir Frederick Bridge's effective and musicianly Sonata in D minor, a work which has secured a deserved position in public favour. An excellent new three-manual organ, built by Messrs. Norman and Beard, was opened recently in the Aston Villa Wesleyan Chapel, Birmingham, by Mr. C. W. Perkins.

An organ recital was given by Mr. J. H. M. Ledger at Kelvinside Free Church, Glasgow, on the 1st ult., the music including Gavotte from the Twelfth Organ Sonata by Martin; Toccata in G minor, Sangster; Sonata in G, E. Townsend Driffield; and Allegretto in D minor, A. Foote. Dr. A. Madeley Richardson gave a recital, on the 15th ult., at St. Peter's, Cornhill, the programme including two movements from Widor's Organ Symphony (No. 3), and Wesley's "Choral Song and Fugue." Mr. J. B. Lawson gave a recital recently at Walton, near Liverpool. The music played consisted of pieces by Dr. A. L. Peace, Roubier, Marchant, Hewlett, Salomé, and other composers.

The restoration of the fine Willis organ in St. Andrew's, Wells Street, must surely be regarded as a matter of wide interest. The position of the church for so long a period in connection with the revival and advancement of church music, and the fact that its fine musical services are known to music-lovers all over the kingdom, should make the task of the organist and other authorities in acquiring the necessary funds an easy one. Mr. F. A. W. Docker, the esteemed organist, has himself secured nearly £200 towards the cost of renovation by his lectures on "The Chief Musical Composers of various Nationalities." The improvements are to be carried out by Mr. Henry Willis, who voiced the organ himself upon its construction in 1876. The whole of the interior of the instrument will be reconstructed, and the action will be changed to tubular pneumatic. It is hoped, with the financial assistance of musical friends, to carry out the work at the end of the coming summer.

Dr. E. Bunnett gave an excellent recital at St. Andrew's Hall, Norwich, on the 19th ult. His programme included: Andante con moto (Boely), Offertoire in C minor (Grison), Mendelssohn's Third Organ Sonata, and Wesley's Air composed for the Holsworthy Church bells. A feature of special interest was the first performance of "The Building of San Sofia," words by the Rev. S. Baring-Gould, accompanied by music by Mr. H. M. Higgs. The words were recited with artistic eloquence by Mr. Charles Fry and the music was ably presented by Dr. Bunnett. Recitations pure and simple accompanied by music are likely to be better known as time goes on. Admirable specimens are in existence by Grieg, John E. West, Hawley, and other composers; and Mr. H. M. Higgs has contributed an effective addition to the list. There can be no more interesting means of varying an organ recital scheme than by the introduction of such accompanied recitations; granting the excellence of words and

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music, the trained eloquence of the reciter, and the painstaking musicianship of the organ-player.

Mr. H. C. Perrin, the organist-elect of Canterbury Cathedral, gave a recital at St. Mary's Collegiate Church, Warwick, when the programme ranged from J. S. Bach to Humperdinck. The historic organ at St. James's Church, Piccadilly—originally built by Harris prior to 1685 for James II. for use in the Chapel Royal, Whitehall, and presented to the church by William and Mary in 1695—was re-opened, after being re-built by Messrs. Bishop and Sons, on the 22nd ult., by Sir Walter Parratt, who played pieces by J. S. Bach, Liszt, Brahms, Kullak, and Guilmant. Raphael Courteville, the composer of the tune "St. James," was a former organist of the church.

THE ROYAL CHORAL SOCIETY.

London amateurs were true to one feature in their character when, on the 16th ult., Beethoven's "Ruins of Athens" and Franco Leoni's "The Gate of Life" were produced at the Albert Hall. Of these works, the first was a comparative novelty, brought out in a new shape, and backed by the greatest name in music. The second was also absolutely strange, and subscribed by a composer whose quality has been tested in various popular forms with successful results. Nevertheless, on the part of the public, there were few signs of wholesome curiosity, and, although the audience could not have found room in any other London hall, not a few empty seats were left to represent the element of indifference. Yet the patrons of the Royal Choral Society are not surfeited with novelty.

After many vicissitudes and long stretches of neglect, the "Ruins of Athens" has at last been offered in an intelligible and usable shape. The story of the work, already told in its entirety, is of present concern only with regard to its last chapter. We may dismiss the "mythological pantomime" which opened its career at Pesth in 1812 and closed it at our Princess's Theatre in 1846. That now belongs to the dead past. What we have to deal with in the living present is a version distinguished by modified mythology and an absence of pantomime—in effect by a poem in which the author, Mr. Paul England, was guided by the prime necessity of giving Beethoven's music the best opportunity possible. Nobody affects particular interest, or indeed believes, in the removal of Greek artistic life from desolate Athens to the capital of Hungary. The "Ruins of Athens" exists solely for its music, and we now have that complete; conveniently laid out for performance, and adapted to take a place among the cantatas which are favourites with English concert-goers. It was something for the Royal Choral Society to demonstrate this, and to do so in a manner deserving only of praise. That Institution may, therefore, "go up one."

The version adopted at Kensington Gore is musically more complete than that previously available, inasmuch as it includes an Interlude and Recitative which had been omitted. Curious to tell, the once discarded Interlude must be numbered amongst the most delightful things in the work. Originally an accompaniment to dialogue, it stands thoroughly well as an independent piece, and was received in performance with emphatic approval. For the rest of the cantata more or less familiarity sufficiently speaks. We all know the overture, the Dervish chorus, the Turkish March, the march and chorus "Twine ye the garlands," and the fine concluding number. The point to be emphasised is that some of Beethoven's most charming, if not strongest, music is now generally available for choral societies, who, if they be wise, will revel in its beauty. The performance, in which Miss Palliser and Mr. Andrew Black took part, was admirable, and brought credit, not only to Sir Frederick Bridge, but to all concerned.

Mr. Franco Leoni's cantata is, like half-a-dozen works that could be named, founded on a story of Christian martyrdom, which subject seems to be, for reasons not obscure, of undying interest. The "argument," as laid out by Mr. Shapcott Wensley, includes the interruption of heathen rites by the voice of the heroine, *Portia*, and the bolder declaration of the hero, *Probus*. These witnesses for Christ are thrown into prison, where a number of doomed fellow-believers console and strengthen each other with words of faith. The martyrdom of the arena follows, the calm steadfastness of the victims and the frenzy of their persecutors standing in the most violent contrast. Each scene has the merit of suitability for music—a prime advantage which often outweighs defect, and is, indeed, the main test of sufficiency. In his music the composer shows complete fidelity to his instincts and preferences, which fact must be placed to his credit. He might easily have been less Italian and more English, but that would have involved a certain sacrifice of sincerity without corresponding gain. Mr. Leoni, a modern Italian, has treated his Roman story as a modern Italian might be expected to treat it. We have no right to expect anything else, and the intention, at all events, is impeccable. The work has, of course, called forth various opinions, as is bound to be the case where everything depends upon the point of view. For ourselves, we desire to judge from the composer's standpoint, and, without reference to special features in harmonic treatment, and so on, we are glad to recognise music which will largely find acceptance among our choral societies, not only because of adaptedness to their needs, but also for its free melodic charm and general effectiveness. There must be works of this class if our choral amateurs are to be properly nourished, and we should welcome them in a liberal spirit. The Albert Hall audience took kindly to "The Gate of Life," applauding various numbers with heartiness and showering compliments upon the composer, who conducted a good performance, for which Mr. Ben Davies and the artists already named did their very best.

PHILHARMONIC SOCIETY.

The older the "dear old Philharmonic" grows—it has just entered on its eighty-sixth season—the more abundant become the proofs of its vigorous life. For the new season, which began at Queen's Hall on the 10th ult., the directors have arranged a series of most attractive programmes, in which a large number of new compositions claim our special consideration. The first of these is Mr. Hamish MacCunn's ballad music from his opera "Diarmid." We have ever championed our composers' right to be heard and welcomed their works with the utmost enthusiasm their merits warranted. But we accept Mr. MacCunn's ballet music with hesitation. Such a noisy, unlovely complement of percussion instruments as he has used throughout these dance measures was surely never dreamt of before. Where is this craving for sheer noise to stop? The concert opened with Goldmark's spirited, tuneful, joyous, and gorgeously scored Overture "Im Frühling," splendidly played under Sir Alexander Mackenzie's vigorous and watchful direction, and Beethoven's "Pastoral" was the symphony. Miss Fanny Davies gave a highly finished, poetic performance of Chopin's F minor Pianoforte Concerto, and Miss Clara Butt sang Goring Thomas's "My heart is weary" ("Nadeshda") very expressively; but why she should force her exquisite and powerful voice in Queen's Hall seems past understanding—it would easily fill the largest room in the kingdom.

BACH CHOIR.

Professor Stanford's setting of Walt Whitman's "Ode to Death," produced at Norwich in 1884, fine as it was, has been greatly surpassed by his "Requiem," composed for last year's Birmingham Festival. Whereas the earlier work in places suggests Brahms and Wagner (a strange combination), it cannot in justice be said that the "Requiem" owes anything to such influences. It is at once the most original and most impressive of all his works, while it has this in common with the "Ode to Death"—that nowhere else has he so nearly approached the height of emotional expressiveness which goes by the name of inspiration. It is not a little strange, and yet perfectly intelligible, that these two works, which for the reason just stated appear to us to rank above all his other compositions, are the outcome of grief. If we

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had not already classical examples they would suffice to prove the truth of Mr. Stephen Phillips's lines in "Marpessa":—

> The half of music . . .
> Is to have grieved.

And

> Out of our sadness have we made this world
> So beautiful.

After this achievement Professor Stanford must rank even higher amongst the musicians of the day than hitherto, and we are of opinion that it will do more to spread his fame abroad than anything he has yet accomplished. At the performance by the Bach Choir at Queen's Hall, on the 8th ult., the "Requiem" made a deep impression. It is no exaggeration to say that some of the movements, especially the Lacrymosa, with its splendid and splendidly approached climax, and the Sanctus (a remarkable conception) created an effect such as we have not often experienced at a choral concert within recent years. Excepting an occasional dropping of the pitch, the choir sang well; the work had evidently been thoroughly rehearsed, and it was sung with much zest. The soloists were Madame Medora Henson, Madame Brema, Messrs. Thomas Thomas, and Plunket Greene, who exerted themselves nobly, but whose efforts were, in places, marred by *trop de zèle*. A special word of praise must be given to Mr. Thomas, who is still a pupil at the Royal College of Music, but already, by this performance, has almost justified our high anticipations. Dr. Hubert Parry's Symphonic Variations for orchestra were played with wonderful spirit, under the composer's inspiriting direction, and received with delight. They improve vastly and reveal fresh points of interest and beauty at each fresh hearing. We admire especially the way in which the composer gathers strength with the entry of the "Slow movement," *largo appassionata*, and, growing more and more complicated and impressive, carries us along with him on an impetuous current of rich sound towards the powerful and triumphant climax. This is one of the finest and most convincing things in modern symphonic music and greatly do we enjoy and value it. True to its name, the Society introduced in the programme Bach's short cantata "Sie werden Alle aus Saba kommen." This work was composed for the Feast of Epiphany in 1724, the year after Bach's removal to Leipzig. It opens with a splendid specimen of the master's style, a broad and dignified chorus, the introduction to which contains a remarkable passage for the full orchestra in unison, an effect most rare with Bach, as the analyst pointed out. A chorale leads to a very impressive recitative and air for the bass soloist. This is followed by another and extremely melodious recitative and air for the tenor soloist, after which another chorale brings the work to a close. Professor Stanford conducted, as usual.

ASH WEDNESDAY CONCERTS.

The most important musical observance of Ash Wednesday was the performance, by the Royal Choral Society, at the Albert Hall, of Gounod's sacred trilogy "The Redemption." There was the usual large attendance, and the impressive work was listened to with manifest sympathy and appreciation. The choristers showed their customary apprehension of the demands the music makes on emotional expression, interpreting the "Reproaches" with exquisite delicacy and the chorales and massive choruses with magnificent precision and wealth of tone. Notable advance was made in the rendering of the instrumental portion, with consequent increase of impressiveness of the vocal numbers, which, in common with modern music, rely greatly on the accompaniments for their due effect. Miss Ella Russell sang very finely the beautiful airs "From Thy love as a Father" and "Lovely appear," the soprano solo passages in the first part were effectively rendered by Miss Maggie Purvis, and Madame Belle Cole was the contralto soloist. Mr. Watkin Mills delivered the words of the *Redeemer* with his customary dignity and reverential feeling, and the parts of the Narrators were ably filled by Mr. Brozel and Mr. Daniel Price. The former's reading was commendably free from exaggeration. Mr. Daniel Price is one of our most promising oratorio singers, and the manner in which he discharged his task on this occasion will certainly add to the reputation he has acquired. Mr. Balfour presided at the organ and Sir Frederick Bridge conducted.

At the Queen's Hall the works chosen were Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise," two compositions widely dissimilar in conception, yet both enjoying great popularity. The solos were sung by Madame Fanny Moody, Miss Lucie Johnstone, Mr. Herbert Grover, and Mr. Charles Manners; and the choral portions were effectively rendered by Mr. Robert Newman's capable choir. A higher executive standard was, however, attained in the "Hymn of Praise," the opening symphony being very finely interpreted and the choruses sung with more smoothness and finish. Madame Moody, Miss Johnstone, and Mr. Grover were again the soloists, and Mr. Henry J. Wood conducted.

QUEEN'S HALL SATURDAY SYMPHONY CONCERTS.

At the concert of February 26 a cantata, "Deirdre," by Mr. M. Esposito, was performed for the first time in London. This work gained the prize at the first Irish musical festival (Feis Ceoil), held at Dublin in May last. The music is decidedly better than the libretto. Mr. Esposito is a fluent writer and a graceful one. He has an Italian's gift of mildly tuneful strains, and such success as the work obtained was chiefly due to the charm of his vocal phrases and the effective orchestration. We need hardly describe the character of the latter, since the "effects" were neither original nor overpowering. "Deirdre" is a pretty cantata rather than a strong one, and after listening to it we could not help wondering what the other works were like which were *not* considered worthy of the prize. The performance was by no means perfect, neither soloists nor chorus appearing to great advantage. The composer received the compliment of a call. The programme included a Liszt Rhapsody (No. 3), the *Entr'acte* (No. 2, in B flat) from Schubert's "Rosamunde" (an enchanting performance, full of beauties of tone and refinement), the "Tannhäuser" Overture, and Beethoven's "Pastoral" Symphony. In the last-named Mr. Wood attempted a new, and, in our opinion, mistaken reading in the *Finale*, which he took throughout so slowly as to suggest that the preceding "storm" had failed to clear the atmosphere and refresh.

At the following concert, on the 5th ult., a March in A flat, by Moussorgsky, was the novelty. After a blatant fanfare for the trumpets, the trombones enter with the first subject, a rhythmical tune, richly scored (by Rimsky-Korsakoff, Mr. Jacques, the analyst, suggests). The melody of the *Trio*, "alla Turca," is the sort of thing Scarlatti's cat might have "extemporised" on its master's harpsichord, as an English critic said seventy years ago of the Overture to Beethoven's "Ruins of Athens." This is scored in the stereotyped and insipid "Oriental" style (piccolo, tambourine, &c.), and, after the repeat of the first section, the piece ends abruptly without any kind of *Coda*. Verily as poor a composition as we have heard at a high-class concert. The audience declined it without thanks, and we endorse their verdict. Wagner's Good Friday music from "Parsifal" was played with exquisite delicacy and marvellous beauty of tone. These remarks apply also to the performance of Schubert's "Unfinished" Symphony. Mr. Wood went too far in the matter of delicacy in playing Boccherini's favourite Minuet for strings. Certainly, we have never heard such a *pianissimo*, and for the first time we seemed to realise what Berlioz, Verdi, and other composers mean by the *pppp* or *ppppp* to be found in their scores. But such a *tour de force* (if we may indulge in a bull and speak of strength where the absence of strength was the chief feature) appears to us rather ludicrous. Some of the passages were all but inaudible, and Mr. Wood might as well go one step farther and conduct a performance on dumb instruments. It would create an even greater "effect" in one sense. Glinka's jolly, but exasperatingly

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verbose "Komarinskaja," Sir Arthur Sullivan's sparkling "Overture di Ballo," and Dr. Hubert Parry's masterly Symphonic Variations were the remaining orchestral pieces, and all received excellent interpretations. Miss Ada Crossley sang Haydn's fine "Spirit Song" and songs by Mozart and Stanford with much expression and taste.

A novelty of distinct value was introduced at the concert of the 12th ult.—viz., Mr. Percy Pitt's Overture to Shakespeare's "Taming of the Shrew," which was received with something like enthusiasm. Mr. Pitt, who is still a young man (having been born in 1870), must henceforth be added to the list of our coming men and awarded a foremost place therein. His overture displays his gifts in a most favourable light. It is not only a very musicianly work, full of sound and often masterly workmanship and elaboration, but it proves him capable of inventing strong and characteristic themes, without which mere workmanship would avail nothing. It opens with great spirit (not altogether unlike in that respect to Smetana's brilliant "Lustspiel" Overture), so as to suggest at once *Katharina's* "loud alarums," and the interest is not allowed to flag. The music may become intricate and even a maze of contrapuntal writing, yet it sounds the reverse of laboured. Themes, some of them of distinct beauty (as witness the *Petruchio* theme, first played by the muted horns in three-part harmony, while the violins sustain a high G, as if *Katharina* were listening, almost against her will, to her wooer's whispered yet passionate declarations of love), devices harmonic, contrapuntal, and orchestral in their turn interest and charm. It is a work written in the most advanced modern polyphonic style, richly and even brilliantly scored, full of life and bustle and energy, and yet surcharged with real poetic feeling withal. The symphony was Mendelssohn's lovely "Scotch," a thing of beauty if ever there was one. It was well played, though Mr. Wood did not approach the phenomenal and memorable performance conducted by Sir Arthur Sullivan at a Philharmonic concert some ten years ago, which we have never heard equalled, much less surpassed. Mr. Wood's violoncelli "sang" the chief theme of the slow movement as one instrument, with delightful tone and phrasing. Wagner's alternately riotous and ravishing Venusburg music (Paris version) and Brahms's jovial "Academic" Festival Overture (perhaps the purest specimen of "national" art-music in existence) received splendid interpretations. The comical "Katzenjammer" effect on the stopped horns in the overture deserves special mention. Mr. Rivarde gave an agreeable, tuneful performance of Beethoven's Violin Concerto, and Mr. Herbert Grover sang the same master's "Adelaide" and two songs by Rubinstein. He was overweighted in the former and apparently overcome with nervousness, but he sang the Russian composer's pretty ditties with much charm of voice and style. We can dismiss the final concert, on the 19th ult., with a few words. Wagner's "Holy Supper of the Apostles" was postponed till a future concert; and the only other novelty, Glazounow's Carnaval scene, was also withdrawn. Exit Russian music, *pro tem.*, and re-enter more Wagner selections. *Toujours perdrix!* Verily the public is doing its best to make the very sight of the great master's name disliked. Shall we never more hear the symphonies of Schumann, Brahms, Raff, Goetz, Goldmark, and our British masters at Queen's Hall? It is pitiful, this absurd, this unwholesome craze for one man's music. The programme included also Schubert's C major Symphony and Grieg's "Bergliot," with Mr. Herman Vezin as reciter. The series will be continued in the Autumn. We are glad to hear that the orchestra have offered Mr. Newman a benefit concert "as a mark of their esteem and an acknowledgment of his great efforts during the past five years in the interests of music." The concert will take place on the 30th inst., when the programme will consist wholly of Wagner selections.

LAMOUREUX CONCERTS.

Much artistic interest has pertained to the concerts conducted by M. Lamoureux, on the 2nd and 15th ult., at Queen's Hall. The proclivities of English music-lovers may not always be satisfied with the French musician's readings of classic masterpieces, but his interpretations rarely fail to deepen esteem and respect for his ability as a conductor. This remark is specially applicable to the performance of Tschaïkowsky's Sixth ("Pathetic") Symphony, which formed the chief feature of the first-named concert. M. Lamoureux's reading of the symphony of moods was distinctly not that in accord with accepted versions of the work. In certain portions it was very fine, which made the failure in other parts the more irritating. Thus the significance of the opening *Adagio* was most forcibly expressed, but when he arrived at the haunting subject of the *Andante* he transformed its deep pathos and its yearning character by the infusion of accents of passionate despair, hurrying its second portion even more than Herr Mottl. Contrast with the storm and stress of the context was thus lost, with consequent effectiveness of the movement in its entirety. The *con grasia* directed by the composer at the head of the second number seemed to be overlooked, and a spirit of merriment substituted at variance with the sentiment of the music. The brilliant third movement was taken with metronomic precision. It went with the irresistible momentum and tramp of a highly disciplined European army; but it seemed to be an army that was marching against, not with, Russia. The barbaric glitter of the music seemed hidden under stiff regimentals, and one admired, but with undisturbed pulse. The Tartar was not visible. In the *Finale*, however, a return was made to the depth of expression heard in the opening number. The seeming alternations of hope and despair, the suggested revolt of the will against fate, the agonising and the exhaustion gained speech with breath-hindering intensity, and the awe-inspiring solemnity of the closing strains have never been more finely rendered. In point of attention to detail there was also much that excited lively admiration, but in its entirety M. Lamoureux's reading of the symphony of modern times is inferior in dignity to that of Dr. Richter, and in vivid force and accentuation of the characteristic Russian music less masterful than that of Mr. Henry J. Wood; but it is a reading that is to be placed amongst the best given in this country. Beethoven's "Coriolan" Overture received a very finished interpretation, but its tragedy was scarcely realised. The "Forest Murmurs" from Wagner's "Siegfried" were exquisitely played, and Berlioz's famous arrangement of the "Rackoczy" March was, of course, rendered with thorough French *verve*. The performance of Saint-Saëns's Fourth Pianoforte Concerto in C minor (Op. 44) was less successful, chiefly owing to its requiring a soloist with a more vigorous style than M. Diémer, who played the pianoforte part on this occasion. This accomplished artist was, however, subsequently heard at his best in a Gavotte by Rameau and a dainty little piece entitled "Reveil sous bois" from his own pen.

The chief feature of the concert on the 15th ult. was the rendering of Beethoven's Seventh Symphony in A. M. Lamoureux's readings of Beethoven's symphonies commonly lack the virility which is expected by an English audience, but atonement is made by the clearness with which details of instrumentation stand out, often with no little accentuation of the poetic and subtle significance of the music. This criticism applies to the performance on this occasion, and specially in reference to the slow movement, which was deficient in impressiveness. Was it also the influence of nationality that led the French musician to accentuate the dance element in the *Finale* rather than its robust and rude vigour? A singularly clear and beautifully balanced interpretation was given of the orchestral portion of the last scene from "Die Götterdämmerung," with Mdlle. Lina Pacary as the soloist, and, in truth, was the finest performance of the evening. This lady also gave a charming rendering of Wagner's "Träume." Miss Leonora Jackson confirmed the good impressions created on her first appearance, although she might have chosen to be heard at this concert in a work of more lofty aim than Wieniawski's second Violin Concerto in D minor. The charm of Miss Jackson's playing, independent of the truthfulness of its intonation and facile neatness, undoubtedly consists in its entire femininity in the highest sense of this term. To attempt to define it further would be to describe the fascinations of her sex. Her playing is womanly, with all the subtle grace and "sweet reasonableness" of which the poet sings.

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CRYSTAL PALACE CONCERTS.

The Saturday concerts were resumed, on the 12th ult., before an excellent audience, the full attendance being accounted for, doubtless, by the presence of Dr. Joachim. The great violinist seemed hardly himself in parts of Mendelssohn's Concerto, but in Bach's "Chaconne" he had fully recovered his usual "form" and played as superbly as ever. No brand new pieces were added to the repertory of the orchestra—which, by the way, has been reduced by no fewer than thirteen players in the string department—the programme including Beethoven's First Symphony, Sterndale Bennett's charming Overture "Paradise and the Peri," and the three Dances from Sir Alexander Mackenzie's incidental music to Mr. Barrie's "The Little Minister," all of which were given with abundant spirit under Mr. Manns's direction. The vocalist of the afternoon, Madame Alva, sang an air from "Aïda" and disinterred another from "Norma," in either case winning cordial applause for her effective and dramatic delivery.

At the concert of the 19th ult. Mr. Manns introduced a somewhat ambitious novelty in the form of a symphonic prelude to "Kit Marlowe," a one-act opera by Mr. Herbert Bedford. It is, perhaps, hardly fair to judge of Mr. Bedford's talent by this work, in which his muse is seen to suffer from a rather severe attack of *Tristanitis*. It is, at any rate, very fully scored, and would, no doubt, make a deep impression on persons who had never heard a note of Wagner. Mr. Frederick Lamond, who was by no means fortunate in his instrument, played the solo in Beethoven's "Emperor" Concerto in his forcible, virile style, and Mr. Manns conducted excellent performances of Haydn's Symphony in B flat (No. 9 of the Salomon set) and Saint-Saëns's "Rouet d'Omphale." Mr. Santley gave his hearers a liberal education in the art of Handelian bravura singing by his brilliant rendering of "Del minacciar del vento," and the programme was completed by the prelude to "Die Meistersinger" and pianoforte solos played by Mr. Lamond.

MONDAY AND SATURDAY POPULAR CONCERTS.

It would be tedious and unprofitable to deal *seriatim* with Mr. Arthur Chappell's programmes since the last time of writing, for he has continued to pin his faith for the most part to standard works and favourite artists. Indeed, the only novelty of genuine significance with which it is now possible to deal was in the programme of Saturday, the 5th ult., consisting of a pianoforte and violoncello sonata by Mr. Richard Strauss. This Sonata in F (Op. 6) is, doubtless, an early work, and it is placed in recognised form, the subject-matter being also penned in symmetrical fashion. The sonata was beautifully played by Miss Fanny Davies and Mr. Hugo Becker, and its reception was deservedly cordial. It should be heard again whenever opportunity permits. Nothing more was done imperatively claiming attention until Monday, the 14th ult., when the Joachim Quartet, consisting of the great Hungarian violinist and Messrs. Kruse, Wirth, and Hausmann, re-appeared for the first time this season. Their almost unrivalled excellence in *ensemble* was once more shown in the quartet works by Beethoven in C sharp minor (Op. 131), Brahms's in B flat (Op. 67), and Haydn's in G (Op. 17, No. 5). On the following Saturday the quartets presented were Mozart's in G (No. 1 of the set dedicated to Haydn), Beethoven's in F (Op. 135, the last completed work of the greatest of all masters), and Schumann's popular work in A minor (Op. 41, No. 1). The last concert to which reference can now be made was that of Monday, the 21st ult., and this was an extremely enjoyable performance, the quartets being Schubert's in A minor (Op. 29), Beethoven's in C (Op. 59, No. 3), and Mendelssohn's in E flat. The performance of the Bonn master's greatest achievement in this class of composition was almost overpoweringly fine. On this occasion a favourable *début* was made by Miss Beatrice Spencer, a young vocalist, whose light but well-trained soprano voice was heard to advantage in Lotti's "Pur dicesti" and other songs by Schubert and Eva dell' Acqua. Pianoforte music has been ignored at these concerts of late, but whether this policy is wise may be regarded as a matter open to question.

ROYAL CARL ROSA OPERA COMPANY.

For the second time this company has transferred to the stage a work intended for the concert-room. As must be in recollection, a beginning was made by the production of Berlioz's "Faust" a few seasons ago. Now we have "The Martyr of Antioch," with "scenery, dresses, and appointments." This double act of the company is an interesting matter for consideration, and may be significant. What is the cause of it? Are there no operas available that give reasonable promise of paying their way? Or must we take it that the directors wish to profit by the popularity of other works, where it is possible to present them in stage dress? However this may be, we find that, as a matter of fact, it has been thought prudent to offer the public what may be called cantata-opera, while, from all we hear, results have, so far, justified the policy. This opens up a wide field for the Carl Rosa Company, seeing that there are many cantatas more or less easily adaptable to stage requirements, and sufficiently popular in their original form to encourage a hope that the public would follow them to the theatre. The names of these works will easily spring to the reader's mind. Conspicuous among them is the "Rose of Sharon," which could readily be turned to the new use. The procession, with its great chain of choruses, would necessarily require modification; but, apart from that, no great difficulty offers itself. Cowen's "Sleeping Beauty" is another example, and there are not a few others like it. The directors of the company will no doubt consider these things in the light of the experience they are now gathering. By the way, does the fact that such a question has arisen at all suggest indifference among the provincial public to opera proper? Here, again, is a field for speculation.

The "Martyr of Antioch," in its new form, was produced in Edinburgh a few weeks ago, and has since been performed in Brighton to large and interested audiences. It is with particular reference to one of the Brighton representations that the present remarks are made. Some changes were made in the work by, or with the sanction of, its composer; though, curiously, none of them resulted from the exigency of new conditions. The removal of "Brother, thou art gone before us," and substitution of "Wreaths for our graves," was, of course, purely arbitrary. So was the introduction, as an adjunct to the Funeral scene, of "Thou'rt passing hence, my brother," and so, strictly speaking, was the expansion of the final chorus by using themes from *Margarita's* triumphant Death song. These were the noteworthy changes; for the rest, the piece was performed without departure from the familiar concert-room text. In putting it upon the stage, a doubt probably arose as to whether the slow action of the drama would stand in the way of success. The long chain of choruses in the first act offered an easy problem, solved by the obvious course of animating the stage with the picturesque ceremonies of heathen worship. This was capitally done by Mr. Friend, the bright spectacle and the charming music leaving nothing to be desired. The *crux* appeared in the Funeral scene, where the stage is absolutely immobile. This the company faced squarely, trusting to the interest of the music, and, at Brighton anyhow, they were justified by events; for although "Wreaths for our graves" is not so valuable a number as the one whose place it took, the interpolated air, "Thou'rt passing hence," completely mastered the situation. Impressively sung by Mr. Charles Tilbury, it held the house and had to be repeated. In the last scene there was some flagging during "Have mercy, unrelenting Heaven," which made small amends for hindering the *dénouement*, but this was no great drawback, and we may fairly say that the cantata, as an opera, ran its course with success. The stage arrangements were not uniformly excellent. It surely cannot be necessary, in clearing the stage after the Funeral scene, to haul the "properties" representing an open grave to the wing in full view of the audience. We have nothing but praise for Mr. Robson's scenery or for the effective costumes.

The characters were, generally speaking, in good hands. Miss Bessie Macdonald gave full effect to the interesting figure of the martyr maiden, whose character she displayed with a power made none the less by gentleness. She

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lacked strength, however, in the Death song. Miss Kirkby Lunn was an excellent *Julia*; Mr. Robert Cunningham, though not in good health, played the part of the *Roman Prefect*, and sang its music, with acceptance; Mr. Tilbury satisfied all requirements as the *Bishop*, especially in "Thou'rt passing hence," where he did invaluable service, and Mr. Lemprière Pringle gave due effect to the character of *Callias*. On the whole, and allowing for some drawbacks scarcely removable, the experiment justified itself. Certainly it did so in the estimation of the particular audience concerned, by whom no opportunity of showing satisfaction was allowed to pass unimproved.

THE "ROSE OF SHARON," BY THE FINSBURY CHORAL ASSOCIATION.

Decentralisation in music is a thing greatly to be desired as tending towards the wider appreciation of our art in its highest forms. While choral concerts have grown fewer at those Western concert halls where orchestral music more or less Eastern has of late held rare high carnival, our suburban musical societies are remaining true to the Nation's first love in matters musical—viz., choral music. Moreover, they have not only become greatly daring in attempting works of the highest calibre, but their enterprise and courage have been largely justified by artistic results. That one of our foremost suburban societies, the Finsbury Choral Association, should include in its prospectus what is undoubtedly still the greatest oratorio written by a British composer, as it is certainly the most original one—viz., Sir Alexander Mackenzie's powerful and beautiful, but difficult "Rose of Sharon"—deserves high praise. We have not yet forgotten the deep impression Sir Alexander's music made upon us when we first came under its potent influence, and we delight in submitting ourselves ever and again to the spell which the beauty of his poetic, passionate, or prayerful strains casts over us. The Society's enterprising conductor, Mr. F. Cunningham Woods, has our thanks for enabling us to once more enjoy such a masterful work, and we are happy to say that the performance at the Northern Polytechnic Institute, on the 24th ult., was worthy of it. The choir sang with good effect, but occasionally there was some hesitation in attacking the more difficult "leads." The orchestra deserves special commendation, taking into consideration that half the strings were ladies, and, we suppose, amateurs. The soloists were Misses Esther Palliser and Greta Williams and Messrs. Henry Piercey and Henry Bailey. The ladies were excellent, but Mr. Piercey seemed out of voice, though he improved greatly as the work progressed. Mr. Bailey studied and sang the parts of *Solomon* and *The Officer* at what was literally a few hours' notice, and did so well that he must be credited with a remarkable achievement.

DURHAM COLLEGE OF SCIENCE CHORAL SOCIETY, NEWCASTLE-ON-TYNE.

Founded in 1889, this excellent Society can show a good record of earnest and artistic work. Its talented honorary conductor, Mr. C. S. Terry, who is an old chorister of St. Paul's Cathedral, "keeps the sacred flame alight" in Newcastle with wonderful persistency. We understand that at the concert given by the Society last year, Sir John Stainer and Dr. McNaught, who were present, spoke in the highest terms of the performances of Dr. Hubert Parry's "Ode on St. Cecilia's Day," Schumann's "New Year's Song," and Mendelssohn's "Hear my Prayer." At the sixth annual concert, given at the Cambridge Hall, Newcastle-on-Tyne, on the 15th ult., the programme included Mendelssohn's "Lauda Sion," Gounod's "Gallia," Elgar's "The Banner of St. George," three part-songs—"Turn all thy thoughts to eyes," "The sea hath many a thousand sands," by Hubert Parry, and "Rest thee, my little one," by Thomas Facer—the *Andante con moto* from Schubert's "Unfinished" Symphony, and a "Gavotte Melancolique," composed by the conductor. Such a diversified programme merits high commendation, and the excellent manner in which it was executed deserves the warmest praise. "Gallia" was sung with wonderful depth of feeling, and the unaccompanied part-songs were rendered with real delicacy and artistic refinement. The band numbered forty performers, and the chorus consisted of about 100 voices, a proportion of instrumental and vocal tone that is not always attained by similar societies. The entire concert reflected great credit upon the conductor and those whom he so efficiently leads. We shall follow the future of the Durham College of Science Choral Society with much interest.

"ELIJAH," AT MILE END.

More satisfactory work than is being accomplished by the People's Palace Choral Society, under the conductorship of Mr. C. H. Allen Gill, could not be desired. Standard compositions are rendered from time to time in a manner justifying the approval of the audience testing to the utmost the capacity of the vast Queen's Hall. Here, as elsewhere, "The Messiah" and "Elijah" are special favourites, and it is gratifying to note the attention invariably bestowed upon these masterpieces of sacred musical art. Mendelssohn's oratorio was given with the usual success on the 5th ult., the reflective and devotional, no less than the dramatic, choruses deeply impressing the listeners. Interest was steadily cumulative through the Baal scenes, and did not slacken until after the noble "Thanks be to God" afforded the signal for the interval. Equally cordial was the reception of the second part. The chorus sang with firmness and impulse combined with praiseworthy regard for expression. It was refreshing to meet with an amateur body so zealous yet so well under control. Mr. Daniel Price gave an excellent reading of the music of the *Prophet*, and there was much to commend in the respective performances of Miss Ethel Wood, Miss Lucie Johnstone, and Mr. Whitworth Mitton. Misses Cecilia Gray and Gertrude Booth, Messrs. Bertram Gill and Robert Radford also sang with judgment, and Mr. B. Jackson did good service at the organ. Mr. Allen Gill may be congratulated not only upon the result of his efforts to popularise oratorio in this district, but upon the creditable interpretations he is able to secure.

WALENN CHAMBER CONCERTS.

Modern Russian music is attracting so much attention in England just now that no little interest was attached to the first performance in London, on February 22, at the Queen's (Small) Hall, of a "Trio Elégiaque" in D minor, by S. W. Rachmaninoff, who was born in 1873 at Novgorod, and studied at the Moscow Conservatoire under Arensky and Siloti. The trio is headed "A la memoire d'un grand artiste," understood to refer to Tschaikowsky, whose Trio in A minor (Op. 50), it may be remembered, bears the same dedicatory words. Rachmaninoff's trio is in three movements, all of which are characterised by loftiness of aim and the suggestiveness of latent power. The themes are broad and expressive and thoroughly national, but their development is deficient in concentration and the work suffers from diffuseness. The composer seems to have so much to say and to be so anxious to impress it all on his listeners that the effect is somewhat confusing. The music is laid out for pianoforte, violin, and violoncello, but in the middle movement a harmonium is introduced, a procedure scarcely justified by results. In its entirety, however, the work confirms the good opinions previously formed concerning this composer's abilities, and is undoubtedly a remarkable composition for a man of only twenty-five years. It was effectively played by Messrs. Herbert Parsons, Gerald and Herbert Walenn, with Mr. Fountain Meen at the harmonium; and great credit is due to the concert-givers for introducing so interesting a work to a London audience. The remainder of the programme consisted of small instrumental pieces and an attractive selection of songs, which were admirably delivered by Madame Marian McKenzie and Mr. Arthur Walenn.

AMATEUR ORCHESTRAL SOCIETIES.

We have not at the present time to chronicle so many performances by our leading metropolitan amateur orchestral societies as took place in the early weeks of the

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year. The most important demanding record was that of the Westminster Society, the first of the present season, which took place on Wednesday, the 9th ult. Unfortunately it cannot be said that Mr. Stewart Macpherson's forces were quite up to their average in merit, and certainly the programme was not of very great interest. It commenced with an overture, "La Nuit de Mai," by the Russian composer, Rimsky-Korsakoff, which was coldly received, for it is an uninspired piece, though Korsakoff is a clever and industrious musician. At short notice Mr. George Liebling took the place of Madame Kisch-Schorr as pianist of the evening, and played the solo part in Beethoven's Concerto in E flat, which, however, owing to want of rehearsal, did not go very well. As to a new concert-overture, "Tartarin," by Mr. A. Davidson Arnott, opinions must be reserved, for the performance was not sufficiently meritorious to permit critical judgment to be properly formed, but that it is worthy of the promising Glasgow musician could be easily gathered. Mr. Arnott's fondness for programme music is not to be encouraged, save as to a limited extent. He might devote, at any rate, a portion of his talents to art in a purer form. Perhaps the most enjoyable feature of this concert was the vocal element, contributed by Miss Regina de Sales, the pure method and exquisite refinement of the young artist affording much satisfaction in Bemberg's "Nymphes et Sylvains," Henschel's "Spring, sweet Spring," and other pieces by Brahms and Victor Holländer.

The amateur orchestra at the Imperial Institute, under the conductorship of Mr. Randegger, gave a concert on the 9th ult., which was opened with Signor Alberto Franchetti's unpretentious Symphony in E, first performed in this country at one of Mr. Robert Newman's Promenade Concerts, at the Queen's Hall, on November 10, 1896. The composer was born in 1860, at Turin, and is well known on the Continent by his operas "Asraël," produced in 1888, and "Cristoforo Colombo," first heard in 1892. The symphony was written in 1884, during Signor Franchetti's residence in Dresden, when he was completing his musical studies. The genial and uninvolved nature of the music was well suited to the abilities of Mr. Randegger's instrumentalists, and an effective rendering was secured. Not so, however, fared Mr. Cowen's engaging suite "In Fairyland," the delicate and dainty orchestration of which was weakly attacked. Mr. Manuel Gomez showed apparently all that can be done on the clarinet in the solo part of Mr. Percy Pitt's clever concerto, and Miss Mabel Berrey was the vocalist.

The Royal Amateur Orchestral Society gave a concert on the 7th ult., at the Queen's Hall, which afforded additional proof of the ability of Mr. Ernest Ford as a conductor. The programme included the vivacious Overture to Sir Alexander Mackenzie's incidental music to "The Little Minister," the Overture to Gounod's opera "Mireille," and Mr. F. H. Cowen's fascinating suite "In Fairyland," all of which were effectively interpreted. The singing of Mrs. Helen Trust, Mr. Arthur Oswald, and the violoncello solos contributed by Mr. Clyde Twelvetrees increased the enjoyment of the evening.

VARIOUS RECITALS.

Mr. Mark Hambourg is one of a group of youthful pianists who, within the last decade, have sought to gain reputation chiefly in this country and in America as so-called "prodigies," and he was not one of the most successful of these juvenile performers. Now, however, he has developed into an artist of conspicuous ability, this being proved at the two recitals he has given at St. James's Hall during the present Spring. At the second, on the 10th ult., Mr. Hambourg's principal efforts were Schumann's great Fantasia in C (Op. 17) and Bach's Chromatic Fantasia and Fugue in D minor. Mr. Hambourg has certainly increased his reputation by his recent performances.

Amongst the most enjoyable of the recitals given in St. James's Hall during the Winter season must be numbered those of songs and pianoforte works provided by Messrs. Plunket Greene and Leonard Borwick. The first of the series for the present year took place on the afternoon of Friday, February 25, and was completely successful, though perhaps Mr. Borwick should not have commenced with so important a work as Schumann's Etudes Symphoniques. His rendering of this masterpiece showed that he is entirely in sympathy with the composer's music, and the triumphant *Finale* could not have been more eloquently interpreted. Mr. Plunket Greene's share in the scheme commenced with the three Harper's songs from "Wilhelmeister," as set by Schubert in 1817. His other contributions to the recital included two old French songs of the sixteenth century arranged by Professor Villiers Stanford, and six Irish ditties to which new verses have been put by Mr. Alfred Percival Graves. At the second recital, on the 11th ult., the most interesting feature was Schumann's "Liederkreis," a cycle of twelve songs, with words by Eichendorff, which Mr. Greene sang in the original German, but an excellent English translation was furnished by Mr. Paul England. Six songs by British composers followed, and Mr. Leonard Borwick was heard to the fullest advantage in Bach's "Italian" Concerto, Mozart's Sonata in D (numbered 576 in Köchel's catalogue), and five of Brahms's delicate little pieces from Op. 76, 118, and 119.

Mr. George Liebling decided to engage an orchestra for the last of his remarkable series of pianoforte recitals, which took place at St. James's Hall on the 3rd ult., and furthermore he secured the services of Professor Villiers Stanford as conductor. In Liszt's familiar Concerto in E flat Mr. Liebling was at his best, and the great difficulties of the Weimar master's music did not overcome him for an instant. As to his own Concerto in A (Op. 22), which had been heard at a previous recital with the orchestral accompaniments rendered on a second pianoforte, no further opinion in its favour can be expressed.

ROYAL ACADEMY OF MUSIC.

Students' concerts must be trying times for teachers, for nervousness plays strange tricks with inexperienced performers; but the professors of the Royal Academy of Music could have suffered little anxiety at the performance of their pupils on February 28, at St. James's Hall, for there was more reason for feelings of satisfaction than anxiety, the achievements of the young executants testifying to much talent and good training. An appropriate and touching tribute to the memory of the late Frederick Westlake was made by the rendering by the special choir of his scholarly written and expressive motet "They whom we loved on earth," which opened the afternoon, and was expressively rendered, the audience standing. The usual *In Memoriam* announcement which headed the programme contained the unusual line, "Student, Professor, Fellow, and Member of Committee," a terse and significant epitome of faithful and successful service in the art and in the interests of the Institution at Tenterden Street. A composition of much interest and charm was a setting for three voices of Longfellow's poem "The sea hath its pearls," by Miss Elsie Horne. The parts of this trio are admirably written and show distinct creative ability, and the pleasing composition was excellently sung by Miss Drinkwater, Miss T. Davies, and Mrs. Franks. Considerable talent was also shown in two songs, severally entitled "Life's little cares" and "Noon," by Miss Marion White, these being sympathetically rendered by Miss Margaret Cooper; and there was much merit in two lyrics, "Jeanie o' the Glen" and "Morning Song," by Mr. Harry Farjeon, which were given by Mr. Haigh Jackson. Other vocalists of promise were Miss Hettie West and Mr. Reginald Chalcraft, both of whom possess voices of fine quality. Miss Florence Davies and Mr. Cuthbert Whitemore showed aptitude as pianists; Mr. Percy H. Miles and Mr. C. H. W. Hickin played Beethoven's Sonata in A minor (Op. 23) for violin and pianoforte, and an enjoyable performance was given by the Ensemble Class of Mr. Victor Herbert's pleasing Suite for strings (Op. 12), under the direction of M. Sauret. Mr. H. R. Eyers conducted the motet.

The competition for the Goldberg Prize took place on the 7th ult. The prize was awarded to Reginald Chalcraft (of Alton, Hants). The examiners highly commended Ford Waltham and commended Robert Radford. The competition for the Llewelyn Thomas prize took place on the 14th ult. The prize was awarded to Gertrude Drinkwater

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(of Cardiff). The examiners highly commended Margaret Drysdale and commended Laura England. The competition for the Evill prize also took place on the same day. The prize was awarded to R. Whitworth Mitton (of Manchester), W. R. Maxwell being highly commended. The competition for the Sauret prize took place on the 21st ult., and the prize was awarded to Edith Byford (of Chelmsford). Sidney A. Freedman was highly commended.

ROYAL COLLEGE OF MUSIC.

At the concert of the 2nd ult. Samuel Grimson, W. Read, E. Behr, and Robert Grimson gave an admirable performance of Glazounow's "Quatuor slave." They played like artists, and the tone they produced was wonderfully full and rich. Glazounow knows how to write for the "strings," there can be no doubt about that! Brahms's Pianoforte Quartet in A was played with considerable refinement and expression, but little power or brilliancy, by Wm. Scott, Mary Noverre, E. Behr, and R. P. Jones. Wm. Read gave a delightfully rhythmical, tuneful, and fluent performance of Bach's E major Violin Sonata, and Herbert Pryer proved himself a gifted pianist in Chopin's Berceuse and Moszkowsky's "Etincelle." He has an excellent touch and wrist action, and plays with freedom and abandon. Muriel Foster sang Brahms's two songs with viola obbligato (E. Behr) (Op. 91), with much expression and beauty of tone. Her pronunciation of German is quite first-rate, if we except the too darkly coloured "a," in such a word as "Palme," which she pronounces as if the first syllable were the English word "paw." R. Madoc Davies, a sonorous baritone, promised well in A. Jensen's "Alt Heidelberg"; but his German is at present somewhat mirth-provoking. He will do better before long.

At the final concert of the term a Symphony in D minor (Op. 75), by Giuseppe Martucci, of Bologna, was produced for the first time in England. Italians do not often attempt the symphonic form; in fact, we know only one other symphony by an Italian—viz., Sgambati's Op. 16. Signor Martucci's work is an elaborate, serious, and ambitious effort that challenges the application of the highest standard, wherefore we should prefer to reserve an expression of opinion on its merits till after a further hearing. That two of our foremost musicians, Dr. Parry and Professor Stanford, countenanced its production at the College is a sure sign that they recognised good qualities in it. We, too, admire the composer's cleverness and seriousness of aim. He has drunk deeply at the fount of Wagnerian "endless melody" and chromatic harmony, but the draught does not seem to have strengthened him for his task. His music shows little individuality, and whether he is in the "'Ercles" vein (as he generally is) or "roars as gently as any sucking dove," he fails to impress or charm. There is some beauty towards the end of the slow movement, where the composer's Southern temperament finds an outlet in a passionate and all too short strain. The *Scherzo* is quaint and rather original and an interesting rhythmical study, though neither inspiriting nor captivating. The orchestra was excellent in Dvorák's fresh and pretty Overture "In der Natur," and in the accompaniments to Brahms's alternately beautiful and uninspired double Concerto, the solo parts of which were extremely well played by Samuel and Robert Grimson. Thomas Thomas sang Wagner's "Preislied" from "Die Meistersinger," and brought out its wonderful beauties very successfully. Our advice to this gifted young singer is: study, study, and again study. If he does not allow himself to be spoilt by early success and turn ballad singer before he has completely mastered his art, he has a brilliant future before him. The bright and sympathetic soprano voice of Agnes Nicholls was heard to excellent advantage in an interesting scena, "Ave Maria," from Max Bruch's cantata "Das Feuerkreuz." It is a well written, beautifully scored, and effective piece, and dramatically expressive without being exactly inspired. The striking quartet for baritones, from Saint-Saëns's setting of the 19th Psalm, was capitally sung by Ivor Foster, Harry Dearth, R. Madoc Davies, and Ralph Courtier-Dutton. Altogether a highly interesting concert, for which we owe thanks to Professor Stanford, who conducted as usual.

The final examination for eleven free open scholarships at the Royal College of Music took place at the end of February. The total number of candidates throughout the United Kingdom applying to attend the preliminary examinations were 339. Of these, 295 were examined by the honorary local examiners at seventy-nine centres and reduced to 110. Ten competitors subsequently withdrew for various reasons, and the remaining 100 attended the final examination at the College. The following are the names of the successful candidates: Organ—Eustace Turner (Beckenham), William F. B. Dunnill (Wakefield); Pianoforte—Percy A. Waller (Luton), Emmeline J. M. Hall (Norwood); Singing—Edith D. Mason (Coventry), Walter Hyde (Birmingham); Violin—Winifred M. Smith (Southampton); Flute—Percy A. Richards (London); Clarinet—Alfred Weller (Ilford); Bassoon—William T. Brown (Leicester). In the composition branch the candidates did not reach a sufficiently high standard, and the scholarship was therefore not awarded.

TRINITY COLLEGE (LONDON) CONCERT.

The students of this Institution made a very creditable display of proficiency at an orchestral concert at Queen's Hall, on the 17th ult., with Mr. F. Corder as conductor. The professional element in the band was chiefly noticeable in the wind department, for at this, as at other establishments with similar aims, the stringed instruments are most in favour. More than half the first and second violinists were ladies. This force of executants gave, with commendable care and spirit, the Overture to Massenet's "Le Cid," Mr. Granville Bantock's Overture "The Fire Worshippers," the accompaniment to Grieg's Pianoforte Concerto in A minor, and other pieces. A Concertino for violin and pianoforte by Mr. Alfred Mistowski, a former student, was performed for the first time in public and was very favourably received. Refinement and freshness, together with no small degree of ingenuity, mark this work, which fully justified its introduction, and the three movements were ably rendered by Lily J. P. Evans and the composer. Decided talent was evinced by Maud Agnes Winter in her interpretation of Grieg's Concerto, the peculiar spirit pervading which was, on the whole, successfully caught. Of the vocalists, Bertha Acworth is entitled to mention for the excellent expression with which she gave Coenen's "Lovely Spring."

GUILDHALL SCHOOL OF MUSIC.

Satisfactory testimony of the good work being done at the Guildhall School of Music has been afforded on several occasions during last month. The pupils of Mr. B. Hollander gave, on the 3rd ult., a violin recital, the programme of which was arranged chronologically, beginning with Bach and ending with Saint-Saëns, and embracing excerpts from representative works by Handel, Beethoven, Mendelssohn, Brahms, Lalo, Max Bruch, and Dvorák. The playing showed much musical aptitude and proofs of good training, considerable promise in particular being shown by Mr. W. B. Carter. Other executants worthy of mention were Miss Marie Rodriguez, Miss Jessie Bowman, Miss Annette Maffert, and Mr. R. McConnell.

On the 23rd ult. some meritorious pianoforte playing was heard at a recital given by the pupils of Mr. J. Baptiste Calkin. Miss Madeline Payne, who has been at this school for some years, manifested notable progress, and her rendering of Brahms's difficult Variations on a Theme by Handel testified to her possession of exceptional and well trained abilities. Of more ordinary but distinctly meritorious character were the performances of Miss Edith Ries, Miss Lilian Clarke, and Miss May Bond.

In the evening of the same day an orchestral concert was given by the students in the Hall of the City of London School. The overtures to Spohr's "Jessonda" and Gounod's "Le Médecin malgré lui," respectively opened and closed the programme, which included Beethoven's Choral Fantasia, the solo pianoforte part of which was essayed by Miss Bessie M. Dott. Miss Mabel Monteith

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The Musical Times, April 1, 1898.

Come away, sweet love.

BALLET FOR FOUR VOICES.

Composed by GEORGE RATHBONE, Mus. B., F.R.C.O.

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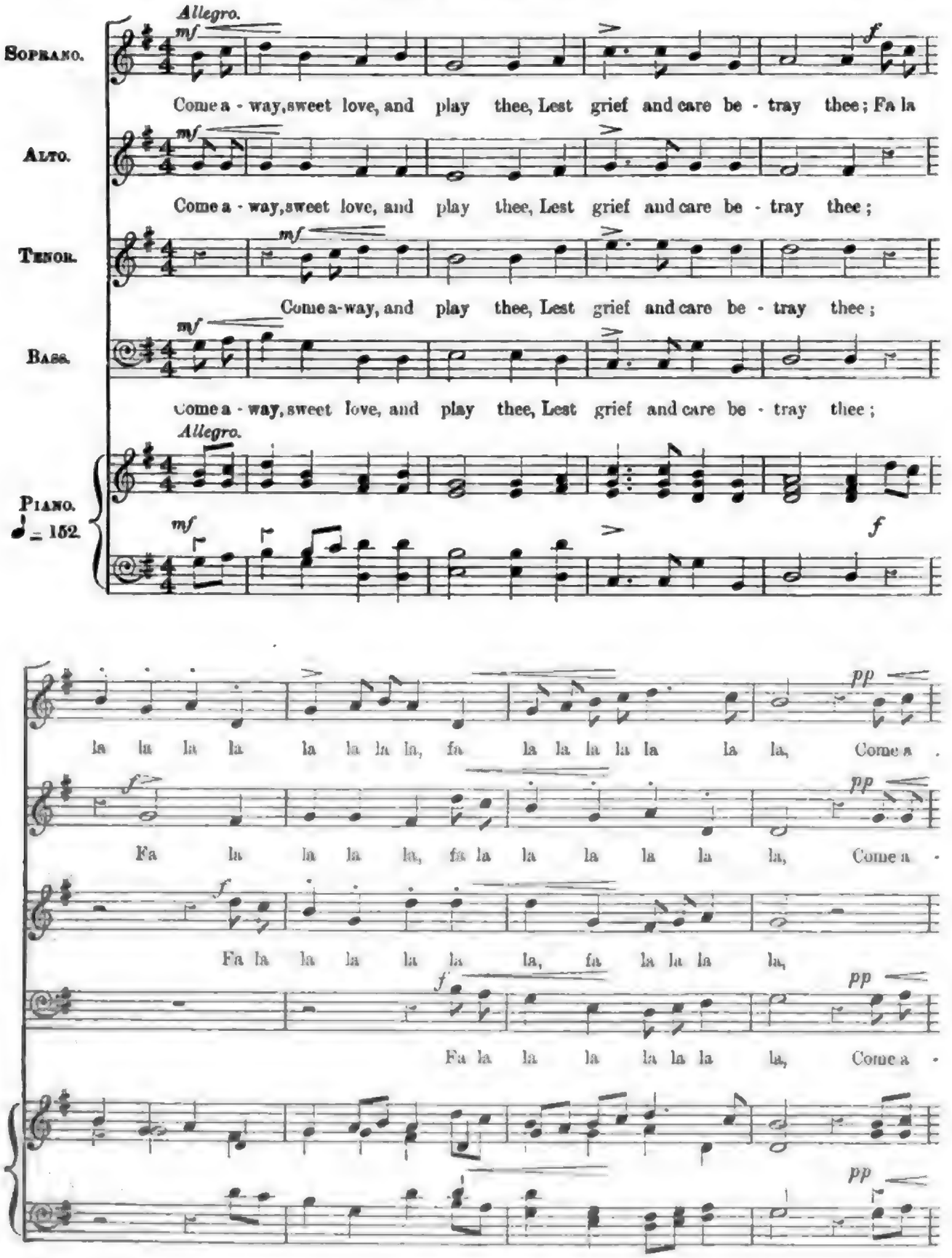
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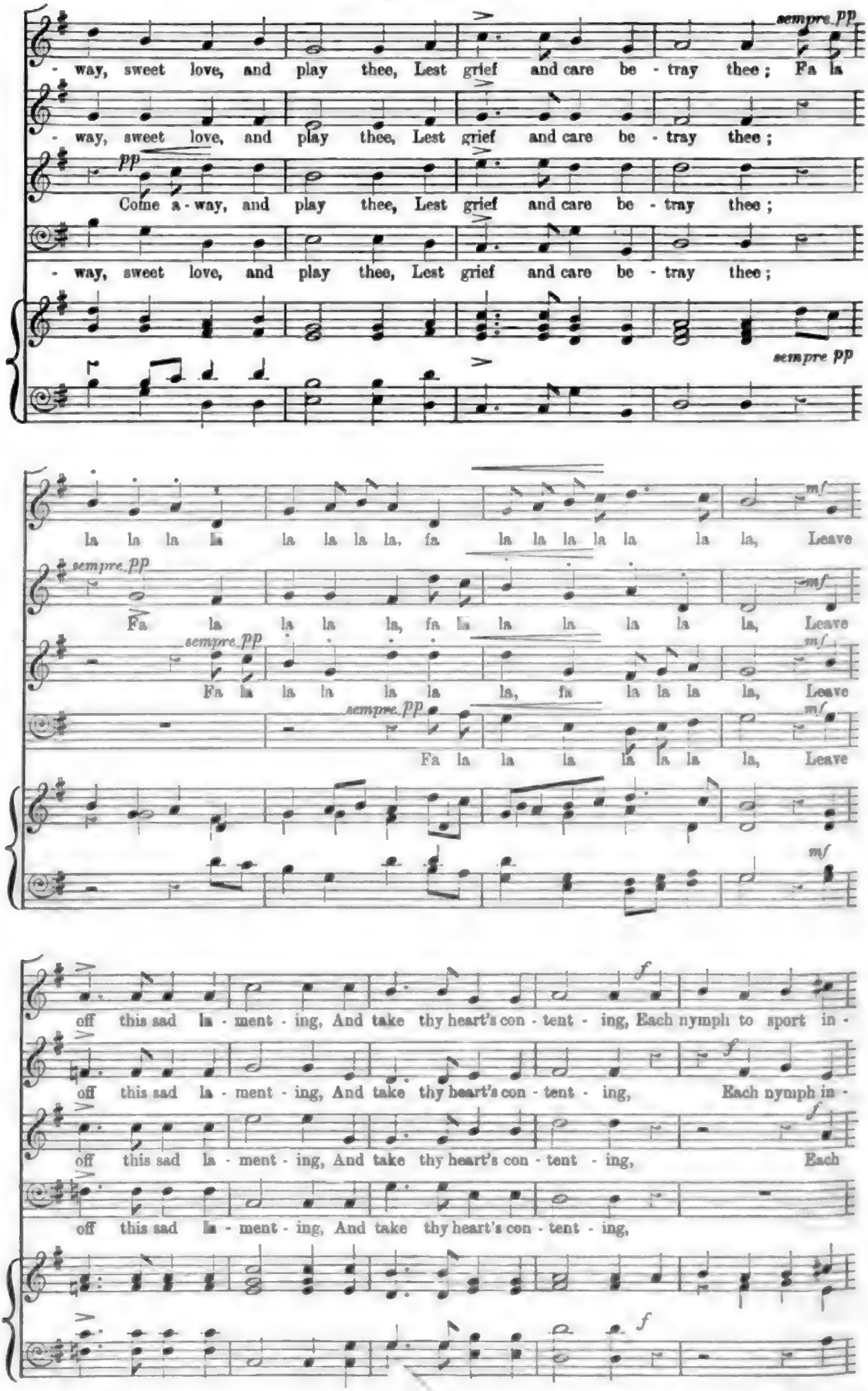
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sempre pp
Fa la la la la la la, Leave
mf
off this sad la - ment - ing, And take thy heart's con - tent - ing, Each nymph to sport in -
off this sad la - ment - ing, And take thy heart's con - tent - ing, Each nymph in -
off this sad la - ment - ing, And take thy heart's con - tent - ing, Each
off this sad la - ment - ing, And take thy heart's con - tent - ing,
f

The Musical Times. EXTRA SUPPLEMENT. April 1, 1898.

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Eye hath not seen

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these . . . . words. . .

accel . . .

Ste. *rit.*

Tempo 1mo, Andante.

FULL.

dolce. *p* *cres.*

Eye hath not seen, nor ear heard, nei - ther have en-tered in - to the

dolce. *p* *cres.*

Eye hath not seen, nor ear heard, nei - ther have en-tered in - to the

p *dolce.* *cres.*

Eye hath not seen, nor ear heard, nei - ther have en-tered in - to the

p *dolce.* *cres.*

Eye hath not seen, nor ear heard, nei - ther have en-tered in - to the

- er - an - do al *Tempo 1mo, Andante.*

p

f *dim.*

heart of man, the things which God hath pre - par - ed for them, . . for

f *dim.*

heart of man, the things which God hath pre - par - ed for them . .

f *dim.*

heart of man, the things which God hath pre - par - ed for them, for

f *dim.*

heart of man, the things which God hath pre - par - ed for them, for

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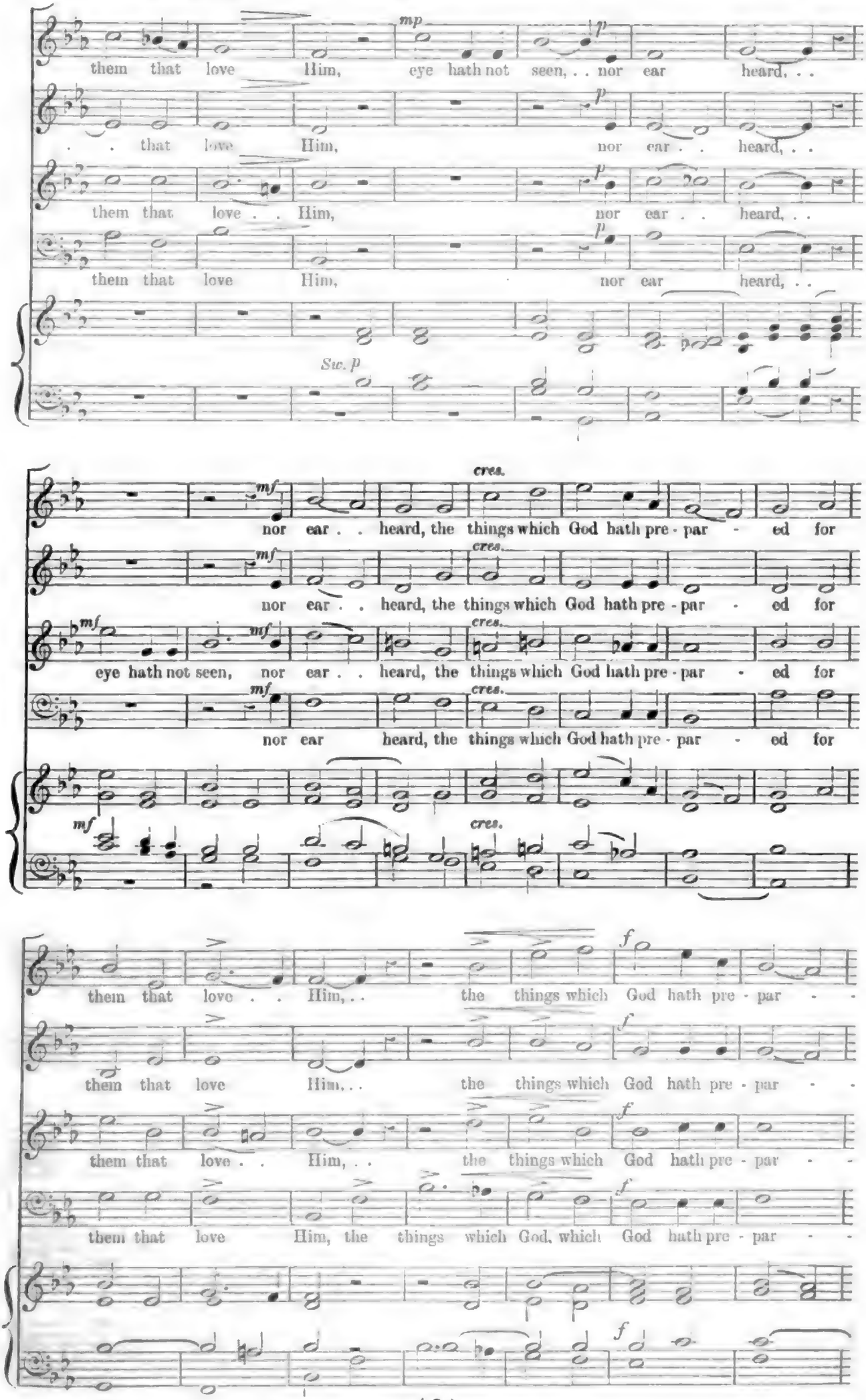
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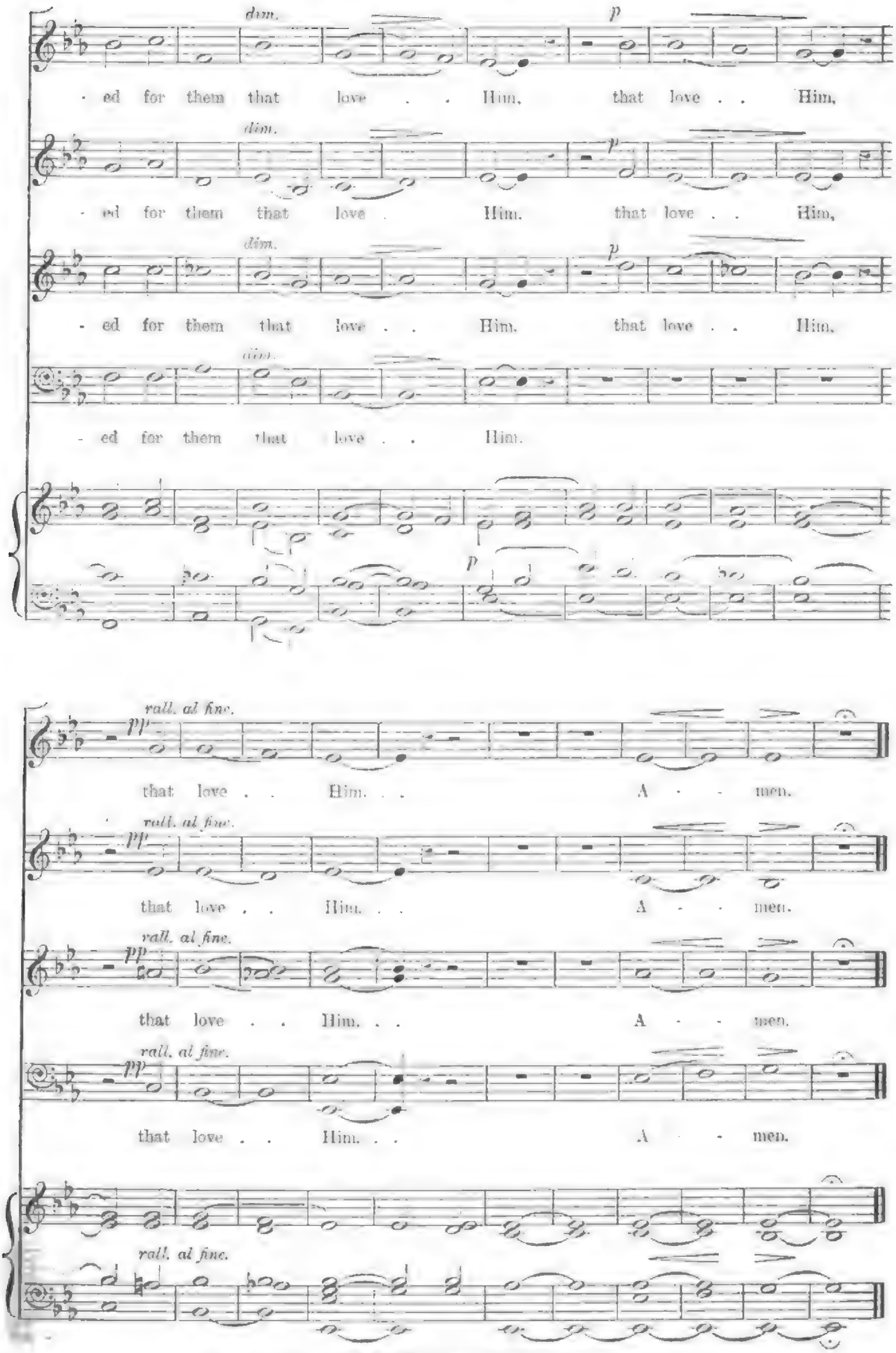
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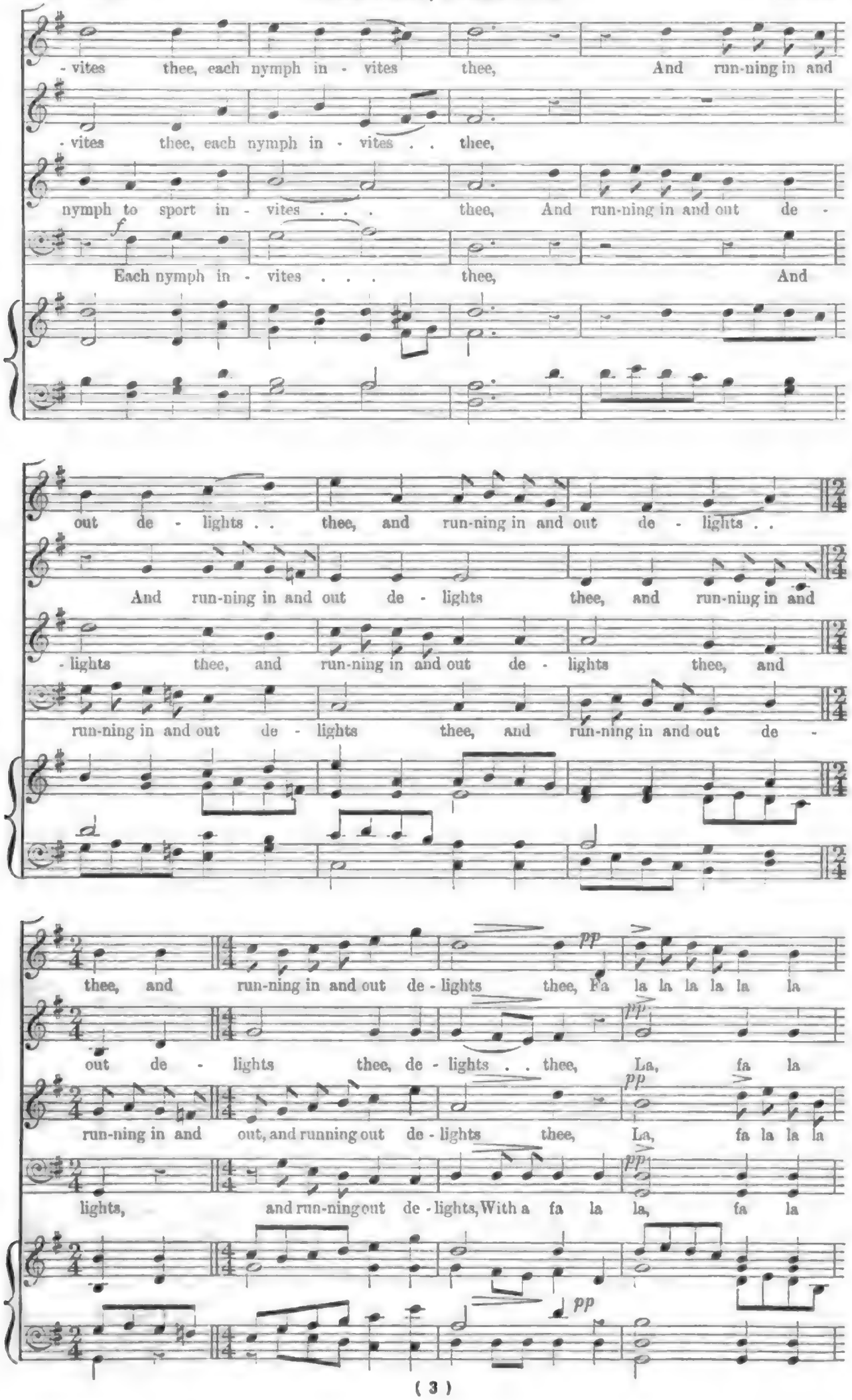
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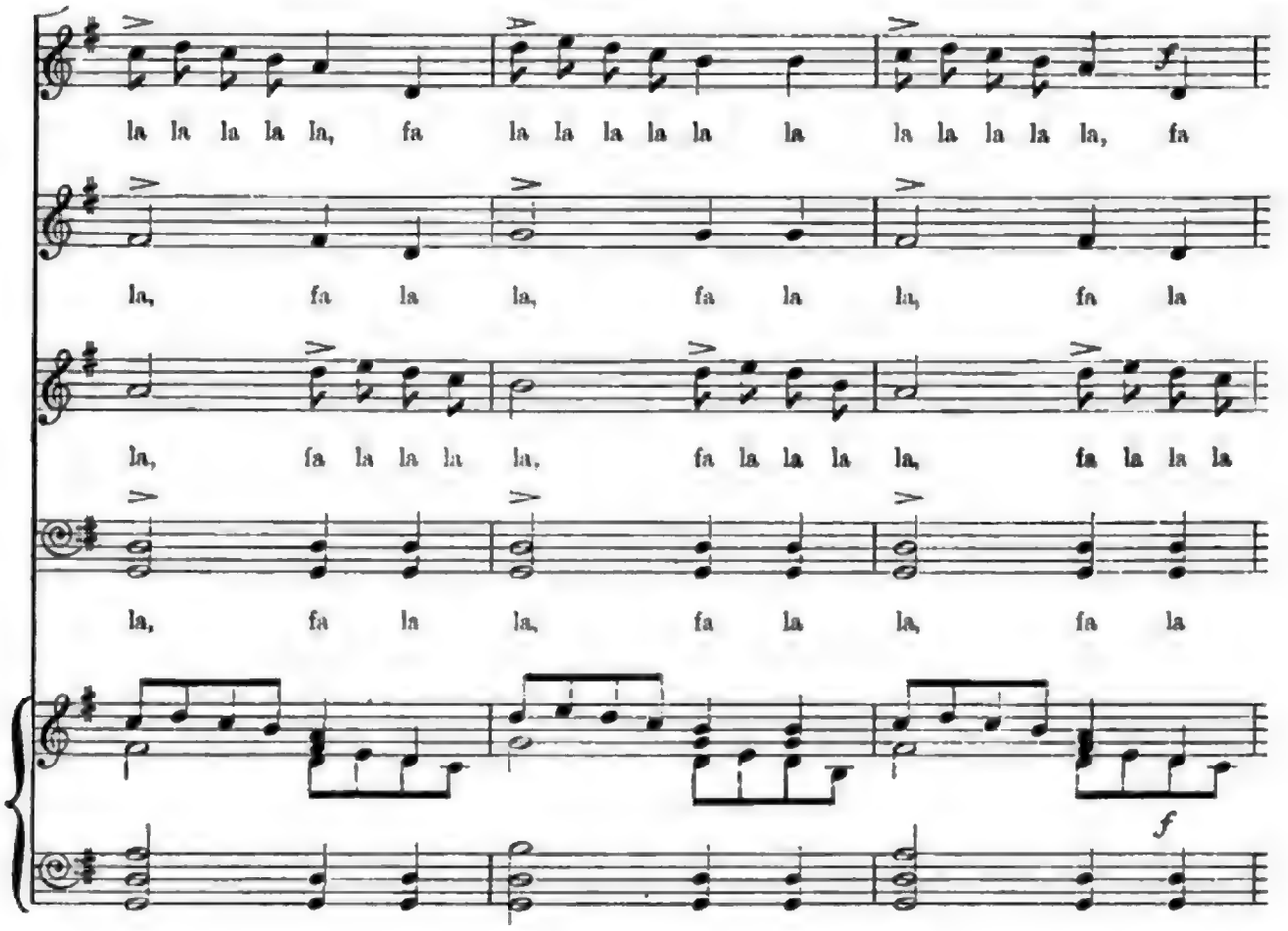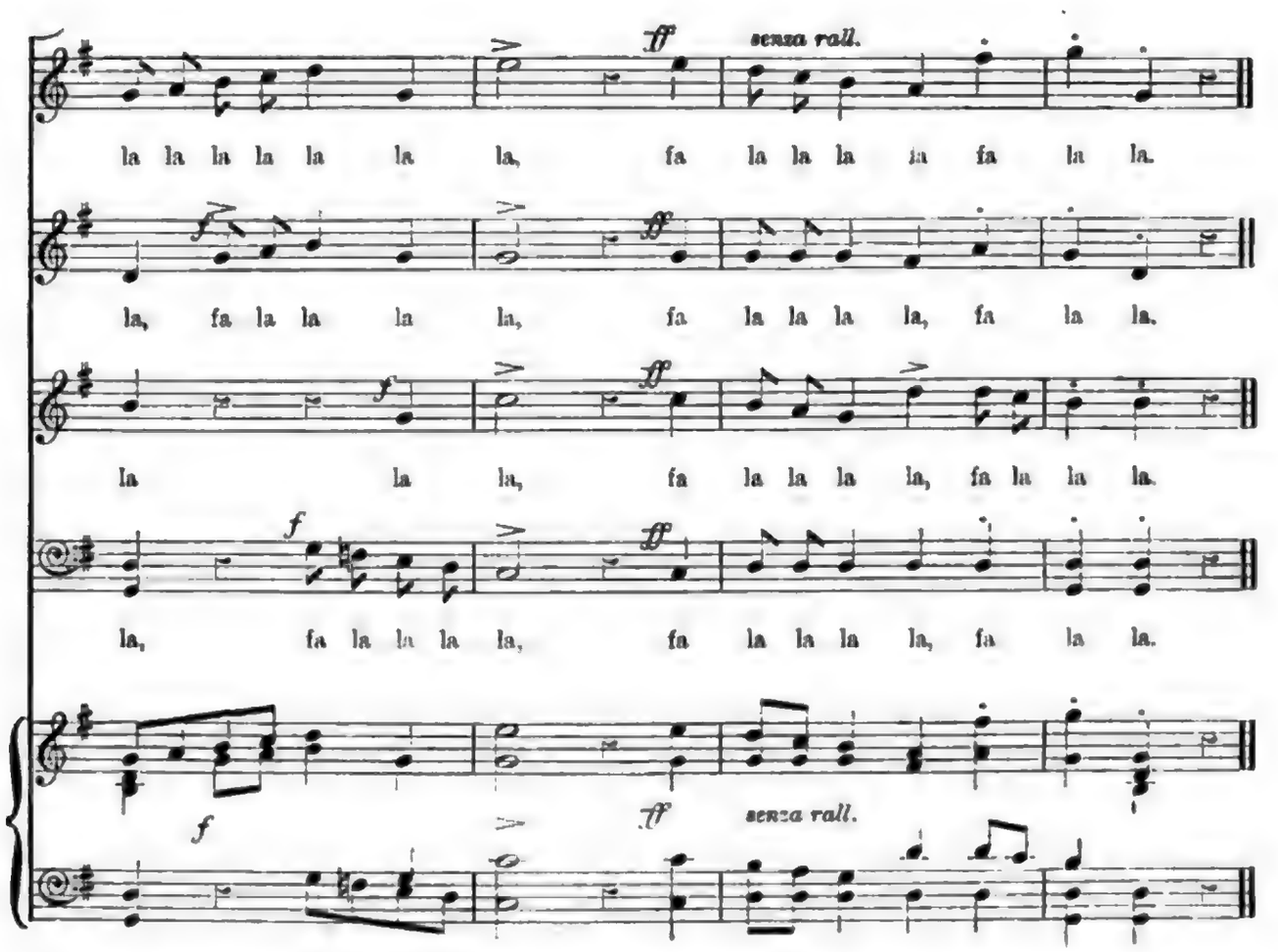
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presided at the pianoforte in Mendelssohn's Rondo Brillant in E flat (Op. 29), and Miss Fanny Woolf was the soloist in Saint-Saëns's Introduction and Rondo capriccioso for violin and orchestra in A minor, both ladies, especially the latter, evincing taste and technical acquirements that justify encouragement. The Misses Kingsley sang duets from Meyerbeer's "Prophète" and Handel's "Judas Maccabæus" with commendable expression and precision, and there was much merit in Mr. Henry H. Sowerbutt's rendering of the air "Love in her eyes," from Handel's "Acis and Galatea." Mr. W. H. Cummings conducted.

GRESHAM LECTURES.

Sir Frederick Bridge, at his Hilary term series of Gresham College lectures, delivered at the City of London School, covered a wide field of his art, his discourses ranging over organ, pianoforte, oratorio, and chamber music. At the first lecture an interesting sketch was given of the life and work of Samuel Wesley, son of Charles Wesley, the hymn-writer, born on February 24, 1766. After mentioning the chief events in his career, which are well known to musicians, the lecturer dwelt upon Wesley's laudable endeavours to make known in this country the works of John Sebastian Bach. In 1810 he published, in connection with C. F. Horn, an edition of the "Wohltemperirte Clavier." Samuel Wesley's intense admiration for the works and genius of Bach was, the lecturer said, a most interesting and remarkable fact. In a series of letters, extending over eight years, the first being dated September 17, 1808, to Benjamin Jacob, organist of Surrey Chapel, Wesley poured out his profound "adoration" for the "great Sebastian." Some extracts from these letters were read, revealing the enthusiasm and also the marked personality of the writer. Several excerpts from his organ compositions were admirably played by Mr. W. G. Alcock.

The next lecture was devoted to a consideration of Chopin, concerning whom the lecturer quoted the opinions of Schumann, Liszt, Karasowski, and Dannreuther, thus presenting the composer in several aspects. The lecturer said Chopin was a great inventor, not only in his treatment of the pianoforte as an instrument, but in his compositions. He spoke of new things and found new ways of expressing them. His best works abounded in combinations which might be said to form an epoch in the handling of musical style. To Chopin we owed the extension of chords struck together, or *en batterie;* the chromatic sinuosities of which his pages offered such striking examples, and the little groups of superadded notes. This species of adornment had hitherto been modelled only upon the *fioriture* of the old school of Italian song; the embellishments of the voice had been servilely copied by the pianoforte, but Chopin imparted to them the charm of novelty, surprise, and variety, unsuited to the vocalist, but in perfect keeping with the character of the instrument. Illustrative examples were played in a sympathetic manner by Miss Annie Grimson.

At the third discourse the history of the "Passion" oratorio was treated in an admirably lucid and comprehensive style. The lecturer showed that this form of the art, although originated in Italy and first introduced by the Roman Catholics, had been chiefly developed by Protestant German composers. The distinctive feature of the German "Passion" music was the introduction of portions in which the congregation could take part. There was still extant a "Passion" play of the fourth century by Saint Gregory Nazianzen, and there could be little doubt that such were often performed with or without music, and gradually became an acknowledged service of the Church. In 1586 Pope Sixtus V. published at Rome a book of plain-song chants to each of the four accounts of the "Passion." In these early attempts the whole service was sung by three deacons. The first a "bassus," or low voice, sang the words of the Redeemer; the second, a "medius," or moderately high voice, was the Narrator; and the third, an "altus," or high voice, declaimed the exclamations of the crowd. There seemed to be some doubt as to who wrote the first German "Passion" oratorio; but in 1573 a version of the "Passion" was printed at Wittenberg with music for recitation and choruses in four parts. Bartholomäus Gese developed this model in 1588, and in the next century Heinrich Schütz produced several sacred works in which much use was made of chorales. Some selections were given by Mr. W. Fell, Mr. C. Ackerman, and choristers of Westminster Abbey, from the "Passion" music of Schütz, and much interest was attached to a part-song, "Innsbruck, I must forsake thee," by H. Isaac, 1539, a paraphrase of the same to sacred words, "Oh, world, I must forsake thee," and the same tune as given in "Hymns Ancient and Modern," No. 86; a secular song in five parts, "My mind is quite confused" (Hasler, 1601), a paraphrase of the same to sacred words, "My soul doth yearn and longeth," and the same tune as given in "Hymns Ancient and Modern," No. 111.

To not a few chief interest was centred in the final lecture, on the 4th ult., the subject of which was the Russian composer Tschaïkowsky. Before speaking of this remarkable musician, the lecturer briefly surveyed the influence of nationality on modern music; Chopin and Poland, Liszt and Hungary, Dvorák and Bohemia, and Grieg and Scandinavia being, of course, quoted as examples. The influence of Russian music, the lecturer said, dated no farther back than the beginning of this century. Russian national art-music might almost be said to have begun with Michael Ivanovitsch Glinka, born in 1804, and his successors had been divided roughly by César Cui, one of their number, into three groups: Glinka, Dargomijsky, and Seroff, representing the old lyric school; Rimsky-Korsakoff, Moussorgsky, Borodin, Balakireff, and Cui, the new Russian school; and Rubinstein and Tschaïkowsky, the last-named being rather less national and more cosmopolitan than the others. Most of these composers were trained for other professions. Glinka held a Government position, Seroff was a lawyer, Borodin was a doctor, Balakireff was a professor of mathematics, Rimsky-Korsakoff was a naval officer, and César Cui a professor of fortification. Peter Iltitsch Tschaïkowsky was born at Wolkinsk, in the Ural district, December 25, 1840. He showed remarkable musical aptitude as a child, but was entered as a student in the St. Petersburg law school. While there he was able to cultivate his musical talent, as the school possessed a music teacher; but according to a letter written by him to Dr. Otto Neitzel, the first person who exercised determinative influence over Tschaïkowsky was an Italian singing master named Piccioli. "The influence he gained over me," writes Tschaïkowsky, "was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music, and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it an accepted fact that Mozart and Beethoven did excellent service only in sending one to sleep." About this time, 1857, Tschaïkowsky's father began to perceive that his son's musical gifts merited serious attention, and he placed him under Rudolph Kündiger, a German pianist, who one night took his pupil to a performance of Mozart's "Don Giovanni." Concerning this experience Tschaïkowsky wrote: "It is impossible to describe the delight, the rapture, the intoxication with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters Mozart is the one to whom I feel myself most attached." Tschaïkowsky, however, finished his course at the law school in 1859, and for two years filled the post of an Under-Secretary in the Ministry of Justice; but, in 1861, he placed himself under Zaremba, and became a pupil at Rubinstein's new Conservatoire of Music in St. Petersburg. In 1866 he was elected a professor at the Moscow Conservatoire, then recently founded by Nicholas Rubinstein. This post he relinquished in 1878, and henceforth devoted himself entirely to composition. He lived for a time in Italy and Switzerland, visited England in 1888 and 1889, and conducted his music at the Philharmonic concerts. In 1893 he accepted the Cambridge honorary degree of Doctor of Music, and died suddenly at St. Petersburg in November of that year. The illustrations consisted of a representative selection from his chamber music, which was excellently interpreted by Miss Grimson, Miss Jessie and Miss Amy Grimson, and Mr. Grimson.

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MUSICAL ASSOCIATION.

It has become a commendable custom with the Musical Association, when any prominent musician has ceased his life-work, to devote a meeting to kindly comment on his services to the art. Such tribute was paid, on the 8th ult., to the memory of the late Sir Robert Prescott Stewart, an honour, it must be admitted, somewhat delayed, since this esteemed Professor of Music of Dublin University died in March, 1894; but recognition has ever come slowly to genuine art workers, and so the tardy acknowledgment of the Association may be taken as a compliment. The Rev. O. J. Vignoles, who read what may be termed a biographical sketch, was at one time a pupil of the deceased, and so was able to impart to the paper a pleasant personal element, which afforded relief to the relation of the well-known facts of the musician's career. Several instances were given of his remarkable musical memory, and a curious side-light was thrown on the spirit of the period by the lecturer incidentally mentioning the custom of the choir boys spinning their tops and playing marbles in the nave of the Cathedral while Sir Robert would be practising on the organ. His influence in Dublin was very great, and it was owing to his exertions that an arts test was added to Dublin musical degrees, a procedure subsequently adopted in England.

Mr. Prendergast occupied the chair, and, in common with the Rev. D. Torrance, Mr. Southgate, and Mrs. Curwen, bore witness to the great abilities of Sir Robert as a composer, performer, and teacher.

REVIEWS.

The Eve of Saint Agnes. Dramatic Ballad by Thomas Whitney Surette. [Novello, Ewer and Co.]

The composer of this ballad has gone to John Keats for his text, and from the legendary poem of "The Eve of Saint Agnes" has made a judicious selection which tells the flight of the lovers *Porphyro* and *Madeline* with sufficient of the surrounding circumstances to excite interest in their endeavour. The music of the former is designed for a baritone and that of the latter for a soprano, but the solos of neither call for more than moderate vocal abilities. There are also some short solo passages for a contralto, who personates *Angela*, the compliant old dame to whom the lovers are much indebted for the success of their plans. The story is chiefly told by the choristers, who open the cantata with two well contrasted descriptive choruses, which are succeeded by instrumental "Revelry Music," well in keeping with the character of the work. *Porphyro's* arrival is described effectively by the tenors and basses in four-part harmony, and the subsequent numbers are admirably contrasted. The description of the heroine "As down she knelt for heaven's grace and boon" is given in flowing four-part vocal harmony, which sometimes glides into five parts, the contraltos being divided. The last-named division of the choir relate, in melodious unison, the meeting of the lovers; but *Madeline* properly is made to speak for herself when she greets *Porphyro*, which she does in impassioned accents. The lines beginning "The frost wind blows" are set for first and second sopranos and first and second altos, and if crisply sung would form a vivacious feature. The *Finale* is well conceived. It is opened by an expressive solo for *Porphyro*, "My Madeline! sweet dreamer!" after which the chorus relate the progress of the storm while the lovers make good their escape and exchange the confidences usual on such occasions. This number is very dramatic in character, and, combined with a brief epilogue, ending *pianissimo*, effectively concludes a work which possesses much charm and musical interest and is admirably suited to amateur choral societies.

Novello's Octavo Anthems. Nos. 581, 583-585, 590-592. [Novello, Ewer and Co.]

Excellence and variety distinguish the recent additions to this series of Octavo Anthems. No. 581, "Kings shall be thy nursing fathers," is an "anthem for sovereign's accession," and is part of the music specially composed by Sir George C. Martin for the memorable visit of the Queen to St. Paul's Cathedral to celebrate the sixtieth year of her reign. It is hardly necessary to add that it will be found an effective anthem for Accession Day. Mr. Arthur E. Godfrey has provided No. 583, which is an anthem for soprano or tenor solo and chorus, designed for use on the fifth Sunday after Trinity, but also appropriate for general use. It opens with the words, "Be ye all of one mind," which is given to the tenors and basses in unison. The subsequent soprano solo, *Andante tranquillo*, is attractively melodious, and the words are admirably accented. This melody is taken up by the chorus in four-part harmony of a simple but effective nature. Another solo for the soprano and a passage for tenors and basses lead to the final chorus, which ends with a *pianissimo* two-fold "Amen." No. 584, "Eye hath not seen," is meant specially for Whitsuntide, but in common with the foregoing anthem is suitable for general use. The music is by Myles B. Foster, and a distinctive feature is a bass solo of dignified character which extends over two pages and affords an effective contrast to the opening and closing choruses of meditative character. "O God, Thou art my God" (No. 585), is by Bertram Luard Selby, and demands a tenor and soprano soloist. The anthem, though by no means difficult, would require a well trained choir to do it justice; but any extra practice it might entail would be well repaid in performance. In No. 590 Mr. G. F. Cobb has written an anthem for Eastertide, designed for baritone solo and chorus, that will interest well-trained vocalists. The music possesses a dramatic spirit, is effectively laid out for the voices, and the organ part has considerable independence. Another Easter anthem, "I will go unto the altar of God," by Cuthbert Harris, is provided in No. 591. This is simpler in character than the preceding number, and is of a nature that will be easily learnt by choirs of average abilities, the part-writing being melodious and easy to read. No provision is made for soloists, but a portion might be sung as a quartet, which would provide an effective contrast to the rest of the work. No. 592, "Alleluia! Now is Christ risen," by Thomas Adams, is also an excellent example of Church music for Eastertide. It is opened by the tenors and basses, who sing in unison an ancient Easter melody, of which good use is subsequently made. A feature of this anthem is the effective manner in which the divisions of the four-part chorus answer each other with happy avoidance of the executive difficulties usually associated with this device.

The Organist's Magazine of Voluntaries. Edited by E. Minshall. No. 42. [44, Fleet Street.]

This useful periodical publication continues to run its steady course. Perhaps the more interesting of the two compositions contained in the present number is a "Coro allegro alla marcia" in D, by Mr. Ernest H. Smith, which is suitable as an outgoing voluntary or recital piece. We question, however, whether the quaver pedal passages do not seem rather out of place; their effectiveness is hardly commensurate with their abnormal difficulty in a piece that is otherwise fairly easy and possesses some attractiveness.

The Year's Music, 1897. Edited by A. C. R. Carter. [J. S. Virtue and Co., Limited.]

The editor of this useful book of reference claims to have provided "a concise record of all matters relating to music and musical institutions, which have occurred during the season 1896-7, together with information respecting the events of the season 1897-8." His 300 pages contain much valuable matter relating, for the most part, to concerts, whose name now-a-days is "legion" in London, in the provinces, and abroad. There is a very useful "list of new and other works performed for the first time in England during 1896-7," in addition to information relating to the great teaching academies and their staffs of professors, University degrees in music, &c. Last, but not least, there is an excellent index, which proves the wide scope of the book, both musically and geographically, as in almost consecutive lines we find "Bayreuth," "Bayswater," and "Bermondsey"! There are portraits of Sir Alexander Mackenzie, Dr. Hubert Parry, and Mr. W. H. Cummings, and one of Sir Walter Parratt forms the frontispiece.

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The Village Organist. Books 10-12. Edited by J. Stainer and F. Cunningham Woods.

Original Compositions for the Organ. No. 259.

Organ Arrangements. Edited by G. C. Martin.

[Novello, Ewer and Co.]

The three books of the "Village Organist" now before us are of a high standard and will doubtless prove specially acceptable to many players upon the king of instruments, not only in villages, but elsewhere. Book 10 contains original pieces by Dr. Bunnett, Dr. Ferris Tozer, Mr. E. d'Evry, and Mr. H. A. J. Campbell. The arrangements include "While my watch I am keeping," from Gounod's "Redemption," a slow air by Lully, an Allegretto grazioso by Mozart, and, last, but not least, a simplified arrangement of Handel's "Hallelujah" chorus, transcribed by Mr. Cunningham Woods. We are glad to find that the name of Bach appears in Book 11. He is there represented by his beautiful Prelude in E minor, from the eight short and easy preludes and fugues, and this movement is felicitously followed by the chorale, in the major key, "O Haupt voll Blut und Wunden." Two dance themes also find a place. The first is a very tuneful Gavotte in G by Boyce—"good old Boyce," to quote the words of the "father of English organists"—and the equally tuneful Minuet from Handel's Organ Concerto in B flat (second set). The original pieces in this number are by such well-known composers as Miss Kate Boundy, Sir G. A. Macfarren, Messrs. Battison Haynes, Oliver Brooksbank, and W. Wolstenholme.

M. Alexandre Guilmant occupies the post of honour in the next volume by his very charming Berceuse in F, written specially for the "Village Organist." We shall be greatly surprised if this tender little piece does not find general acceptance amongst organists, and thus ensure the wide popularity of Book 12. But there are other features of attraction—viz., a Melody in D, by that clever young composer Mr. S. Coleridge-Taylor, and an Introductory Voluntary in F, by Mr. Hamilton Clarke. Mr. Bruce Steane also contributes a Prayer in F, Mr. Josiah Booth a Postlude in C, Mr. Clowes Bayley a piece entitled "Eventide," and Dr. W. J. Reynolds a Jubilant March. This is the first number of the "Village Organist" that consists entirely of original pieces for the organ, but it will probably be none the less welcome on that account. The twelve books of this popular series may now be obtained bound in two volumes, the advantages of which are obvious.

Although Mr. Hamilton Clarke can claim to be a prolific composer, he succeeds in maintaining a high standard. The pastoral, or offertory, forming No. 259 of "Original Compositions for the Organ," is a case in point. It is melodious and easy, and contains those musicianly qualities which should make it acceptable to organists generally.

The Introduction to Haydn's "Passion" music, arranged by Mr. W. J. Phillips, and the Prelude and Fugue on the name of Bach, which may or may not be by the great Leipzig Cantor, arranged by the late Dr. Garrett, form the latest instalments (Nos. 47 and 48) of the "Organ Arrangements," a series of pieces which are as practical as they are varied.

He shall swallow up Death in Victory. Anthem for Easter or other Festivals. Composed by Frederick R. Greenish. [Novello, Ewer and Co.]

The anthem is laid out on a somewhat extensive plan, and includes solos for soprano and tenor, a quartet or semi-chorus, and passages for tenors and basses in unison. The first and last choruses are bright and jubilant in character, the latter possessing considerable vigour, and these are effectively contrasted by intervening numbers having reference to the Redeemer's sacrifice. The voices are well written for, and the work shows the hand of an accomplished musician.

Sir Walter Parratt, Master of the Queen's Music, has been elected a member of the Athenæum Club under the rule which empowers the committee of that Institution to elect nine members annually from amongst men distinguished in art, science, or literature.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

A feature of our busy musical season was the first performance here of Edward Elgar's dramatic cantata "King Olaf," by the Birmingham Festival Choral Society, under Dr. C. Swinnerton Heap's painstaking conductorship. The work was given in the Town Hall on February 21, with full band, chorus, and organ, the soloists being Madame Medora Henson, Mr. Edward Lloyd, and Mr. Dan Price. The composer was present, and on conclusion of the cantata he was called upon to receive the homage of a delighted assembly. "King Olaf" having been performed in the metropolis and in sundry provincial cities, there is no need for me to recapitulate the chief incidents of the conflict and ultimate triumph of Christianity over the worship of the Scandinavian god Odin, which form the principal basis of Mr. Edward Elgar's cantata. So much has already been written concerning its structure, its representative themes, and the general outline of the musical settings, that the briefest reference must suffice. That Mr. Elgar has nobly used his subject-matter has been acknowledged on all sides, not only in the way in which he has, so to speak, characterised each personality in the drama, but also by the charm of his graphic and powerful orchestration, by the impressiveness of his choral writing, and, above all, by his exquisite melodic phrases. Let me state at once that the performance was a conspicuous artistic success, and was followed throughout with the keenest interest. Dr. Heap had spared no trouble in his preparation, and the choristers showed by their inspired singing that their task was one of "love and appreciation." The orchestra, too, was anxious to do justice to the elaborate scoring, and played admirably throughout. Madame Medora Henson and Mr. Edward Lloyd were in excellent form and sang quite *con amore*. Mr. Dan Price proved himself quite an artist, his singing being distinguished by dramatic power and feeling. The second part of the programme included the *Finale* from Mendelssohn's unfinished opera "Loreley," superbly rendered by the choir, with Madame Medora Henson as *Leonore;* also Gounod's song "Nazareth" for Mr. Dan Price, and "Sound an alarm" for Mr. Edward Lloyd. Mr. C. W. Perkins presided at the organ with accustomed ability.

Mr. George Halford's fortnightly orchestral concerts are drawing to a close, the eighth and ninth of the present series having been given in the Town Hall on the 1st and 15th ult. respectively. There is every likelihood that these concerts will be better attended next season, and I hear that all arrangements have been made to give another series of ten orchestral concerts, when the scheme will include a cycle of Beethoven's symphonies, to be given in chronological order. The orchestra has made remarkable advance, and Mr. George Halford has realised really fine performances of the following orchestral works: Beethoven's "Leonora" (No. 2), Tschaïkowsky's Suite (No. 3, Op. 55), repeated by desire, owing to the enthusiasm the work created at the seventh concert; Tschaïkowsky's valse from "Eugene Onégin," Glinka's Overture "Life of the Czar," Hamish MacCunn's Orchestral Ballad "Ship o' the Fiend," Nicolai's Overture "The Merry Wives," Beethoven's C minor Symphony, Wagner's Good Friday music ("Parsifal"), Trauermarsch ("Götterdämmerung"), and Wagner's Overture "Rienzi." The vocalists were Mrs. Helen Trust and Mr. Ernest Sharpe.

Dr. Rowland Winn's series of orchestral concerts (the former Stockley concerts) were brought to a brilliant close on the 10th ult., when the Town Hall was well filled in every part. The great attraction was the first performance here by a local orchestra of Tschaïkowsky's "Pathetic" Symphony, which was admirably played, and was further characterised by superb rhythmical accent, precision, and tone power. The other orchestral pieces were Schumann's Overture "Genoveva" (first performance here) and Wagner's "Der Walkürenritt." Mr. William Henley was the solo violinist, and achieved a remarkable success in his playing of Wieniawski's Concerto in D minor and a triad of pieces, which showed his absolute mastery of harmonics and every form of violin technique to perfection. Mr. Plunket Greene, who was in excellent voice, gave a most artistic and pathetic rendering of Schubert's "Die Litanei,"

his other contributions being a song by Handel and an old Scotch ballad. Mr. G. H. Manton was the accompanist.

In the way of variety our Town Hall was given up to the famous Black Dike brass band, who gave a *matinée* and an evening concert on the 12th ult. All the brass bands in the district and contingents from all parts, even as far as Bristol, came to Birmingham to gain a lesson from their great competitors, and I can hardly remember to have seen a vaster crowd than that at the evening concert. The Black Dike band certainly accomplishes wonderful things, and, like the "Besses," are able to produce a tone power which is almost electrifying in effect. They play with wonderful precision, and their *crescendi* are worked up to a startling climax rarely equalled.

Mr. J. H. Humphries' choir gave a popular concert in the Town Hall on the 5th ult. The contributions consisted of glees, part-songs, and trios, the selections being of an artistic character. Miss Clarice Booth, Miss Lizzie Casey, Mr. W. J. Ottey, Mr. H. D. Price, and Mr. Frank Cranmer, members of the choir, were also heard to great advantage in well chosen songs.

A large and fashionable audience completely filled the handsome Grosvenor Rooms of the Grand Hotel on the 18th ult., the occasion being Mr. Max Mossel's third drawing-room concert of the present series. The artists were Madame Blanche Marchesi, vocalist; Madame Adelina de Lara, pianist; and Mr. Max Mossel, violinist.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The University of Dublin Choral Society gave its second concert for the season in the Examination Hall, Trinity College, on the 5th ult. This Society, which is the oldest of concert choirs in Dublin, has been identified with the first production of many important works in Ireland, and its revival of Palestrina's historical "Missa Papæ Marcelli" was quite in accordance with its best traditions. As a contrast to the work of the sixteenth century master, Beethoven's Mass in C filled the second part of the programme. The choir in both works proved the careful training of its conductor, Mr Charles Marchant, and the soloists were members of the Society, assisted by Mr. Morgan (alto) and Mr. Melfort d'Alton (tenor).

Two orchestral concerts by Hallé's band were given in the Lyric Hall, Burgh Quay, under the direction of Mr. Frederic Cowen, on the 7th and 8th ult., and the overcrowded audience which assembled on both occasions proved how welcome are such high-class expositions of orchestral music to our musical public. The programmes included Beethoven's C minor Symphony, Wagner's "Lohengrin" and "Tannhäuser" Overtures, Tschaïkowsky's Symphony in B minor, the "Ballet des Sylphes" from Berlioz's "Faust," three numbers from Cowen's Suite de Ballet, "In Finland," and many other beautiful works, which were delightfully interpreted by the band. Mr. Melfort d'Alton and Mr. Gordon Cleather contributed the vocal solos.

The winter series of classical chamber music recitals, given at the Royal Dublin Society's Lecture Theatre, is drawing to a close. On the 7th ult. Signor Esposito gave the last pianoforte recital, which included Scarlatti's "Cat's Fugue," Field's Nocturne in G, Beethoven's "Moonlight" Sonata, a Suite by Norman O'Neill, and a Duetto and Allegretto by the gifted executant. On the 14th ult., Haydn's Quartet in D minor (Op. 76, No. 2), Rubinstein's Sonata in D major (Op. 18) for pianoforte and violoncello, and Goldmark's Quintet in B flat for pianoforte and strings made up the programme.

On the 16th ult. His Excellency the Lord Lieutenant unveiled the National Memorial Statue of the late Sir Robert P. Stewart, at Leinster Lawn. (More particular mention of this event will be found on page 238.)

The Clontarf Choral Society gave its second concert at the Town Hall, Clontarf, on the 16th ult., when Gounod's "Gallia," Mendelssohn's "Hymn of Praise," and some orchestral pieces were very creditably performed under the direction of Mr. W. J. Buchanan. The solo vocalists were Miss Agnes Treacy, Miss Cole, Mr. F. Hicks, and Mr. R. H. Scott; violin solos were given by Miss Victoria Delany, the band was led by Mr. P. Levenston, Mr. J. S. Craig presided at the organ, and Miss Florence Connor at the pianoforte.

On St. Patrick's Night, the 17th ult., the executive committee of the "Feis Ceoil" organised a concert of Irish music at the Lyric Hall. All the performers were first prize winners at the "Feis" of last May, and included Miss Agnes Treacy, Miss L. Barrington, Miss E. MacNair, Mr. R. G. Mathews, Mr. J. G. Carroll, and Mr. Thos. Reddy, vocalists; Mrs. J. E. Kenny, harp; Mr. H. Charles and Mr. E. Cree, pianoforte; the Bohemian Quartet, and the Ben Edar Choir. Mr. C. W. Wilson was conductor.

The Dublin Musical Society announced for its third concert, on the 28th ult., Handel's "Israel in Egypt" and Mendelssohn's "Hymn of Praise," with Miss Regina de Sales and Mr. Reginald Brophy as principal soloists.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Cambridge University Musical Society gave its 232nd concert in the Guildhall on the 7th ult., when the first part and a selection from the second part of Haydn's "Creation" made up the first half of the programme, Beethoven's Second Symphony in D concluding the concert.

What would Haydn have said could he have heard his work cut up in this ruthless fashion? If it could not be done complete, surely the first two parts might have been given uncurtailed? Dr. Alan Gray very ably conducted, the band being led by Mr. Haydn Inwards. The soloists were Miss Keith Glen, Mr. Joseph Reed, and Mr. W. Higley. The choruses were sung with precision, and altogether a satisfactory performance can be recorded. On the 10th ult. Dr. Joachim, Mr. W. E. Whitehouse, and Mr. Borwick appeared in the same room, under the auspices of the same Society, and delighted a crowded audience with a programme of classical chamber music superbly played. Mr. Francis Harford contributed several vocal pieces.

The Diss Choral Society gave a successful performance of "The Messiah" on February 22, conducted by Mr. T. M. Pullen, when the chorus, although not very numerous, did ample justice to the well-known work. The principal parts were filled by Miss Edith Serpell, Miss Lena Law, Mr. Charles Chilley, and the Rev. E. J. Alvis. Led by Mr. T. E. Gatehouse, with Mr. Hemstock at the organ, the band gave a good account of the familiar accompaniments.

The choir attached to the Wesleyan Church, Dene Side, Great Yarmouth, with the help of many friends, and assisted by an orchestra, gave a performance of Barnby's "Rebekah" on February 24, conducted by Mr. Chapman, organist of the church, the soloists being Miss Chapman, Miss Hennings, Mr. J. Hardy, and Mr. F. Grice, whose share of the work was very creditably done; but the band and chorus were somewhat overweighted. The second part of the programme consisted of miscellaneous selections.

The music which Mr. H. M. Higgs has written to accompany the recitation of Mr. Baring-Gould's poem, "The Building of San Sofia," was produced for the first time at Dr. Bunnett's popular organ recital in St. Andrew's Hall, Norwich, on the 19th ult. The work is scored for a full band, but on this occasion a compressed score for organ was used and admirably played by Dr. Bunnett. Mr. Higgs has fully caught the spirit of the poem, and his music cleverly reflects the various gradations of pathos and passion which the poem portrays. Mr. Charles Fry (for whom the music was specially written) recited the words with his well-known elocutionary skill, both performers having to respond to a unanimous recall and bow their acknowledgments.

MUSIC IN EDINBURGH AND PERTH.

(From our own Correspondent.)

The most generally interesting event of last month was the *première* of Sullivan's popular cantata "The Martyr of Antioch," arranged for performance as an "opera" by Mr. T. H. Friend, manager of the Royal Carl Rosa Opera Company, and produced at the Lyceum Theatre, Edinburgh, on the 7th ult. Everything was done in the way of lavish decoration and careful preparation to ensure success, and

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the principal parts were in very capable hands. Whether the experiment proved quite as successful as was hoped is rather open to question. The music sounds dramatic, it is true, on the concert platform, where the choristers sit in rows and the principals in evening dress rise from their chairs in turn; but it can hardly be called dramatic when it is transferred to the operatic stage.

As a complete account of a performance of the work at Brighton appears in another column, no further details need here be given.

The same short week saw the first production here of Thomas's opera "The Poet's Dream" ("Le songe d'une nuit d'été"), with its really charming music, improbable plot, and stilted dialogue. Mr. R. Cunningham, Miss C. Lorraine, Miss Lily Heenan, and Mr. Lemprière Pringle were very successful as the *Poet*, the *Duchess*, the *Ingenue*, and the *Head Ranger*.

On February 21, too late for mention in last month's letter, Miss Salicath gave a successful concert in the Freemasons' Hall. The Swedish vocalist won great favour with her audience, particularly for her rendering of Swedish songs; but the feature of the concert was the dainty violoncello playing of Mdlle. Chaigneau, whose renderings of solos by Marcello and more modern composers were altogether charming. Mr. Herbert Thorndike and Miss Alys Moir also contributed to the programme.

On the 3rd ult. Mr. Peter gave the last of his three chamber concerts, assisted by Mr. Colin McKenzie (viola) and Signor Bernini (clarinet).

Herr Denhof also brought his scheme of chamber concerts to a close on the 9th ult., when compositions by Smetana and Saint-Saëns were fitting continuation of programmes which have included trios so seldom heard as Brahms (Op. 101), Tschaïkowsky (Op. 50), Dvorák (Op. 65), and Arensky (Op. 32). Miss Gordon Pillaus sang songs by Schubert, Schumann, Mendelssohn, Dvorák, &c.

On the 5th ult. the University Musical Society, conducted this session again by Mr. Carl D. Hamilton, gave in the hall of the Students' Union a performance of "St. John's Eve." The Society, which numbers well over a hundred members, has evidently had a successful session.

On the 18th ult. the first pianoforte recital in our beautiful McEwan Hall was given, when Herr Rosenthal appeared for the second time before an Edinburgh audience. In his own *métier* Herr Rosenthal reigns supreme, and the present generation has heard nothing more phenomenal than his "contrapuntal study" of Chopin's Valse in A flat, or his arrangement of Strauss's waltzes. Liszt's setting of the "Linderbaum," his own "Papillons," the last movement of Mozart's Sonata in A and that of Chopin's in B flat minor, as well as many of Schumann's "Carnaval" numbers, were further proof, if proof were needed, of Herr Rosenthal's transcendent powers as a virtuoso.

Herr Rosenthal was followed, on the 19th ult., by Mr. Borwick, who gave his annual recital in the Music Hall, when the British pianist's sterling qualities again secured the attention and the favour they so thoroughly deserve. Beethoven's C minor Variations made an interesting introduction to a programme which included Schumann's Sonata in G minor, three Scarlatti pieces, Mendelssohn's short Prelude in F sharp, Chopin's Fantasia in F minor and Scherzo in B minor, a "Soirée de Vienne" (Schubert-Liszt), and a Liszt study.

On the 21st ult. special interest attached to the Greek Play at the Edinburgh Academy by the fact that the music to the "Alcestis," rendered by members of the school, the rector, and the staff, was composed by Mr. Ernest Thomson, a former pupil. The chorus of sixteen selected voices had been carefully drilled and succeeded admirably in their efforts to envelop the drama in its appropriate atmosphere. The solos were also well sung, and the young composer is to be congratulated on the result of his first important work. The costumes and staging were alike beautiful and appropriate. The performance was repeated on the 21st, 23rd, and 25th ult.

On the 21st ult. the Edinburgh Choral Union gave a performance of "Solomon," the first for many years in Edinburgh. The chorus has never been stronger in numbers, and the vigour of its singing secured the requisite massive effect in the magnificent double choruses which abound throughout the work. "Thus rolling surges" and the last chorus were grandly sung. Miss Kirkby Lunn scored a great success in the music assigned to *Solomon*. Two young Edinburgh ladies, Miss Lindsay Currie and Miss Drysdale, sustained the other solos along with Mr. Lloyd Chandos, all to the evident appreciation of an audience which quite filled the Music Hall. Mr. Collinson conducted with his usual care and skill.

On the 22nd ult. Mr. Millar Craig's choir gave its annual concert in Queen Street Hall, when the programme consisted of Schumann's "Requiem" and a miscellaneous selection. The "Requiem," the last (Op. 148) on the list of Schumann's compositions, is not his best. There are, however, many beauties, and these were well brought out by this Society, which has always occupied an honoured place in Edinburgh by virtue of the earnestness and high purpose of its work. The beautiful final chorus was very tastefully sung, and secured the warm applause of a very good audience. The second part of the programme included madrigals, part-songs, &c., by Palestrina, Horsley ("By Celia's arbour"), Sir A. C. Mackenzie, and others. Solos and duets were contributed by Mrs. Millar Craig, the Misses Yerbury, and Messrs. Stronach and Galloway.

The last of the interesting University concerts, organised by Professor Niecks, was given in the Class Room, on the 16th ult., when Herr Theodor Werner, accompanied by Mr. Scott Jupp, continued his "Recital of Virtuosic Violin music from Corelli to the present day." Compositions by Spohr, Paganini, Ernst, Vieuxtemps, Lamb, Wieniawski, and Sarasate illustrated to perfection the modern developments of violin technique and gave the performer ample opportunity for executive display.

First and second professional examinations for the degree of Mus. Bac. were held from the 21st to the 27th ult., the examiners being Professor Niecks, Sir A. C. Mackenzie, and Mr. Franklin Peterson (acting for Sir A. C. Mackenzie).

The Perth Musical Society, under the conductorship of Mr. S. F. Graves, gave a concert performance of "Tannhäuser," on the 3rd ult. Madame Duma sang the music of *Venus* and *Elizabeth* and Mr. Barton McGuckin that of *Tannhäuser*. The choruses were efficiently rendered and the performance was evidently enjoyed.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Just as was predicted in last month's Musical Times, Glasgow is not going to allow the orchestral concert scheme to collapse, notwithstanding the serious financial losses hitherto incurred. On the 17th ult. a public meeting of those interested in the maintenance of choral and orchestral music was held, when Sheriff Berry presided over a good attendance. The proposed new scheme was adopted, and its more salient features may be briefly described. The membership of the "Choral and Orchestral Union"—that is the name of the organisation—will consist of subscribers to the Classical Concerts, guarantors, the Council of the Glasgow Choral Union, and the shareholders of the Scottish Orchestra Company. A large and influential committee of management will be drawn from the general membership, the Lord Provost of Glasgow for the time being will act as chairman, and a ladies' committee is also provided for. Before, however, the scheme is proceeded with, a guarantee fund must be subscribed, and the profits, if any, will be divided in this manner: one-third to the Glasgow Choral Union, one-third to the Scottish Orchestra Company, and one-third to a reserve fund. The scheme possesses some strong points, and, viewing the influential attendance at the meeting, which included the veteran scientist Lord Kelvin, there should be no difficulty in securing the requisite guarantee fund. Wild rumours of another new orchestral scheme for Glasgow have been floating around for some time, and according to an official communication the intention is to give during next season eight classical and a similar number of popular concerts. The promoters aim at having a different conductor for each concert. Each conductor will, moreover, be expected to draw out his own programme from the works in which he is known to excel.

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Well, Glasgow has already had experience of a couple of orchestras on the familiar "Codlin and Short" principles, and this is all that need be said on the subject.

The musical evening given to the Glasgow Society of Musicians on the 16th ult. was a distinct success, thanks to the energies and forethought of Mr. H. A. L. Seligmann, who took charge of the arrangements. Mr. Maurice Sons, the leader of the Scottish orchestra, was in his best form in a highly attractive violin sonata from the pen of the old-world composer Nardini. Mr. Sons's full and altogether beautiful tone, as also his superb technique, were quite the features of the evening, and in the sonata just referred to he had the advantage of being associated with Mr. Philip Halstead, as sympathetic an accompanist as one could possibly desire. Messrs. Seligmann and Golan Hoole sang during the evening with much acceptance, and Mr. Orosz played several pianoforte solos. The Paisley Choral Union, one of the most enterprising societies in the West of Scotland, announced, for the evening of the 22nd ult., the first performance of Mr. W. A. Barrett's cantata "Lancelot and Elaine," and Gade's interesting little work "The Crusaders." The soloists comprised Miss Helen Jaxon, Messrs. Charles Saunders and Bantock Pierpoint, and Mr. W. H. Cole, leader of an orchestra of forty performers. Last month's numerous miscellaneous concerts included a performance of "The Messiah," by the Woodlands Church Musical Association (chorus and orchestra of eighty); Bennett's "May Queen," by the Milngavie Musical Association; Gade's "Spring's Message," under the auspices of the Pollokshields Philharmonic Society; and the four organ recitals in aid of the Royal Infirmary Reconstruction Fund. These recitals were promoted by the Lord Provost of Glasgow, and his laudable scheme has, it is a pleasure to say, received the support of the Glasgow Choral Union, Mr. Millar Craig's Select Choir, the Athenæum School of Music Ladies' Choir, Mr. Maurice Sons, &c. The organists were Dr. A. L. Peace, Mr. H. L. Balfour, Mr. Alfred Hollins, and Mr. Walton, the new organist of the Glasgow Cathedral. The "May Queen" was also sung by the Balfour Political Choir on the 18th ult., and quite an interesting programme was submitted by Mr. Leonard Borwick at his pianoforte recital on the evening of the 22nd ult.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

Choral societies in Liverpool and its neighbourhood are unfortunately not as numerous or important as in many other localities; but a certain amount of good work is to be recorded as having taken place during the past month or late in that which preceded it. At Southport, Mr. H. Hudson has given a recital of Gounod's "Faust" and wound up the season with a social evening on the 25th ult. Mr. F. H. Crossley's Societies at Warrington and Newton-le-Willows have respectively produced Schubert's "Song of Miriam" and Mendelssohn's "Christus," Gounod's "Gallia" and Mendelssohn's 42nd Psalm. Mr. Ashworth's Musical Society at Huyton announced Gade's "Erl-King's Daughter," together with Sullivan's "On Shore and Sea," for the close of the month. At Runcorn matters are in a "parlous state," to quote an official communication to hand, and this is a great pity, for the local musical society has done excellent work in the past. Haydn's "Spring" has been seasonably selected for the closing concert of Mr. Manod Owen's Walton Society.

At St. Helen's, Haydn's "Creation" has been given by the local society, under Mr. J. T. Elliott, and at Liscard the recently-formed Choral and Orchestral Society has performed the same oratorio under Mr. J. F. Swift. In the same district, at Wallesey, the St. Hilary Musical Society announced Spohr's "God, Thou art great," Mendelssohn's "Hear my Prayer," and Gade's "Spring's Message" for the 22nd ult.

Nearer home performances have to be chronicled at Birkenhead of Mendelssohn's "Athalie," at the Y.M.C.A., under Mr. Thomas, and, oddly enough, within a few days just opposite in Grange Road by Mr. Lumgair's Presbyterian Choral Society; the same work having been selected by both organisations without the one knowing of the decision of the other. Mr. Appleyard's Claughton St. Cecilia Society performed Hoffmann's "Melusina," Spohr's "God, Thou art great," and Mendelssohn's 13th Psalm on the 19th ult., and in the same locality, at Wesley Chapel, Higher Tranmere, Mr. C. Whyte conducted Stainer's "Daughter of Jairus," on the 10th ult. Of leading interest, however, on the Cheshire side has been the first performance in England of Josef Nesvera's "De Profundis" (with Mendelssohn's "Hymn of Praise") by the old-established Rock Ferry Amateur Musical Society, under Mr. W. Roscoe Pemberton, on the 7th ult., the work itself being very fine and its performance generally worthy of the occasion. At Christchurch, Claughton, Mendelssohn's "Elijah" has been given, under the direction of Dr. J. C. Reynolds and the Wirral Amateur Orchestral Society brought this season to a close, on the 23rd ult., with a highly successful performance in the Birkenhead Town Hall, under Mr. Ernst Schiener.

In the city the Philharmonic Society has given three concerts, at the first of which Stanford's "Phaudrig Crohoore" found a place in the programme. At the second nothing of unusual importance was announced except Dvorák's "From the New World" Symphony; but on the final evening, on the 25th ult., Bach's "St. Matthew" Passion was promised under Mr. F. H. Cowen. The Post Office Choral Society gave Haydn's "Creation" on the 24th ult., under Mr. J. S. Clarke, and devoted the proceeds, according to their time-honoured and kindly traditions, to the funds of a local charity. On the 6th ult., at the last concert of the Sunday Society, Guilmant's First Symphony was repeated in the large St. George's Hall, under Mr. W. I. Argent, with Dr. H. L. Peace at the organ. Mr. J. W. Collinson also conducted an orchestra in the concert-room of the same building on the same afternoon.

On the 18th ult. the old-established Mount Pleasant Society, under Mr. W. Lee, performed Stanford's "Phaudrig Crohoore" and Gade's "Spring's Message."

The final concert of the Schiever Quartet took place, and was as successful as usual, on the 12th ult., in the Hall of the College of Music. Mr. J. R. Cavendish gave an interesting violin recital at Jude and Leffler's studios on February 26. The Orchestral Society, under Mr. Rodewald, brought its "smoking" season to a close at the City Hall, on the 5th ult., special features being Schumann's Pianoforte Concerto (of which the solo part was admirably played by Mr. Welsing) and a clever Larghetto and Scherzo composed and conducted by Mr. S. Coleridge-Taylor. The third and fourth of Mr. Welsing's Beethoven recitals were given on the 14th and 28th ult., the sonatas performed including the eleven comprised within the Opus numbers 22 and 53. At the College of Music the closing concert of the summer term took place on the 24th ult., with Mozart's E flat Symphony as the chief feature, conducted by Mr. Carl Courvoisier.

It is to be regretted that the Lenten oratorios at the Pro-Cathedral have been this year discontinued. They have run an uninterrupted course for fifteen years, and it is estimated that no less than 73,000 people have enjoyed these musical treats. Lack of financial support is the cause of their suspension, and it is to be hoped that a little later this difficulty may be bridged over and that Mr. Burstall will be enabled to carry on the excellent work he has for so long a period exploited.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Our season is now very near its close, but it would be well to reserve until next month any broad view of its results, the more especially because the time has now almost arrived when the arrangements must be placed upon a firm footing for our most important musical undertakings, upon which, in fact, all minor matters more or less depend. There will, also, owing to the immediate destruction of one of our halls, be for perhaps two winters some inconvenience in housing the smaller societies, and a little confusion. But, indeed, my notice would extend to undue length were I to attempt to do more, just now, than to refer to those events of the month which imperatively demand attention.

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All the concluding concerts of the Hallé series have been so liberally patronised as to render it evident that the public generally appreciates the high standard of excellence which has been attained under Mr. Cowen's direction. Of the orchestral performances during the month it will, therefore, be necessary only to state that they have frequently excited the warmest enthusiasm of listeners well accustomed to judge; that the interpretation of Dvorák's Symphony "From the New World," on the 17th ult.—especially in the first and second movements, which soar far higher than the after sections—revealed beauties previously undiscovered; while that of the "Midsummer Night's Dream" Overture was such as was due to the hitherto unequalled fairy picture by the young lad of seventeen years of age, against whom the rancour of some of our astute critics of almost equally tender years rages with a quite heathen violence and impotence. On the 10th ult. the orchestra played the "Idyllic" Symphony of Mr. Cowen, in which nature may be said to be represented in some of her most frisky and coquettish moments, with a proved ability to seize upon and to depict other of her phases than those upon which Beethoven fastened; the whole work being distinctly original in every particular both of conception and working out, and showing the wide sympathy and deep penetration of the thorough artist portrayed with that mastery of tone-colour which everyone knows the composer of the "Scandinavian" Symphony to possess. The reader of orchestral music has, indeed, much to learn who imagines that the bass strings may not be treated *a divisi*; or the middle range enriched to organ-like fulness; or the violin harmonics used without infringing the copyright of Tschaïkowsky or Wagner; or that any little mysterious searching after effects, the meaning of which does not become perfectly clear at first hearing, is a poaching upon the property of Brahms. Being prevented fulfilling his engagement at the opening concert of the season, Mr. Paderewski came to the closing night, and his immense popularity was proved by a gathering probably unprecedented—hundreds of people standing round gallery and area.

The mere record must suffice that, at the eighteenth concert, Lady Hallé and Dr. Joachim again played the double Concerto in D minor of Bach and the B minor of Spohr; and that the Berlin Maëstro, on the following Thursday, gave us the Brahms Concerto in D and the poor "Il trillo del Diavolo"—of which we really have had quite enough; for all the violinists in the world, or from the lower regions either, could not convince us that it is anything but a wretchedly earthy composition.

At the concluding Harrison concert, of the 9th ult., we had a superfluous array of singers, from Miss Ada Crossley and Mr. E. Lloyd downwards, with pianoforte, violin, and violoncello solos by Miss Eibenschütz, Mr. William Henley, and Mr. Loevensohn. These gatherings very pleasantly and usefully fill a gap in our arrangements; appealing to thousands who desire to judge for themselves of the capabilities of singers and players to whom, otherwise, they would have no opportunity to listen; and even the great Bach loved to hear occasionally "the pretty tunes." Mr. Lane also finished his season with a ballad concert, to which his friends flocked in great numbers, as usual. Dr. Watson's concluding programme was full of old friends none the less welcome because of their familiarity.

At the Schiller Anstalt we have had two of the admirable programmes which Mr. Carl Fuchs provides for his subscribers, the second enriched by Dr. Joachim's aid. A very pleasant programme of male-voice choral music, interspersed with some solos, was arranged by Mr. E. Sachs for the evening of the 22nd ult., and it was agreeable to note the growing activity in musical matters at the Schiller Institute.

At the Athenæum, on the 11th ult., Mr. Bates, with the assistance of three lady pupils of the Clavier School, Misses Rubinstein, Johnson, and Haslam, gave a lecture-recital of the Virgil method of teaching pianoforte technique, Dr. Henry Hiles being in the chair. Hundreds of people could not obtain admission, and so great was the interest that Mr. Bates has been urged to visit us again before Easter.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

On the 9th ult. the Sunderland Philharmonic Society gave its final concert of the present season. The greater portion of the programme was devoted to Edward Elgar's "King Olaf," a work which had not previously been heard in this locality. The soloists were Madame Medora Henson, Mr. Edward Branscombe, and Mr. William Thornton, all of whom acquitted themselves most satisfactorily in their respective parts. Chorus and orchestra also discharged their duties most creditably, and the work, as a whole, was received most favourably by a large and interested audience. At the same concert another work quite new to this locality, Brahms's "Song of the Fates," was performed. In producing these new works the Sunderland Philharmonic Society has enhanced the reputation it has obtained under its present energetic conductor, Mr. N. Kilburn, for being the means of introducing new and important musical works for the first time into the Northern Counties. In addition to these works, a Concert-Overture in F, by C. Francis Lloyd, conducted by the composer, and three movements from Tschaïkowsky's "Casse Noisette" were performed.

On the second ult. the Berwick Choral Union gave its twenty-ninth annual concert in the Corn Exchange, Berwick, the principal work performed being Mr. F. H. Cowen's "St. John's Eve." The soloists were Miss F. Roxoe, Mrs. Borthwick, Mr. Clavering Archer, and Mr. John Browning. Mr. D. Green conducted.

Mr. Paderewski gave a pianoforte recital in Olympia, Newcastle-on-Tyne, on the 21st ult., before an audience of over 3,000 people. The reception of the eminent pianist was most enthusiastic.

The Sunderland Chamber Music Society gave its final concert of the season on the 23rd ult. A Trio in D minor (Op. 25), by F. E. Bache, and Mendelssohn's Trio in C minor (Op. 66) for pianoforte and strings, were played by Messrs. Oscar Cohen, W. W. Lax, and G. I. Simey. The vocalists were Miss Mary Bowman and Miss Grace Hobson.

The South Shields Choral Society announced a performance of Gounod's "Redemption" for the 30th ult., with Madame Marie Duma, Mr. James Leyland, and Mr. Watkin Mills as soloists; and the Newcastle and Gateshead Choral Union announced Edward Elgar's "King Olaf" for the following evening, with the same artists.

Mr. M. Fairs, the esteemed conductor of the South Shields Choral Society, has just been presented with a silver-mounted baton by the lady members of the Society as a small token of their appreciation of his labours in the cause of music. Mr. Fairs has been associated with the Society since its formation, fourteen years ago, first as accompanist and latterly as conductor, and thoroughly deserves this recognition of his services.

The Congregational Church choir, augmented to sixty voices, gave its first concert in the Church, Gateshead-on-Tyne, on the 16th ult., when a most successful rendering was given of Stainer's "Daughter of Jairus" with a miscellaneous selection. The soloists were Miss Jennie Brown, Mr. S. R. Heenan, and Mr. E. H. Soulsby, who aquitted themselves admirably. Miss Ada Spink and Mr. Wm. Walker rendered good service at the pianoforte and organ respectively, and Mr. John J. Walker, organist of the church, conducted.

The Tynemouth Amateur Vocal Society gave a performance of Ebenezer Prout's cantata "Alfred" in the Albion Assembly Rooms, North Shields, on the 22nd ult. The soloists were Miss Emily Davies, Mr. Joseph Reed, and Mr. A. H. Gee, and Mr. W. Bird conducted.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The proceedings of the St. Cecilia Choral Society increase in interest year by year, and the annual concert was largely attended. The choral pieces, under the direction of Mrs. Gow, were well sung, and included the cantatas "Village Scenes" (Cowen) and the "Song of the Norns" (Hofmann), four part-songs by Schumann, and Sir A. C. Mackenzie's chorus "O Thou Divine" (all for ladies'

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voices). The programme was agreeably varied by the performances of Mr. Ellenberger's ladies' string orchestra, who played R. Wurst's "Russian" Suite and two elegiac melodies by Grieg. Solos were sung by Mrs. Dunstan, Mrs. Gow, and Miss Pyatt, and mention must be made of Miss Speed's playing of Handel's Violin Sonata in A, also her violin obbligato in the "Russian" Suite.

The Amateur Operatic Society, under the direction of Mr. Ralph Horner, has just given six nightly performances of Planquette's opera "Rip Van Winkle," in the Theatre Royal. The amateurs have benefited fully by Mr. Horner's theatrical experience, and gave a most creditable representation of the somewhat exacting opera. Good acting, good singing, and good stage management characterised the venture. Beyond this it would be invidious to name individual performers as entitled to special mention.

Paderewski's recital at the Albert Hall, on the 14th ult., culminated in a remarkable ovation. The great pianist's powers have never before been so fully recognised in Nottingham as on this occasion, when a very large audience assembled to hear him play.

Probably Mr. Paderewski's success and the counter attractions of the amateur opera and the recently opened Empire Theatre accounted for the reduced attendance at the last Harrison concert, held on the 18th ult., when an unusually good programme was presented. The vocalists were Signorina Faliero, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Rumford. Mr. William Henley's violin solos were highly appreciated and resulted in repeated recalls. The solo pianist was Miss Ilona Eibenschütz, whose performance of Liszt's Rhapsodie (No. 8) bore favourable comparison with Mr. Paderewski's rendering a day or two earlier.

The Sacred Harmonic Society announced Dvorák's "Stabat Mater" and Mendelssohn's "Lobgesang" for the 24th ult., under the direction of Mr. Henry J. Wood, which must be noticed in our next number.

MUSIC IN OXFORD.

(From our own Correspondent.)

The Lent term that has just closed has been productive of the usual number of concerts, but they have not been given by local societies or presented any remarkable features. Two only were something out of the common. One of these was the first appearance in Oxford of the Joachim Quartet, which took place on the 15th ult., at one of the public classical concerts. The programme consisted of three string quartets, including one of the late Beethoven quartets. It is hardly necessary to add that all were admirably played and gave much satisfaction to a large audience. A still more numerous body of listeners was attracted by the pianoforte recital of Mr. Paderewski, on the 11th ult., and they were, of course, equally pleased. None of the other concerts came up to these two in point of interest, but it must not be supposed that they were not, in many cases, of considerable excellence.

The professional side of musical art and theory has been represented by lectures by Mr. W. H. Hadow, on "Musical Form"; by Dr. Percy Buck, organist of Wells Cathedral, on "The Troubadours"; and by Sir John Stainer, on "Hans Leo Hassler." Dr. Buck was a new lecturer, and made a most favourable impression by his calm and philosophic treatment of his subject. The Professor himself took the opportunity, as he often does, of shedding light on a neglected composer, and certainly, if the Mass which formed the chief illustration of the lecture is a fair sample of Hassler's genius, it is difficult to understand how such a composer came to be neglected, and unquestionable that it is time his merits were more fully recognised. The rendering of the Mass by the Professor's choir was one of the finest pieces of unaccompanied singing that we have ever heard, but it hardly sustained its reputation in the other illustrations.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The past month has witnessed a revival of musical activity in the city and district, the musical societies presenting the fruits of their two months' rehearsals. The serial concerts have now terminated, the last Harrison concert being given on the 8th ult. Mr. Edward Lloyd was the principal vocalist and met with his accustomed success. The last of Miss Foxon's enjoyable series of chamber concerts took place on the 22nd ult., when Mr. and Mrs. Henschel gave a vocal recital.

On the 6th ult. Coward's "Story of Bethany" was performed at Attercliffe, under the direction of Mr. J. Armitage. Mr. A. E. Ward was organist.

The Chapeltown and District Harmonic Society gave a successful performance of Costa's "Eli," on the 15th ult. The vocal and instrumental forces numbered 120, and, under the direction of Mr. Bool, the oratorio was adequately performed. The chorus singing in particular was admirable and showed careful preparation. The principals were Miss Lizzie Burgess, Miss Lilian Hovey, Mr. T. H. Brearley, Mr. Maurice Thompson, and Mr. William Riley. Mr. J. Peck led the band and Mr. Frank Senior was the organist.

Beethoven's "Mount of Olives" was performed by the St. Cecilia Musical Society, on the 20th ult., under the direction of Mr. William Brown. The singing of the choir, particularly in the male-voice choruses and in the "Hallelujah" chorus, was highly creditable. The principals were Madame L. Moulds, Mr. J. W. Froggatt, and Mr. J. C. Davison. Mr. D. Booth led an excellent band and Mr. E. B. Glossop was organist.

On the 21st ult. the Musical Union performed Bridge's "Flag of England," Stanford's "The Revenge," Beethoven's Choral Fantasia, and miscellaneous pieces. The first and last-named works were new to Sheffield, and the enterprise of Dr. Coward and the committee is to be commended. The Society has won a high reputation for the quality of its chorus singing and enhances it at each successive concert. Dr. Stanford's work was especially well done. Sir F. Bridge's ballad was accorded a vigorous rendering and the work was well received by the audience. Mr. Frederick Dawson was the pianoforte soloist, and in Beethoven's work and in Mendelssohn's G minor Concerto he fully demonstrated his powers. Miss Maggie Jaques was the soprano soloist. Mr. W. S. Jessop was organist and Dr. H. Coward conducted.

On the same date Haydn's "Creation" was performed in St. Mary's Church, under the direction of Mr. J. A. Rodgers. The performance was the fourth of a series which is proving very popular in the city. The chorus numbered 120 voices and its singing of the familiar numbers was marked by all the requisite qualities of attack, tone, precision, and balance. The principals were Madame Norledge, Mr. A. Dawes, and Mr. J. Lycett. Gounod's "Redemption" is announced as the next of the series.

The Barnsley St. Cecilia Society performed Dvorák's "Spectre's Bride" on the 24th ult., under Dr. H. Coward. The principals were Miss Teresa Blamy, Mr. T. H. Brearley, and Mr. William Thornton.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

This has been a busy month, when choral societies wind up their labours for the season by giving the works they have been preparing since Messiah-tide. At the time of writing a good many choral concerts are still to come, and one or two exceptionally early ones were recorded a month ago. This will explain why not a single choral concert in Leeds falls to be criticised at this moment, though there has been a good deal of music stirring in the town. The nearest approach was a semi-private function, on February 21, to celebrate the jubilee of a modest little Society, entitled "The Leeds Musical Soirée," which for half-a-century has been amusing itself by the practice of concerted vocal music, from amateur cantatas to full-blown oratorios, in the drawing-rooms of its members. Though its labours have some suggestion of Sisyphus, they have at any rate made the members more familiar with choral works than would otherwise have been the case. Dr. Joachim's visit to Leeds, which has been an annual event for many years past, came off on the 9th ult., at one of the subscription concerts. Chamber music is not heard to advantage in

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the too resonant Town Hall, and it can hardly be said that the first of the Rasoumowsky quartets, though played with the utmost finish by Dr. Joachim and Messrs. Rawdon Briggs, Gibson, and Whitehouse, sounded as virile as it would have done in a smaller room. Brahms's F minor Quintet, with Mr. Leonard Borwick, was better, simply because the pianoforte gave a greater body to the tone. Mr. Plunket Greene was the vocalist, and was quite at his best in songs by Schubert and Parry. The famous Bohemian Quartet visited Bradford on February 25 and Leeds on the following day. Their exceedingly masculine style was best displayed in Dvorák's music, but they also gave highly interesting readings of Beethoven, Schumann, and Haydn. On February 23 a local organisation, the Leeds String Quartet, played with much spirit, if not much finish, Brahms's Quintet in G (Op. 111) and a pleasant little Quartet in E flat. On the 2nd ult. a concert was given by Mr. Darewski, who may fairly be styled a *tenore robustissimo*, and gave readings of Schubert and Wagner which certainly had the merit of novelty. Another local teacher of vocalisation, Mr. Gordon Heller, gave recitals at Bradford on the 2nd and at Leeds on the 7th ult., when he included in his programme an extraordinary variety of unhackneyed songs of all ages and schools. Yet another song recital was given by the Messrs. Haddock, also in duplicate, at Bradford, on the 11th ult., and at Leeds the next day. Only one composer was represented, Frederic Cowen, eighteen of whose songs were heard, in addition to a very early pianoforte trio and a couple of pianoforte solos. Mr. Cowen was the pianist, so that full justice was done to his music. Of the musical evenings, also due to the enterprise of the Messrs. Haddock, there have been two. On the 22nd Mr. J. F. Barnett was the pianist, introducing some of his own compositions—one, a Legende for violin, having been specially written for the occasion; and on the 15th ult. Mr. Paderewski gave, before a crowded audience, a recital which he repeated at Bradford on the 18th.

At Bradford the Permanent Orchestra has given two concerts, both of more than ordinary interest. On February 19 the programme included Beethoven's "Weihe des Hauses" Overture and Max Bruch's second Violin Concerto, very finely played indeed by Mr. Verbrugghen; and on the 12th ult. the series came to an end with a "Wagner" concert, which attracted a large audience, while the performances reflected great credit upon the Society and its able conductor, Mr. Bartle. The last of the subscription concerts was on the 4th ult., when Dr. Joachim played the Beethoven Concerto in his wonderfully intimate and sympathetic manner, and the Hallé band, under Mr. Cowen, gave its conductor's "Scandinavian" Symphony. Madame Brema's remarkably expressive singing of Purcell's wonderful "Mad Bess" scena—for so we might style it—showed the extraordinary possibilities of Purcell's music in a dramatic direction. On the 10th ult. the Messrs. Harrison gave one of their popular concerts, Miss Eibenschütz and Mr. Edward Lloyd being the chief artists who appeared; and on the 15th the Bradford Old Choral Society gave a welcome revival of Sir A. C. Mackenzie's "Rose of Sharon." Hearing this fine oratorio after a considerable lapse of time, one feels that there is less lasting quality in the episodes characterised by pomp than those in which sentiment plays the chief part. The faithful love of *Sulamite* inspired the composer with music which does not easily grow old. It was, on the whole, very creditably performed under Mr. Robert Shaw's direction. The principals were Miss Mabel Berrey, who, undertaking the soprano part at very short notice, advanced herself by the amount of expression she threw into the music; Miss Jessie King, Messrs. W. Green and D. Price. On the 16th ult. the Bradford Harmony Society gave its last concert for the season, compositions for violin and pianoforte by Dvorák and Grieg, played by Messrs. S. and A. Oppenheim, being the chief features of the programme.

At Huddersfield the subscription concert on February 22 took the form of undiluted Wagner, as interpreted by Mr. Cowen and the Hallé orchestra, with Mr. Andrew Black as vocalist. At the following concert, on the 8th ult., Mr. Mark Hambourg played a number of pianoforte pieces in his brilliant if somewhat unsympathetic style, and Mr. Kruse contributed some standard violin music. On the 15th ult. the Huddersfield Glee and Madrigal Society gave one of its programmes of part-songs and the like, under Mr. Ibeson's direction. The soloists were, with the exception of Madame Amelie Phillips, drawn from the ranks of the Society. The Huddersfield Choral Society, on the 18th ult., gave Professor Prout's cantata "Hereward," with Madame Duma, Miss Clara Leighton, Madame Fogg, Mr. W. Green, and Mr. Andrew Black as principals. Mr. John Bowling conducted the performance, which was excellent as regards choralists and soloists, but lacked something on its orchestral side.

A concert of exceptional interest was given by the Halifax Choral Society, on the 10th ult., when Dr. Parry came over to conduct a performance of his oratorio "King Saul," which would have been thoroughly satisfactory but for some inevitable shortcomings on the part of the orchestra. The principals, Miss Agnes Nicholls, Miss Muriel Foster, Mr. W. Green, Mr. Thornton, and Mr. Douglas Powell (who took the title-*rôle* for the first time), made an exceptionally good cast, and the chorus sang with finish and intelligence. Another notable concert was that of the Dewsbury Choral Society, on the 8th ult., when a capital performance of Dvorák's "Stabat Mater" was given. That the chorus singing was good was a matter of course; but the more astonishing thing was the excellent playing of the orchestra, usually the very weak point with provincial choral societies. Not only in Dvorák's exacting music, but in the "Meistersinger" Overture and the *Siegfried* "Idyll" they showed an exceptional finish and beauty of tone. This, and a very spirited performance of Professor Stanford's "Phaudrig Crohoore," surely one of his happiest efforts, may be largely ascribed to the energy and ability of the Society's amateur conductor, Mr. G. H. Hirst, who is unfortunately obliged by stress of business engagements to give up his conductorship. The position of the Dewsbury Society, among the best of its kind in the West Riding, is chiefly owing to what Mr. Hirst has done for it.

The Morley Choral Society, which Mr. Benton conducts, gave a miscellaneous concert on the 16th ult. that calls for no special comment. On the 1st ult. the Batley Society gave a concert performance of Benedict's "Lily of Killarney," with Miss Esty, Miss Heenan, Messrs. Robert and Roland Cunningham, and Mr. Alec Marsh in the chief *rôles*, and Mr. John Bowling conducted. At York, Messrs. Naylor and Gutfeld, in their concert on February 22, gave Svendsen's String Quintet in C, an interesting and individual work. Mr. Eldering showed himself to be a violinist of power and facility, and Miss Olive Harcourt was the vocalist. On the 24th this programme was repeated at Harrogate. The Hull Harmonic Society gave "Elijah" on the 8th ult. Miss Agnes Nicholls, Miss Jessie King, Messrs. T. Child and D. Hughes were the principals, and Mr. Walter Porter conducted a performance which seems to have given very general satisfaction to all present. The Wakefield Choral Society gave Bach's "God's time is the best" and Bennett's "May Queen," on the 18th ult., appearing to greater advantage in the latter. Mr. J. Naylor Hardy conducted, and the principals were Madame Norledge, Miss Edna Thornton, Messrs. Blagbro and Billington.

MUSIC IN PARIS.

(From our own Correspondent.)

There is but little of interest to report in operatic doings during recent weeks. The performances of "Die Meistersinger" have been temporarily suspended at the Opéra on account of the absence of M. Delmas. There is talk of a projected revival here of Gluck's "Armida" during next winter. At the Opéra Comique, Auber's "Haydée" has been revived with an excellent cast, including Mdlles. Marignan and Lainé; MM. Engel, Clement, and Isnardon. Madame Calvé has resumed her excellent impersonation of the title part in M. Massenet's "Sapho." Concerning new works to be brought out at this house, it may be stated that M. Vincent d'Indy's "Fervaal" has been placed in rehearsal, and will be followed probably by Signor Puccini's "La vie de Bohème." The last-named composer is, it is said, now engaged upon the score of

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"La Tosca," by M. Sardou. M. Danbé has resigned his conductorship at the Opéra Comique.

An enormous success was achieved at the Lamoureux concert of February 20 by the Belgian violinist, M. César Thomson, who played the Beethoven Concerto and the "Trille du Diable" of Tartini, with real artistic spirit and faultless technique. The concerts of February 27 and the 6th ult. were conducted by Herr Felix Weingartner, the celebrated Berlin Capellmeister, whose reading of the Symphonie Fantastique, by Berlioz, and other works of the ordinary repertory was highly interesting; he was applauded to the echo. Herr Weingartner also introduced himself to the audience as the composer of a symphonic poem entitled "King Lear," which, though it seemed, on a first hearing, somewhat too lengthy, exhibits a nobility of style and a sonority and variety of colour in the orchestration which command the attention of the listener. M. Jeno Hubay, the famous Hungarian violinist, who made his appearance at one of the popular concerts in connection with this Institution, playing, amongst other pieces, a Czardas of his own composition, was received with high favour, as was Madame de Gorlenko Dolina, a Russian singer with a very sympathetic voice, who gave a charming rendering of a cavatina from "Prince Ingor," by Borodine. At the concert of the 13th ult. Herr Hugo Heermann, the Frankfort violinist, aroused the enthusiasm of the audience by a masterly interpretation of the Concerto by Max Bruch.

An interesting new work was produced for the first time at the Colonne concert of February 27—viz., a symphonic poem entitled "l'An Mil," by M. G. Pierné, written for orchestra and choir, and divided into three parts. The first of these produced but little effect; but the second, superscribed "Fête des fous et de l'Ane," representing a lively and humorous picture constructed upon popular airs, and the final division, with its remarkably fine choral writing, elicited much applause. The programme of the concert of the 6th ult. contained a very poetic orchestral fantasia from the pen of M. Guy Ropartz, and on that of the 13th ult. we were given a first hearing of the "Soir de Fête" of M. Chausson, a musician who consistently pursues his career as an adherent of the most advanced school.

Amongst the numerous virtuoso concerts with orchestra, now taking place here daily, one of the most noteworthy has been that recently given by Mr. Harold Bauer. The gifted and admirable English pianist on this occasion performed the veritable *tour de force* of playing in true artistic manner, and without once leaving his instrument, three formidable concertos—that by Beethoven in E minor, Saint-Saëns's in C minor, and in E minor by Liszt. This remarkable achievement was much appreciated by the audience, who were most lavish in their applause.

An excellent performance, by the choir of St. Gervais, of Handel's "Ode to St. Cecilia's Day," with Mdlle. Eden as the soloist, was given at one of the recent Concerts Populaires of the Ambigu. At another of our regular institutions, the Société de Musique d'Ensemble, M. René Lenormand's *Lieder*, interpreted by Madame Collier and M. Maugière, proved a very interesting feature and were highly appreciated by the audience. Mention should also be made of the performance, at one of the Séances pour Instruments de Vent, of a Caprice, by M. Saint-Saëns, for pianoforte, flute, oboe, and clarinet, which, admirably played as it was by MM. Wurmser, Lafleurance, Longy, and Mimart, pleased greatly. Russian and Danish popular airs constitute the themes of the new piece.

MUSIC IN AMERICA.

"The Eve of St. Agnes." By Thomas Whitney Surette.

Mr. Surette's new dramatic ballad, founded on Keats's well-known poem, had its first performance on February 27, in the Musical Fund Hall, Philadelphia, under the direction of the composer. There was a large audience which completely filled the hall, and the work was received with genuine enthusiasm. Mrs. Marie Kunkel Zimmerman, of Philadelphia, sang *Madeline*; Mr. Francis Rogers, of Boston, *Porphyro*; and Mrs. J. Naudain Duer, of Philadelphia, *Angela*. The chorus was from the Orpheus and the Eurydice Societies.

Mr. Surette's composition is highly descriptive and interesting, being distinctly modern, yet very melodious and rich in orchestral effects, which reflect the magic warmth of the poem most vividly. The orchestral portions of the work—the Prelude illustrating "The Winter's Night" and the Revelry Music—are excellently treated. The composer has cast his instrumental accompaniment most effectively in the modern descriptive style, putting in his colours with a skilful hand. *Madeline's* arietta, as well as the whole of the last section of the work, had to be repeated, the dramatic portrayal of the scene in the chamber and the flight of *Madeline* and *Porphyro* during the storm being most effectively sung. The importance and dramatic interest of the various choruses—two being for male and female voices respectively—in "The Eve of St. Agnes" should ensure its attractiveness to choral societies.

The American Guild of Organists has had two public services this season in New York, the first, December 7, 1897, at Calvary Church, of which Mr. Clement R. Gale is organist and choirmaster; and the last, the 2nd ult., at All Souls' Church, Mr. Will. C. Macfarlane, choirmaster and organist. The first of the two services was sung by a choir of men and boys, the second by a choir of men and women. The form of service was the same in each case, a form which is, I believe, the special property of the Guild, which numbers among its members organists in churches of various denominations. Mr. Gale's choir sang quietly, with perfect precision, and a real devotion which was unmistakable. The service did not impress one as a performance. The music was of the highest type—it belongs to the Church, and the spirit of the whole service was devotional. *Per contra*, the tone produced by the choir at All Souls' Church was not so pure and was rarely subdued; there seemed to be no consciousness of the fact that Church music requires a treatment fundamentally different from that used in secular music. One could not escape the feeling that it was a performance, especially when a soloist turned to face the congregation, and when one listened to the offertory, which was Schubert's song "Omnipotence," sung by a contralto.

A very successful concert was given by the St. Cecilia Club of Lynchburg, Va., on the 24th ult., under the direction of Mr. Hartley Turner.

The Banks Glee Clubs of New York City (conductor, Mr. H. R. Humphreys) gave an excellent performance of Prout's cantata "Damon and Phintias," on February 22, at the Carnegie Music Hall. The soloists were Messrs. W. H. Ruger, Carl Dufft, and C. Baernstein. The Club is composed of about eighty male voices and is doing good work under its able conductor.

The faculty and students of the General Theological Seminary, New York, were addressed on the subject of Church Music, on the evening of February 14, at St. Agnes' Chapel, Trinity Parish, by the Rev. Dr. Hodges, of Baltimore, Md. There was a large attendance of clergy, the members of the faculty, and the entire body of undergraduates. Full cathedral service was sung by St. Agnes' Chapel choir, under the direction Mr. G. Edward Stubbs, Instructor in Ecclesiastical Music in the General Theological Seminary. The service was Calkin in F and the anthems were "Behold the Lord, the Ruler" (Thorne), and "O come before His presence with singing" (Sir George C. Martin). The organ Prelude and Postlude were played by Mr. Baier, of Trinity Church, and Mr. Lamond, of Trinity Chapel. Mr. Stubbs accompanied his choir. The hymn "The Son of God goes forth to war" was sung to Croft's tune, the massive unison of the seminarians forming a striking feature of the service. The address by Dr. Hodges was of serious importance and gave the greatest satisfaction to the clergy present.

Among the numerous concerts of classical chamber music given in London during the past few weeks, one of the most enjoyable was that of the Bohemian String Quartet, at St. James's Hall, on the afternoon of the 1st ult. As

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previously noticed, these artists, consisting of Messrs. Karel Hoffmann, Josef Suk, Oskar Nedbal, and Hanns Wihan, play together, not only with exactitude in style, but with a measure of vivacity that is in itself very striking. It has been said that they should mainly adhere to works emanating from their own country—that is to say, full of impulse and characterised by forceful rhythm and accent; but with that we scarcely agree. Certainly, on the occasion now under notice, the rendering of such standard quartets as Schumann's in A minor (Op. 41, No. 1) and Beethoven's in F (Op. 59, No. 1) could not easily have been surpassed in respect of eloquence in method, or, to use another term, persuasiveness. Between these masterpieces was placed a Sonata in B minor for pianoforte and violin, by Mr. Oskar Nedbal, the executants being Mr. Hoffmann and Miss Ilona Eibenschütz. The work, written in the customary three movements, made a highly favourable impression, for it is not only based on classical lines, but fresh in its themes and their treatment. The first and third sections are very spirited, and the *Andante con moto* in D is melodious and sentimental, prominence being given to the violin.

The annual Welsh service held in St. Paul's Cathedral, on St. David's Eve, February 28, was in every respect a greater success than either of its predecessors. Led by a male choir of about 200 voices and over 100 female singers, the vast congregation joined with the utmost heartiness in the chants and hymns, the effect being exceedingly imposing. The anthem, expressly composed for the occasion by Mr. William Davies, the conductor, proved an effective work, and its solo for tenor, "How beautiful upon the mountains," received the advantage of a most expressive interpretation by Mr. Ben Davies, whilst the final chorus, "Sing together, ye waste places of Jerusalem," was given with considerable spirit by the choir. After the sermon, preached by the Bishop of St. David's, Mr. Ben Davies sang a solo by Mr. Ambrose Lloyd, and two concluding hymns were followed by Stainer's beautiful "Sevenfold Amen." Mr. David Thomas, of St. Anselm's, was the organist, and, except that the text of the sermon was repeated in English, the service from beginning to end was in the Welsh tongue.

At the Mozart Society's concert, on the 12th ult., at the Portland Rooms, the first appearance in England was made of a boy violinist named Raimund Peckotsch, who if judiciously trained should become an esteemed executant. He is eleven years of age and was born in Australia, his mother being a native of that colony and his father a Viennese. Master Raimund's playing was remarkable for its truth of intonation, grip, and breadth of phrasing, qualities which were advantageously shown in his renderings of Leonard's exacting variations on the Austrian National Hymn and a piece by Wieniawski. The programme also included Mozart's Trio in E, and pieces for pianoforte and violoncello, played by their respective composers, Mrs. Armitage and Mr. E. van der Straeten; songs were also contributed by Miss Margaret Hoare, Madame d'Amély, and Mr. Montague Borland. The violinist was Miss Brousil, and Mr. J. H. Bonawitz presided as usual at the pianoforte.

Mr. A. R. Musgrave's Choral Society, numbering about 100 voices, gave an admirable performance of Mr. F. H. Cowen's graceful Old English Idyll "St. John's Eve," at Steinway Hall, on February 28. In every quarter to which this refined composition has gained admission it is held in the highest favour, and year by year is more frequently heard. Its characteristics of tasteful melody and skilful writing, free from executive difficulties, joined to a simple but interesting dramatic story, certainly entitle it to the prominent position among such works accorded it soon after the original performance at the Crystal Palace nearly ten years ago. Smoothness and feeling marked the delivery of the choruses, most of the features of which were adequately brought out; and for soloists there were Miss Edith Serpell, Madame Belle Cole, Mr. Mandeno Jackson, and Mr. Arthur Barry—each competent. A small band did justice to Mr. Cowen's dainty instrumentation.

Mdlle. Eva Cortesi made a very favourable impression at her concert, on the 18th ult., at St. James's Hall, in several vocal pieces varying in style. She gave Massenet's "Solitude de Sapho" and "Mary Magdalene at the Cross," with a perception of the sentiment required for each that was appreciatively recognised; but a greater success was achieved in *Margaret's* pathetically dramatic air in the prison scene of Boïto's "Mefistofele," her rendering of which evinced force no less than sympathy. This seemed better adapted to her voice and style than Leon Schlesinger's "Toujours attendre" or Hillier's valse caprice "Blonde." Mr. Herbert Parsons played with vigour Liszt's "Rhapsodie Espagnole" for pianoforte, and Mr. Clyde Twelvetrees was complimented upon the taste with which he executed some violoncello solos. The Hillier Belgian String Quartet also appeared.

Mr. Denis O'Sullivan, at his Irish song recital at Queen's (Small) Hall, on the 15th ult., demonstrated that the Green Isle possesses a number of charming airs rarely heard at concerts in this country. To satisfy a section of his patrons he had to draw somewhat upon the familiar stores of Moore and Lover, but against these were set modern arrangements by Stanford, Somervell, and Mrs. Needham of national airs highly charged with poetic sentiment. The "Lament for Owen Roe O'Neill" and "My Dark Rosaleen" are among the pieces that should be more frequently given at concerts intended to illustrate the wealth and distinctiveness of Irish melody. Of humour as well as of the tenderest feeling Mr. O'Sullivan was a satisfactory exponent, and his efforts were throughout warmly received. Mr. Garoghan skilfully played some airs on the Irish pipes.

The admirable educational lectures on music at the Bermondsey Settlement, to which we have previously referred, have been continued. On February 26 Mr. J. Leese, of Redruth, gave a somewhat novel discourse, entitled "350 years of piano-playing," before a large and very appreciative audience. The lecture was musically illustrated by Mr. Leese himself with refinement and great taste. The introduction of the lantern, showing on the screen diagrams, portraits, and scenes relating to the music, proved to be a very happy feature, which might be followed with advantage by other lecturers on musical subjects. On the 3rd ult. Mr. Edgar F. Jacques lectured on "The native music of our Indian Empire," and treated the subject, in which he is a specialist, with his well-known ability. Examples of native melodies were sung by Miss Ethel Wood.

Following the initiative of the Ysaye Concert Society of Brussels, a series of concerts illustrative of the music of different nations has recently been given at Monte Carlo, under the direction of M. Léon Jehin. Not the least successful of the number was that devoted to English composers, the programme of which included Wallace's Overture to "Lurline," Mr. Isidore de Lara's Overture "Moina," the Bride's March from Barnby's "Rebekah," Mr. Gadsby's Suite "In the Forest of Arden," Sir A. C. Mackenzie's Benedictus, and Mr. Frederic Cliffe's Violin Concerto. The two last-named numbers were admirably interpreted by Mr. Tivadar Nachèz, who was greatly applauded. The performance altogether was a distinct success, and reflected much credit upon the orchestra and its able and zealous conductor.

Mr. and Mrs. Henschel gave one of their enjoyable vocal recitals, on the 21st ult., at St. James's Hall. Mrs. Henschel was specially successful in her interpretation of the old Cornish ditty, "Where be goin'?" Liszt's beautiful setting of "Kennst du das Land?" and in three of her husband's songs. Mr. Henschel was heard at his best in Loewe's dramatic ballads "The Ruined Mill" and "The Erl-King" and in the amusing Harem-keeper's song from Mozart's "Il Seraglio." The selection also included some duets, amongst them being "O toi, le digne appui d'un père," from Méhul's "Joseph," and "Un bandeau couvre les yeux," from Grétry's "Richard Cœur de Lion," both interesting examples of French musicianship.

The Marlborough Place Amateur Orchestral Society, St. John's Wood, gave its fourth annual concert at the Lecture Hall on the 22nd ult., with the same success which has attended previous efforts in this direction. The programme included Schubert's B minor (Unfinished) Symphony and "Rosamunde" music, Hamish MacCunn's "On the Loch" (No. 2 of "Highland Memories"), and

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German's music to "As you like it," all of which were excellently rendered by the orchestra. Mrs. Hamish MacCunn contributed two vocal solos with much acceptance, and Mr. Aldebert Allen was greatly appreciated in his flute solos. Mr. Paul Oppenheimer conducted with his usual enthusiasm and praiseworthy skill.

At St. Anne's Church, Soho, Bach's Passion music to the text of "St. John" has been performed, under the direction of the organist, Mr. E. H. Thorne, according to custom, during Lent. Knowledge in England of this extremely beautiful and touching work is mainly due to the opportunities for hearing it annually afforded here. It receives reverential treatment from all engaged in the weekly performance until Easter at St. Anne's. The vocal portions are carefully sung, and the orchestra is equal to its responsibilities. There is every reason to hope that these Lenten performances of the "St John" Passion music will be continued for many years.

The Presbyterian Church of England Association of North London Choirs held its annual Service of Praise at Stratford Presbyterian Church on the 15th ult., at which Dr. Bunnett's Cantate Domino in E and the chorus "We never will bow down," from Handel's "Judas Maccabæus," were the chief features. The united choirs, numbering about 200 voices, sang admirably, under the able conductorship of Mr. Hulbert L. Fulkerson. Mr. Fred. S. Thacker, Mr. H. H. L. Middleton, and Mr. Ernest W. Lane rendered efficient service at the organ. The Association is excellently officered and is well equipped for doing good work.

A successful revival of Gilbert and Sullivan's comic opera "The Gondoliers" took place on the 22nd ult., at the Savoy Theatre, where it was originally produced on December 7, 1889. Of that cast only Miss Rosina Brandram, as the *Duchess*, re-appeared at this revival; the other principal characters being impersonated by Miss Ruth Vincent, *Casilda*; Miss Emmie Owen, *Gianetta*; Miss Louie Henri, *Tessa*; Mr. William Elton, the *Duke*; Mr. Walter Passmore, the *Grand Inquisitor*; and Messrs. J. Hewson, C. Kenningham, and H. A. Lytton, who respectively appeared as *Luiz*, *Marco*, and *Giuseppe*.

Miss Marie Roberts gave an interesting vocal recital at the Steinway Hall, on the 23rd ult. She had the assistance of Miss Hilda Wilson, Mr. William Green, Mr. H. Lane Wilson, Mr. Charles Copland, and Mr. Tivadar Nachèz. Miss Liza Lehmann's song cycle "In a Persian Garden," accompanied by the composer, was an important feature of the programme. The work was received with much favour, Mr. Green particularly distinguishing himself. Mr. F. Sewell was the accompanist.

An excellent performance of Mendelssohn's "Elijah" was given, on the 5th ult., by the Battersea Polytechnic Choral Society, under the conductorship of Dr. Dunstan, the musical director of the Institute. Good tone and attack were noticeable features of the choral numbers, while the solos were safely entrusted to Miss Edith Stow, Miss Alwine Bussey, Mr. Sinclair Dunn, and Mr. A. Gordon Begg. Mr. R. Stokoe, at the organ, and Miss Mary Thomas, at the pianoforte, were efficient accompanists.

Master H. Vernon Warner, who is just eleven years of age and to whose talented performances we have previously alluded, had the honour of playing before the Queen, the Prince and Princess of Wales, and other members of the Royal Family at Buckingham Palace on February 24. The Queen shook hands with the little boy in the kindest manner and put several questions to him. Master Warner is a pupil of his father, Mr. H. E. Warner, organist of Kew Church.

The Croydon Orchestral Society gave its first annual concert at the Pembroke Hall on the 21st ult. The chief features were Mendelssohn's "Scotch" Symphony, Nicolai's Overture to the "Merry Wives of Windsor," and German's "Henry VIII." Dances, in all of which the orchestra showed evidences of skilful training. Mr. W. Henry Thomas, the able conductor of the Society, may be congratulated upon the success attending his efforts.

The Ealing Choral Society presented its conductor, Mr. J. Cliffe Forrester, on the 8th ult., with a handsome music stand, an ivory baton, and a dining-room clock, in recognition of his services and ability as conductor for the last ten years. Under Mr. Forrester's able direction this Society has made great progress. At the last concert Sullivan's "Golden Legend" was admirably performed by a band and chorus of 160 performers.

The second concert of the Wandsworth Choral and Orchestral Society's seventh season took place at the local Town Hall, on Tuesday evening, the 22nd ult. The programme comprised Barnett's "Ancient Mariner" and a miscellaneous selection, the soloists being Miss Mabel Berrey, Miss Meredyth Elliott, Mr. Braxton Smith, and Mr. Watkin Mills. Mr. H. W. Wheeler conducted an entirely satisfactory performance.

Rossini's "Stabat Mater" has been sung, with orchestral accompaniment, at the Lenten services on Wednesdays at St. Mark's, Kensington. The solos were given by members of the choir, assisted by Miss Georgina Tear, Miss Lizzie Davis, and Messrs. Justin Bryant and Paul Galois. Mr. Barwell was leader of the band, Dr. Hamilton Robinson presided at the organ, and Mr. Warren Tear conducted.

Under the auspices of Dr. Edvard Grieg, a musical festival is to take place, from June 27 to July 3, at Bergen (the most important town on the Western coast of Norway), in connection with the International Fishery Exhibition to be held there during the summer. Only works by Norwegian composers will be performed, and a large hall, holding some 3,000 persons, is being built for the occasion.

Mr. Franz Rummel has been giving pianoforte recitals in various cities in the United States—New York, Boston, Chicago, Minneapolis, St. Paul's, &c.—with unvarying success. The American musical critics are unanimous in their tributes of appreciation of Mr. Rummel's remarkable performances, in which technical facility is happily combined with high artistic attainments.

Dr. J. M. Bentley is the winner of the prize offered by the Manchester Glee Club for the best cheerful glee. The words chosen for the setting are Shakespeare's "When icicles hang by the wall." He has also won one of the two prizes offered by the London Madrigal Society, the judges being Mr. Otto Goldschmidt, Sir Frederick Bridge, and Sir George Martin.

Mr. Bernard Fowles gave a lecture on "Mendelssohn," in connection with the Regent Square Presbyterian Church Literary Society, on the 7th ult., when the musical illustrations were well rendered by Miss A. Louise Burns, Miss Kathleen Salmon, Miss V. T. Salmon, Mr. Hulbert L. Fulkerson, Mr. H. Backhouse Salmon, and the lecturer.

An International competition of choral societies is to be included in the various musical attractions in connection with the Grand Exhibition which will be opened in July next at Turin. A considerable reduction of fares in favour of the foreign societies participating in the contest will be made by the Italian railway companies.

The Passion Play is to be revived at Selzach, in Switzerland, this summer, and representations are to be given from June 19 to September 11. As in 1896, 250 people, consisting of actors, singers, and musicians, will take part in the play, the character of which has been improved by the addition of several dramatic scenes.

The famous Rhondda Glee Society had the honour of singing before the Queen, by her Majesty's command, at St. George's Hall, Windsor Castle, on February 22. The Queen expressed her great gratification at the pleasure which the beautiful singing of the choir, three-fourths of whom are miners, had afforded her.

The annual musical festival of the Lower Rhine, taking place as usual in Whitsuntide, will be held this year at Cologne. Amongst the solo performers announced to take part will be Mr. Paderewski, who will play Sir A. C. Mackenzie's "Scottish" Fantasia.

The 160th anniversary festival of the Royal Society of Musicians will be held at the Whitehall Rooms, Hôtel Métropole, on the 23rd inst. H.R.H. the Duke of Cambridge will preside.

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FOREIGN NOTES.

Alexandria.—The first performance on Egyptian soil of Wagner's "Tannhäuser" took place here on February 20, under Signor Gaetano Cimini's direction, with considerable success.

Bâle.—Mdlle. Anna Hegner, a sister of the well-known pianist, Otto Hegner, has just made her *début* as a violinist in concert-rooms, both here and in Carlsruhe, with great success, the critics being unanimous in acknowledging her exceptional gifts. The young lady is only fifteen years of age and a native of this town.

Barmen.—Herr Max Bruch has completed the score of a new choral work, entitled "Gustavus Adolphus," which will be produced next month by the Barmen Choral Society, under the composer's direction.

Bayreuth.—Under the auspices of Frau Cosima Wagner, an interesting concert was given here, on February 26, to an invited audience, when a musical setting by Herr Julius Kniese of Goethe's Singspiel, "Jery und Bäteli," was produced for the first time and received with great favour. Excerpts from Wagner's music-dramas were likewise contributed on the occasion by Fräulein Canstatt, of Wiesbaden, and Herr van Rooy.

Berlin.—The season of Philharmonic concerts, under Herr Nikisch's direction, came to a close with the tenth concert on the 7th ult., the programme including Schubert's B minor Symphony as well as some important Wagner excerpts. Frau Lilli Lehmann and Herr Witek were the vocalists. Herr Weingartner, after his recent triumphs in Paris, has resumed the conductorship of the excellent symphony concerts of the opera orchestra. An interesting and highly successful first pupils' concert was given on the 5th ult., by the Vocal Academy, under the direction of Madame Etelka Gerster. The distinguished *prima donna*, who took up her residence in this capital some twelve months since as a teacher of her art, has shown herself eminently qualified for the task, which is an art in itself, and her reputation in this capacity is already considerable.

Brussels.—M. Bruneau's "Messidor," with the libretto by M. Zola, was produced for the first time at the Théâtre de la Monnaie on February 15. Two performances of Gluck's "Orphée" took place on February 23 and 25, with Miss Marie Brema (who is a prime favourite with the public here) in the title part. The *ensemble* was excellent.

Cologne.—At the tenth Gürzenich concert of the season, last month, the first performance took place of Herr Richard Strauss's new symphonic poem "Don Quixote." Dr. Wüllner had rehearsed the difficult work with the utmost care and fully entered into the spirit of the composition. The latter, which is in the form of a series of variations, contains both humorous and pathetic elements, and shows the gifted Munich composer in the most advanced phase of his development.

Dresden.—A new one-act opera, "Ratbold," by Herr Reinhold Becker, was brought out at the Royal Theatre on the 5th ult. and very favourably received. Herr Becker enjoys much popularity in Germany as a composer of tuneful songs, and a previous operatic work from his pen, "Frauenlob," also achieved a measure of success. The present work, melodious throughout, contains some highly effective concerted numbers, while its instrumentation is perhaps its weakest part. An old Scottish air has been effectively introduced in the score. Dvorák's symphonic poem "Der Wassermann" was successfully performed here for the first time at the fifth symphony concert of the season, under Herr Hagen's direction.

Florence.—A new season of opera is announced to commence shortly at the Pergola Theatre with M. Massenet's "Werther" and "Sapho," in both of which Signora Gemma Bellincioni will take leading parts.—— Signor Puccini, the composer of "La Bohème," has accepted a libretto, by MM. Schurmann and Illica, on the subject of "Marie Antoinette." The opera is in five acts, opening at Trianon, and closing with the execution of the hapless queen. It will probably be first produced in Paris.

Frankfort-on-Main.—A new opera, "Ingo," by Herr Bernhard Scholz, the well-known director of the Hoch'sche Conservatorium in this town, met with a very favourable reception on its first performance at the Stadt-Theater, on February 27. The composer, who is his own librettist, has taken his subject from Gustav Freytag's novel bearing the same title.

Lemberg.—A highly successful first performance took place here, on February 24, of a new opera, "Livia," by the director of the Warsaw Conservatoire, M. Noskowski. Both the composer and Madame Theresa Arkel, who interpreted the leading part, were the recipients of repeated ovations from the audience.

Lisbon.—One of the most talented contemporary Portuguese composers, Senhor Victorio Hussla, has completed an important orchestral composition, dedicated to the memory of Vasco da Gama, which is to be performed in connection with the forthcoming centenary celebrations in honour of the great navigator.

Madrid.—Herr Richard Strauss conducted three orchestral concerts here last month with immense success. Beethoven's C minor Symphony and the Preludes to "Lohengrin" and "Die Meistersinger" were amongst the works produced, the two last-named having to be repeated.

Mayence.—An excellent performance was given, on February 21, by the combined forces of the Liedertafel and Damen Gesangverein, under the direction of Herr Fritz Volbach—the choir which, it will be remembered, was the first to bring out some of Handel's oratorios in accordance with Dr. Chrysander's edition. The works produced on this occasion were two novelties—viz., a setting for solo voices, chorus, and orchestra of Geibel's well-known poem "Vom Pagen und der Königstochter," by Herr Volbach, and the new Te Deum by Dr. Wüllner, of Cologne, the latter conducted by its composer. They were both considered important and highly effective compositions, and, admirably executed as they were, produced a most favourable impression.

Munich.—Mr. Eugene d'Albert's new one-act opera, "Die Abreise," is to be first brought out at the Royal Opera of this capital, and is, in fact, in active preparation, under the personal superintendence of the Intendant, Herr von Possart, and the musical direction of Court-capellmeister Röhr. It will probably be produced early this month. ——Anton Bruckner's Fifth Symphony (B flat major), performed for the first time in Munich, on February 18, by the Kaim Orchestra, under Professor Loewe's direction, met with such an enthusiastic reception that its performance had to be repeated at the succeeding concert.

Rome.—The first prize for a four-part Mass, with organ accompaniment, offered by the Society of St. Gregory the Great, has been awarded to Signor Filippo Mattoni.—— On the occasion of the twentieth anniversary of the death of King Victor Emmanuel, last month, a Requiem specially written for the commemoration by Signor Lucidi, was performed at the Pantheon, under Signor Mascagni's direction.

St. Petersburg.—The season of German opera under the management of Herr Loewe, of Breslau, and with Dr. Richter as conductor, commenced on the 6th ult., at the Théâtre Marie, with "Lohengrin," Mesdames Litvinne and Moran-Olden, with the brothers De Reszke, sustaining the principal parts. On the 8th ult. "Die Walküre" was given, with Fräulein Malten as *Brünnhilde* and Madame Olitzka in the part of *Fricka*. The Czar was present, and both artists were, by command, presented to him, the Empress, to whose initiative these representations are mainly owing, being unfortunately too ill to attend. The season is to extend over four weeks, and during its course M. Jean de Reszke is announced to appear for the first time in the part of *Siegfried* in "Götterdämmerung."

Strasburg.—A new comic opera, "Der Taugenichts" ("The Good-for-Nothing"), by the young Alsatian composer, Joseph Erl, was brought out with much success at the Stadt-Theater on February 25. Herr Erl has already proved himself a composer of much talent in minor compositions, and his present more ambitious effort is distinctly promising.

Turin.—A prize of three thousand lire has been offered by the Italian Minister of Public Instruction for the composition of a sacred work to be performed on the occasion of the opening of the Turin Exhibition a few months hence.

Vienna.—Signor Leoncavallo's opera "La Bohéme," with a very satisfactory German version of the libretto from

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the pen of Herr Ludwig Hartmann, was brought out at the Imperial Theatre on February 24 with great success. The principal parts were well interpreted by Mesdames Forster and Renard, Herren Dippel, Hesch, and Neidl, the choruses also being most effectively rendered. Herr Mahler, who had bestowed infinite care at rehearsals, conducted. The composer, who was present, had reason to be satisfied with the reception accorded to himself and his new work. A new comic opera by Herr Ignaz Brüll, entitled "Der Husar," was brought out on the 2nd ult. with marked success at the Theater-an-der-Wien, the libretto, by Herr Leon, dealing effectively with a really comic subject, and the music being distinctly clever, as was to be expected from the composer of "The Golden Cross." The Kaim Orchestra, of Munich, gave several performances here last month, under the direction of Herr Loewe, and has been greatly appreciated. The programmes consisted chiefly of works by modern masters.

OBITUARY.

At West Kirby, on the 18th ult., Miss H. A. Argent (daughter of Mr. W. I. Argent, of Liverpool), who had been one of the leading teachers of the violin in Birkenhead for ten years prior to her abandonment of work owing to decline early in 1897.

On the 5th ult., aged eighty, Nathan Constantine, son of Nathan Constantine, of Keighley, professor of music, for many years associated with the late John Hullah as a teacher of his system.

On the 6th ult., at 96, Camberwell New Road, William Freeman Thomas, formerly promoter of the Promenade Concerts, Covent Garden, aged fifty-four.

The death is announced, on the 13th ult., at Berlin, where he had resided for the last fifteen years, of the well-known pianist and composer, Julius Schulhoff. Though to the younger generation of amateurs little more than a mere name, and long since retired from public life, he was in the earlier decades of the century a very famous personality indeed, both as a pianoforte virtuoso, of the school of Thalberg, and as a composer of brilliant *morceaux de salon* for his instrument. Schulhoff was born at Prague on August 2, 1825, and made his pianoforte studies under Kisch and Tedesco, while Tomaczek instructed him in counterpoint, he being a fellow pupil with the latter of Mr. Wilhelm Kuhe. In 1845 he went to Paris, the arbiter, at that time, of a young pianist's reputation. Here he was fortunate in gaining the interest and friendship of Chopin, who introduced him to the artistic society of the capital, and who also greatly influenced his style of playing. His success in concert-rooms both here and in London, where he paid frequent visits during his prolonged Paris residence, was considerable, and indeed sensational. He also undertook extensive tours through Germany, Austria, Spain, and Russia. In 1870 he went to live in Dresden, where, as previously in Paris, he was much in request as a teacher, and finally took up his residence in Berlin. His compositions, amongst them the once famous "Galop di Bravura" and the brilliant "Carnaval de Venice," include a sonata, a *morceau de concert*, and a number of popular pianoforte pieces.

Professor Michael Bergson, who, for a number of years past has been an esteemed music teacher and composer in London, died at his residence in Percy Street, Uxbridge Road, on the 9th ult., at the age of seventy-nine. He was born at Warsaw, and made his musical studies under Schneider, in Dessau, and in Italy. Amongst his compositions, besides numerous pianoforte pieces, are many songs, of which "The Better World" and "Two Hearts" have enjoyed some popularity.

Conrad Behrens, the well-known operatic singer, who, a generation or so ago, enjoyed considerable popularity with English audiences, died at New York on February 13, after having undergone a painful operation. He was born at Samsleben, near Brunswick, in 1834, and made his *début* at the Royal Opera, Stockholm, having received his musical education at the expense of the King of Sweden. He first appeared in London in 1874 and became, for several seasons, a leading basso at Her Majesty's Opera.

We have also to record the following deaths:—

On February 20, at Dresden, Franz Behr, composer of popular pianoforte pieces, aged sixty-one.

On February 26, at Naples, Teresa Martucci, gifted pianist and teacher, sister of Signor Giuseppe Martucci, the distinguished director of the Bologna Conservatorio.

On February 26, at Toulouse, Victor Savit, contrabassist, founder and custodian of the Conservatoire library, the second in importance in France, aged eighty-three.

CORRESPONDENCE.

"ST. MAGNUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

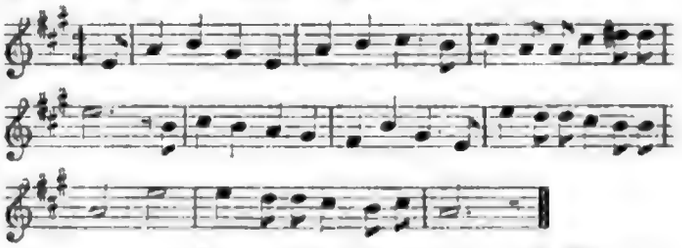
Sir,—The authorship of the above tune has, I believe, always been attributed to Jeremiah Clark, organist of St. Paul's Cathedral and of the Chapel Royal at the beginning of the last century.

In a German, or rather *Swiss*, collection of four-part songs, entitled "Sammlung von Volksgesängen für den gemischten Chor Liederbuch für Schulen und Vereine, herausgegeben von der Musik-Kommission der zürcherischen Schulsynode unter Redaktion von J. Heim."—[N.D.] I find, under No. 192 ("Bei Sonnenaufgang"), and described as "Alte Volksweise" (old folk-song), the melody of this tune in the form given below, the harmony being very similar to that associated with the tune in the majority of our English tune-books.

It seems to me rather unlikely that the people of the Alps (or any of their neighbours) could have borrowed this particular melody from us. The only other tune in the same book which can be considered of English authorship is that of "God save the Queen," which is there set to a "Volkshymne an das Vaterland," and assigned to John Bull.

The question is, therefore, did Clark adopt the tune from an old Volkslied and merely claim to be the arranger, or did he——?—but no, perish the thought! In this latter case one would be almost inclined to think that poor "Jerry" had some other weight upon his mind besides a love disappointment, which induced him to bring about his own sad end.

Seriously, however, my little discovery has greatly interested me, and perhaps some of your readers may be able to throw further light upon the matter. Here is the melody in its "Volksweise" form:—



Yours truly, John E. West.

"HARK! THE HERALD ANGELS SING."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Referring to the letter of Mr. J. T. Lightwood in your last issue, permit me to mention a still earlier appearance of the above tune in a hymnal—viz., that in the "Congregational Hymn and Tune Book" (original edition), 1857—where, in the index, it is styled "St. Vincent."

In a recent letter which I received from the Editor of this book, the Rev. R. R. Chope, he says: "Forty years ago I was the *first* to put that tune into a Hymn-book." (The italics are mine.) I think, therefore, we are justified in concluding that we have here the earliest appearance of the tune in a hymnal consequent upon the publication by Messrs. Ewer and Co., in 1856, of Mr. W. H. Cummings's original arrangement.

Yours faithfully,

2A, Lorn Road, Brixton, March 12, 1898. J. R. Griffiths.

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BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bury St. Edmunds.—A sacred concert was given in the Wesleyan Church, on the 10th ult., of which the chief features were Gaul's "The Holy City" and a selection from Handel's "Samson." The soloists were Miss Maude Richardson, Miss Beatrice Sleightholme, Mr. J. Reed, and Mr. William Higley. Mr. W. G. Sealing rendered efficient service at the organ, and Mr. A. Oliver Lusher, organist of the church, who conducted, is to be congratulated upon a performance which reflected credit upon all concerned.

Caythorpe.—A fine performance of Mendelssohn's "Hymn of Praise" and "Hear my Prayer" was given at St. Vincent's Church on February 28, by the Fulbeck Choral Society. The solo vocalists were Miss Maggie Jaques, Miss Duncan, and Mr. Dunkerton, of Lincoln Cathedral. Dr. G. J. Bennett, organist of Lincoln Cathedral, presided at the organ, the remaining instrumentalists being four trombonists and a pianist in the person of Mr. Robinson. Mr. Royds conducted and kept his forces well in hand with his accustomed ability.

Chigwell.—The special choir, numbering nearly eighty voices, gave Maunder's new Lenten cantata, "Penitence, Pardon, and Peace," in Chigwell Church, on the 10th ult., conducted by Mr. Henry Riding.

Cirencester.—Stainer's "Crucifixion" was given in the Parish Church, on the 22nd ult. The solos were sung by Mr. J. Miller and Mr. R. Grant, of Wells Cathedral.

Cottingley.—The Choral Society brought another successful season to a close on the 5th ult., with a concert of which Somervell's "Ode to the Sea" was the chief feature. Miss Agnes Prince rendered the two soprano solos with agreeable effect, and the choir and orchestra acquitted themselves with distinction. Mr. Henry J. Mason proved, as heretofore, a competent conductor, and Mr. A. T. Akeroyd rendered good service at the organ. Elgar's "Imperial March" for orchestra was an acceptable number in the second (miscellaneous) part of the concert.

Coventry.—The Coventry Musical Society gave a choral and orchestral concert in the Corn Exchange on the 8th ult. The choral works were Mr. Elgar's "The Black Knight" and Gade's "Spring's Message." The orchestral numbers included Beethoven's "Prometheus" Overture, Mozart's G minor Symphony, and Cowen's "Four English Dances," the whole of which were admirably rendered under the baton of Mr. Harry C. Perrin, the organist-elect of Canterbury Cathedral. The vocalist was Miss Gertrude Lynes (a *débutante* and a daughter of Dr. Lynes), who made a very successful first appearance.

Dudley.—Haydn's "Spring" and Cowen's "Rose Maiden" formed the attractive programme of the concert given by the Dudley Vocal Union, in the Public Hall, on the 2nd ult., when both works were capitally rendered by a full band and the chorus of the Society. The principals were Miss Maggie Jaques, Mrs. Arthur Bird, Mr. E. Dunkerton, and Mr. Ineson, all of whom acquitted themselves with distinction. Mr. W. H. Aston conducted with efficiency and Mr. Walter Aston was the accompanist.

Dundee.—The Choral Union gave a concert at the Panmure Institute, on the 16th ult., when Mendelssohn's "Hear my Prayer" and Macfarren's "May Day" were performed with string orchestral accompaniments. The solos were well sustained by Miss Ella Westwood and Mr. T. Adamson. Mr. Edward Mason conducted, besides arranging an overture from a sacred work, which was played by the orchestra as a prelude to Mendelssohn's hymn. Mr. James Adamson and Mr. T. Adamson rendered efficient service at the pianoforte and harmonium respectively.

Gloucester.—The second concert of the eason of the Gloucester Choral Society took place on the 1st ult., when the programme consisted of Dr. Harford Lloyd's "Hymn of Thanksgiving" and Haydn's "Creation," the former work being conducted by the composer, while two of his old pupils, Mr. A. Herbert Brewer (organist of Gloucester Cathedral) and Mr. G. R. Sinclair (organist of Hereford Cathedral), were associated with him, the former as conductor of the Society and the latter as organist. Both works were admirably given and reflected great credit upon all concerned. The soloists were Miss Maggie Davies, Mr. Philip Brozel, and Mr. Henry Sunman. Owing to the temporary indisposition of Mr. Brozel in the second part, Mr. Brewer, the conductor, sang the tenor solos in the "Creation" while still wielding the baton.

Kendal.—Spohr's "Last Judgment" formed the principal feature of the concert given by the Kendal Choral Society, in St. George's Hall, on the 17th ult., when the grandeur and impressiveness of the Cassel composer's best known work received ample interpretation by the band and chorus of the Society, under the able direction of its veteran conductor, Mr. W. B. Armstrong. The soloists were Miss Berrey, Miss Whittaker, Mr. David, and Mr. Cradock. At the final rehearsal for the concert, held on the previous evening, the members of the Society presented their conductor, Mr. W. B. Armstrong, with an illuminated address in terms of high appreciation of his invaluable services as conductor for twenty-seven years, and of regret at his resignation of the duties he has so faithfully and worthily discharged during that long period.

Leyton.—A students' concert of the Leyton Conservatoire of Music was given in the New Town Hall on February 28. The chief feature was the performance of selections, including German's "Henry VIII." Dances, by an orchestra of fifty performers, pupils of Mr. G. A. Parker, who conducted.

Margate.—The Margate Choral Society gave a brilliant performance of Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise," at the Royal Assembly Rooms, on the 17th ult., when the band (augmented by members of the Royal Engineers band, Chatham) and chorus numbered upwards of 150 performers. The principals were Miss Maggie Purvis, Miss Meta Dridge, Mr. James Leyland, and Mr. Charles Tree. Dr. E. J. Bellerby presided at the organ and Miss Rowe rendered useful service at the pianoforte. Mr. T. Russe, who conducted, is to be congratulated upon a very successful performance, which reflected credit upon all concerned.

Moffat, N.B.—The Choral Union gave its annual concert on the 10th ult. Gade's "Erl-King's Daughter" and operatic selections were sung by the chorus, which was conducted by Mr. M. B. Kidd and accompanied by Miss Nevay. Misses Marguerite Simpson and Crissie Grubb and Messrs. Robert Burnett and Charles Clark were the soloists.

Padiham, Burnley.—Mr. James H. Rooks, of Blackburn and Bradford, presided at the opening of an organ, built by Messrs. Harrison and Harrison, of Durham, at the Wesleyan Chapel, Cross Bank, on the 13th ult. Mr. Rooks's selections were very finely executed and showed off the organ to great advantage. The programme included compositions by Mozart, Guilmant, Lemaire, Widor, Smart, Benedict, and Dubois. Mrs. E. Hamer, of Blackburn, was the vocalist.

Plymouth.—The production by Dr. Samuel Weekes's Private Choral and Orchestral Societies, on the 16th ult., at the Guildhall, of Sullivan's "Golden Legend" will remain one of the most memorable events of the season in this locality. The choir sang throughout with earnestness and vigour and the closest regard to expression. Miss Emily Davies and Mr. Watkin Mills distinguished themselves as *Elsie* and *Lucifer*, Miss Hannah Jones sang very sympathetically as *Ursula*, and Mr. Faithful Pearse gave a careful rendering of the music assigned to *Prince Henry*. Dr. Samuel Weekes conducted with his usual ability.

St. Albans.—Mr. W. H. Speer gave a very interesting lecture on the subject of "Henry Purcell: his life and works," at St. Peter's, on the 7th ult., with much success.

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The musical illustrations, all excellently rendered, included songs and anthems by the great English composer, and some pianoforte pieces well rendered by the able lecturer.

Stirling.—The Stirling Choral Society gave performances of Haydn's "Creation" and Mendelssohn's "First Walpurgis Night," at the Albert Hall, on the 8th ult., which were fully up to its usual high standard of excellence. The soloists were Miss A. B. Carswell, Mr. Gledhill, and Mr. James Fleming. The orchestra was well led by Mr. Cole, and Dr. Allum conducted with his usual ability.

Wolverhampton.—The popularity of Elgar's "King Olaf" is spreading by leaps and bounds. It formed the *pièce de resistance* at the concert of the Wolverhampton Festival Choral Society, given in the Agricultural Hall on February 22, when it was received with marked favour. The solos were in the capable hands of Miss Rosina Hammacott, Mr. William Green, and Mr. John Sandbrook. There was the usual band and chorus of the Society, and Mr. Watkis presided at the organ. Dr. Swinnerton Heap, who conducted, has to be congratulated upon an excellent performance of the work, which must have been very gratifying to Mr. Elgar, who was present.

Organ Appointments.—Mr. Sydney Baynes, to Crouch Hill Presbyterian Church.—Mr. Alfred W. Tomlyn, to the Braid Church, Edinburgh.—Mr. D. A. Fox, Organist and Choirmaster to St. Mary-of-Eton Parish Church, Hackney Wick.—Mr. James Thompson, Organist and Choirmaster to St. Mary's Parish Church, Oldham.—Mr. Charles G. Sadler, Organist and Choirmaster to the Parish Church of St. Mary, Balham.—Mr. Munro Davison, Organist and Choir-director to Holy Innocents', Hornsey.—Mr. James Foulds, Organist and Choirmaster to St. John's Church, Windermere.—Mr. Percy W. Smale, Organist and Musical Director to St. Anne's Schools, Redhill, Surrey.—Mr. C. H. Dixon, Organist and Choirmaster to St. Michael and All Angels', Beckenham.

Choir Appointment.—Mr. Percy C. Miller, Alto soloist to St. Andrew's, Stoke Newington.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

N. S. K., Sydney.—(1) *Mendelssohn never instructed Queen Victoria in music.* (2) *The "Reformation" Symphony was first performed at Berlin in November*, 1832. (3) *"A safe stronghold our God is still." The tune, composed by Martin Luther, appears in "Geistliche Lieder," printed by Joseph Klug, Wittenberg*, 1529, *and the "Augsburger Gesangbuch,"* 1530. (4) *"Reisebrief" means letters written upon a journey.* (5) *Hiller's "Mendelssohn" and Devrient's "Recollections of Mendelssohn" are both out of print.*

C. D.—*Several patents have been taken out of machines invented for recording music played extemporaneously. The article in Grove's "Dictionary of Music and Musicians," entitled "Recording music played extemporaneously" (Vol. IV., p. 767), gives full particulars.*

M. C.—*As supplementary to our reply last month, we are informed that the Scarborough Clef Club will probably meet your requirements. Mr. John Adams, Jesmond Dene, Scalby Road, Falsgrave, Scarborough, will supply all information.*

B. R. G.—(1) *You will find a biography of Edward Reményi in Grove's "Dictionary of Music and Musicians," Vol. III., p.* 107. (2) *We believe that M. Charles Dancla is still a professor at the Paris Conservatoire.*

P. G.—*Supplementing the information given in our last issue, we are informed that the full score and parts of Gounod's "Faust" can only be* hired, *not bought, either here or on the Continent.*

Cremona.—*Stainer's Versicles, Merbecke's (Stainer) Communion Service, and the Cathedral Prayer Book are not issued in the Tonic Sol-fa Notation.*

An Attentive Reader.—*We really cannot undertake to recommend "some good and decent humorous songs for Sunday Schools."*

A. M. O.—*Schumann's Novelette in F (Op. 21) is analysed in Ridley Prentice's "The Musician," Grade* 5.

A. W. G.—*A book of musical anecdotes is published by Messrs. Weekes and Co.*

J. C. B.—*Yes; as upward resolutions of the dominant seventh.*

J. H. M. L.—*The words to which you refer are copyright.*

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Mozart's keen appreciation of the subtleties of the words he set to music is often so evident that, without a thorough understanding of their significance, it would be impossible to sing the music—to the spirit of which the words are closely allied—in strict accordance with the composer's intention.

With a view to meeting this difficulty a special English version has been adapted, to express, as nearly as possible, the *literal* meaning of the original Italian text.

In these translations no attempt has been made at versification, and they do not claim any literary merit, but they *may* be used in singing the songs, if desired.

In any case they will prove valuable to singers who are not familiar with the Italian language.

The alterations, cadences, &c., added in small type over the original music, are used by many eminent artists. The Editor, however, does not hold himself responsible for them, and leaves their adoption or rejection to the taste and discretion of the singer.

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Soprano (Donna Anna and Donna Elvira).
1. NON MI DIR. 2. MI TRADÌ.

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A CANTATA

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THE ENGLISH WORDS WRITTEN AND ADAPTED BY

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It has been changed into a cantata, with English words, written or adapted by Mr. Paul England, the object being to place Beethoven's music in the hands of our choral societies. . . . The result shows a purpose completely achieved, and Messrs. Novello may depend upon a good reward for their enterprise. Such is the beauty of the music—Greek-like in its simple outline—that the cantata will spread rapidly over the country, the more because so much of it is already well-known.

DAILY NEWS.

The chorus of Dervishes, sung by about 500 of the tenors and basses of the Royal Choir, was encored by acclamation; and if Sir Frederick had cared to accept it a similar fate might have befallen the Turkish March and the delicious Interlude. Even still better was the performance of the final chorus, with its curious reminiscences of Mozart and of the prison chorus in "Fidelio." Altogether the revival was a notable one.

DAILY CHRONICLE.

It was a treat to hear music at once so solid and so graceful. "The Ruins of Athens" is not to be ranked among Beethoven's highest achievements, though none but he could have made such effective use of the barbaric element in the chorus of Dervishes—a taking air, emphasised by the wildest accompaniment. . . . The quaint Turkish March and the chorus, with which the work reaches a majestic termination, were also warmly applauded, but nothing—not even the elegant march and chorus, "Twine ye the garlands"—told so well as the impulsive number for the Dervishes, which was rendered with appropriate vigour and energy. . . . As the work is now made suitable for the concert platform, it should be adopted by all choral societies anxious to include in their *répertoires* compositions of the highest class.

WESTMINSTER GAZETTE.

Considering the rubbishy character of the productions which so frequently secure the attention of local choirs, it is indeed astonishing that such a beautiful work as this of Beethoven should have been neglected so assiduously—though doubtless the absence hitherto of any decent arrangement of the work for this purpose has had something to do with the matter. With the preparation of such an arrangement as that used last night, however, this difficulty has been overcome, and it may be assumed that henceforward the work, which contains some of Beethoven's most graceful and spontaneous choral writing, will be heard more often.

ATHENÆUM.

It is needless to state that the music of "Die Ruinen von Athen" does not display Beethoven in a lofty mood, the master keeping in his lightest manner from the first bar to the last. Consequently there was no serious strain on the executants on Wednesday, and the choral numbers were rendered with power and spirit, the favourite Dervishes' chorus being, of course, encored.

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THE

GATE OF LIFE

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DAILY TELEGRAPH.

The story, which in some form or other has often been set to music, is a variant of that we find in Benedict's "Saint Cecilia," Sullivan's "Martyr of Antioch," &c., but it seems to be one which has interest for the public, and is not without inspiration for composers. Mr. Leoni, at any rate, has set to it strains which won over their first audience to warm demonstrations of sympathy. . . . Choral societies will find "The Gate of Life" most useful.

STANDARD.

It must be gladly conceded at once that the score shows the hand of a musician who can write with taste and freshness in feeling. The heathen choruses and dances in the first of the three brief parts, the hymn of the Christians, in which the French device of singing with closed lips is adopted, and the final scene of the martyrdom, display full knowledge of effect.

DAILY NEWS.

Comparatively simple and unsophisticated music of this sort, sometimes recalling Gounod, sometimes the Italians, but almost always melodious and pretty, would be far better suited to the country choirs, the more especially as it presents few difficulties and employs only three soloists.

MORNING POST.

There are some attractive numbers in Signor Leoni's score. The opening chorus and the dances that follow are bright and piquant. . . . The hymn sung in prison is pleasing, and the organ is effectively introduced at the close.

GLOBE.

The cantata is not very remarkable for originality of ideas or treatment, and seems better fitted for performance by country musical societies than by a leading London choir. . . . Its fluent writing and thorough knowledge of conventional orchestral devices are points which will probably recommend it to some amateurs, and the excellent way in which the choral numbers were sung by the choir proved that the music was thoroughly appreciated by the performers.

ST. JAMES'S GAZETTE.

Its music is light, bright, tuneful, and dramatic, with a certain resemblance to the writing of Mascagni, Puccini, and Leoncavallo.

ATHENÆUM.

The music is mainly in the modern Italian style as regards phrasing and orchestration, and is written in a manner that cannot fail to prove grateful to performers.

DAILY GRAPHIC.

The choir revelled in the music, which they sang with no less skill than enjoyment, and the vast majority of the audience applauded, wherever there was an opportunity to applaud, with the utmost enthusiasm. The reasons for this success are not far to seek. Mr. Leoni's melodies are of unimpeachable suavity, with the added attraction of possessing a strong family likeness to favourite numbers by a variety of popular composers, from Wagner to Mascagni.

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YORKSHIRE POST.

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GLASGOW HERALD.

Mr. Taylor writes with clearness and point, and gives the reader the benefit of his lengthened experience as a teacher of the pianoforte. The text is illumined by copious score illustrations.

SCOTSMAN.

As a recognised authority on his subject, Mr. Franklin Taylor may fairly claim the attention of teachers and students of the pianoforte for his book on "Technique and Expression." His practical experience in imparting instruction has taught him to understand the common difficulties, and how to overcome them; while, as the editor of one of the most exhaustive series of technical studies published, he has the advantage of a very wide range of knowledge of pianoforte music. The present book is an attempt to set down and illustrate the suggestions and methods which he has found useful in the practical work of pianoforte teaching. . . . The book, which is plentifully supplied with musical examples from the best composers, deals with the subject in a sensible and business-like fashion; and to students and teachers it may be recommended as one of the best books of its kind.

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for which *individual certificates* are awarded.

For particulars of Fees, &c., see Syllabus B.

SAMUEL AITKEN,
Hon. Secretary.

Central Office, 32, Maddox Street, London, W.

With this number are presented gratis Extra Supplements, consisting of an Anthem for Whitsuntide, entitled, "The Glory of the God of Israel," by Thomas Adams, and a Portrait of Mr. Henry Willis, specially taken for this paper by Messrs. Russell and Sons.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1898.

HENRY WILLIS.

Londoners, as well as country cousins, of the older generation will remember the great panoramas of Robert Burford in Leicester Square. Many years ago, and in the middle of a field, just behind where the Board School in Great College Street now stands, and close to Camden Town Station on the North London Railway, Burford erected his "workshop" or studio. This circular building, of substantial brick, is now designated "The Rotunda Organ Works," having been acquired by Mr. Henry Willis for the purpose of his business. Its ample dimensions may be judged by the fact that the huge organ for the Royal Albert Hall was set up within its walls. "When I first came here, more than thirty years ago," says Mr. Willis, "this place was entirely surrounded with dead cats and dogs! The glass roof was all broken. I found three of Burford's panoramas here—'The Battle of Waterloo,' 'The Holy Land,' and 'The Bosphorus,' arranged in three circles. I built all the outbuildings that you see, and rigged up those two galleries (pointing to some private-box looking structures, one above another, in the Rotunda) where some of my men are at work." It is in one of the tiniest of offices, part of the addenda to Burford's circular building, that Mr. Willis relates to us some of his "ups and downs," in which "ups" predominate. "You sit on that stool," says the *doyen* of English organ builders, "and I'll sit on the arm of this chair—I'm used to adapting myself to circumstances—and now I'm ready to begin."

EARLY LIFE.

Henry Willis was born in London on April 27, 1821. His father was a builder, and one of the "old stagers" of the Cecilian Society, where he played the *rôle* of kettle-drummer. He was also a member of the choir of old Surrey Chapel, Blackfriars Road, during the organistship of the celebrated Benjamin Jacob. The subject of this sketch began to play the organ at a very early age. He made the acquaintance of George Cooper, the elder, Attwood's assistant at St. Paul's. Young Willis and young George Cooper (afterwards the organist of the Chapel Royal) worked together and had a "neck and neck" rivalry in pedal playing, which was in advance of anything of the kind in those days. Playing from the old scores with their four clefs—"those are the things to make musicians of people," observes Mr. Willis—was also a part of these two boys' organic curriculum. Be it recorded, however, that young Willis was entirely self-taught—he has never had a lesson in his life.

In 1835, when he was fourteen years of age, Henry Willis was articled for seven years to John Gray (afterwards Gray and Davison), the organ builder. During his apprenticeship he invented the special manual and pedal couplers which, although sixty years have elapsed, he still uses in his instruments. He had to tune the organ at St. George's Chapel, Windsor, where he made the acquaintance of Elvey, who took a great fancy to Gray's boy-tuner.

ORGANIST AND CONTRA-BASSIST.

While still serving his "time," and before he was out of his teens, Henry Willis was appointed organist of Christ Church, Hoxton, of which the Rev. William Scott, father of Mr. Clement Scott, was the vicar. Mr. Clement Scott records that his father had advertised for an organist for the new church. "Henry Willis answered the advertisement and appeared before a committee of two—my father and my mother. When he came into the room both

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faces fell. He was evidently too young for the place. My mother suggested as much. Whereupon young Willis, with the fire and energy that have distinguished his career ever since, said: 'Too young, Madam! Well, at any rate, I can play the "Hallelujah Chorus,"' which he promptly proceeded to do and in fine style." In recalling those old Hoxton days Mr. Willis says, "We did an elaborate Anglican service. The choirmaster was the late Mr. Thomas Jackson, a stockbroker, who was very good to me. I made several valuable connections there—friends who have stuck to me all my life. During Mr. Willis's organistship at Christ Church, Hoxton, Master Clement Scott was a chorister, and sang the soprano solo in Spohr's "As pants the hart." Mr. Willis, in fact, gave the future dramatic critic of the *Daily Telegraph* his first lessons in music, and patiently coached up his vicar's son in such old anthems as Boyce's "Oh! where shall wisdom be found?"

"After my apprenticeship had expired," continues Mr. Willis, "I lived at Cheltenham for three years, where I assisted the late W. E. Evans, an organ builder, who also kept a music-shop. Evans was a splendid violinist, but afterwards became known in connection with the manufacture of free-reed instruments. He invented, in 1841, the 'Organo Harmonica,' one of the Seraphine species. His first effort, however, in that direction was a Soprano Voice Guide, consisting of two octaves of free reeds. I went into that matter with him, and it ended in the production of a perfect model of a two-manual free-reed instrument, with two octaves and a half of pedals. This instrument was, by the kind permission of Mr. Alfred Novello, exhibited in his music-publishing establishment, then at 69, Dean Street, Soho, and it was in connection with this matter that I made the acquaintance of the late Mr. Henry Littleton, the successor of Alfred Novello. The instrument of which I have been speaking was also exhibited at the Hanover Square Rooms; but it was whilst it was on view at Novello's, in Dean Street, that I first met Dr. Samuel Sebastian Wesley and then and there made his acquaintance. I was introduced to him as the constructor of this model organ, which had its manuals and pedals in orthodox positions, and it also had several stops."

It may be convenient at this point to complete the record of Mr. Willis's organ appointments. In the early fifties he was organist of Hampstead Parish Church. He had built the new organ—then located in the West gallery—and was asked to become the organist. For nearly thirty years he was organist at Islington Chapel-of-Ease, which post he only resigned a few years ago, after he had passed the Psalmist's "three score years and ten." In spite of the engrossing claims of his business, Mr. Willis discharged his organist duties with commendable faithfulness: he would often travel 150 miles on a Saturday in order to be present at the Sunday services. Mr. Willis was also a contra-bassist in his younger days. He was one of the double-bass players at the Gloucester Musical Festival of 1847 and at other provincial festivals. He also played in the orchestra at the Handel Festivals of 1871 and 1874.

FIRST SUCCESS—GLOUCESTER CATHEDRAL.

It is now more than fifty years since Mr. Willis started in business for himself as an organ builder. His first great success was the organ at Gloucester Cathedral, which he rebuilt in 1847. "It was my stepping-stone to fame," he says. "The swell, down to double C, had twelve stops and a double venetian front. The *pianissimo* was simply astounding. I received £400 for the job, and I was presumptuous enough to marry." "I well remember," Mr. Willis continues, "one Sunday at Gloucester, in 1847. Amott, then organist of the Cathedral, and I played Mendelssohn's organ sonatas (then recently published) on the pianoforte—I playing the manual and Amott the pedal part. The following day Amott came to me and said, 'Mendelssohn is dead.' I shall never forget it."

THE GREAT EXHIBITION OF 1851.

"There has been nothing like the Great Exhibition of 1851 and there never will be," is the unshaken conviction of many who visited it. As we shall presently see, the subject of this sketch had every reason to be grateful to the Prince Consort for his inception of this great national undertaking. Mr. Willis erected a magnificent organ in the great glass palace in Hyde Park. This instrument attracted extraordinary attention. It was placed in the West-End gallery and consisted of three manuals and pedals. There were seventy sounding stops, twenty-two being on the swell, and seven couplers. The swell bellows was placed in the swell-box. The compass of the manuals was to G. At Gloucester Mr. Willis had taken up his pedals to F only, that being the highest note he had then found in Bach's works; but, student-like, he subsequently discovered an F sharp; and therefore, in order to cover this note, he extended the pedal-board to G—thirty-two notes.

But there were other important features in this notable instrument which went a long way towards revolutionizing the art of organ building in this country. First, the introduction of pistons, inserted between the key-slips, which replaced the clumsy composition pedals then in vogue. Again, to use Mr. Willis's own words, "that Exhibition organ was the great pioneer of the improved Pneumatic movement. A child could play the keys with all the stops drawn. It never went wrong. The instrument was absolutely my own in every detail: not a

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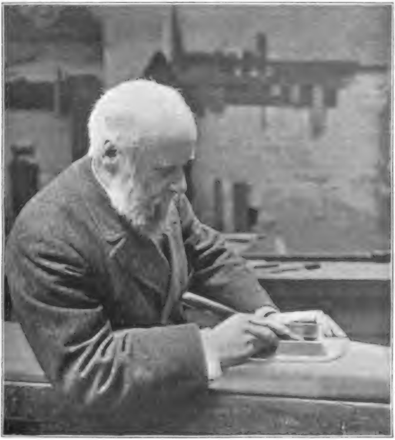
ghost of an individual had any part or lot in its conception or design." It is perhaps not surprising that the Queen and the Prince Consort went to hear this notable instrument. The visit is thus recorded in the *Musical World* of July 26, 1851.

The Queen's Visit to Willis's Great Organ at the Exhibition.—Her Majesty Queen Victoria, H.R.H. the Prince Albert, and party visited the Crystal Palace on Friday, July 18th, and examined this large organ Mr J. T. Cooper, organist of St. Paul's Church, Islington, was in attendance, and performed part of the overture to "La Gazza Ladra," Rossini; "Schlaf, Schlaf, mein Kindelein," a composition by H.R.H. Prince Albert; also an air from "Il Barbiere"; and, by express command of her Majesty, the March in Mozart's "Die Zauberflöte"

ST. GEORGE'S HALL, LIVERPOOL.

"Did not the Exhibition organ procure you the order for that in St. George's Hall,



MR. WILLIS IN THE ACT OF VOICING A PIPE.

Liverpool?" we ask the veteran organ builder. "Ah! that is a very interesting story," Mr. Willis replies, and his weather-beaten face literally beams as he proceeds to tell the tale. "The Town Clerk of Liverpool wrote to me to the effect that a committee of the Corporation would visit the Exhibition on a certain day at 6 *a.m.*, their object being to test the various organs with a view to selecting a builder for the proposed new instrument in St. George's Hall. He asked me if I could be there. I was there—*all* there! The other two competing builders, X. and Z., in anticipation of the visit, tuned their organs in the afternoon of the previous day, with the result that, owing to the abnormal heat of the sun through the glass roof, the reeds were not fit to be heard! I said nothing. At five o'clock on the following

morning, my men and I were there to tune the reeds of my organ in the cool of the morning of that lovely summer's day. At six o'clock the Liverpool committee, which included the Mayor and the Town Clerk, in addition to S. S. Wesley and T. A. Walmisley, their musical advisers, duly appeared. Messrs. X. and Messrs. Z. had specially engaged two eminent organists to play for them. I retained nobody. But I had previously said to Best, who had given several recitals on my organ at the Exhibition, 'It would not be half a bad plan if you would attend to-morrow morning at six o'clock, as you usually do for practice.' Best was there. After the two other organs had been tried, the Town Clerk—William Shuttleworth, a good friend to me—came up and said: 'We have come to hear your organ, Mr. Willis. Are you going to play it yourself?' 'Do you expect an organ builder to play his own instrument?' I replied. 'If I had known that the other builders had specially engaged two organists to play their instruments, I might have done the same. Why don't you ask Wesley or Walmisley? They should be made to play, unless one is afraid of the other.' As Wesley and Walmisley declined to perform, I said to Mr. Shuttleworth, 'There's one of your own townsmen standing there (that was Best), ask him.' He did ask him. 'Mr. Best has no objection to play,' said the Town Clerk, 'but he wants *five* guineas!' 'Well, give it to him, the Corporation can well afford it.' The matter was arranged, and I said to Best: 'Now, in order that everything shall be quite fair and square, would you mind playing the same piece on all three organs?' 'What shall it be?' asked W. T. B. 'The overture to "Jessonda"' (I was always a great Spohr man). While Best was playing the overture on the two other instruments, the specially engaged organists stood on each side of him to manipulate the stops, &c. Meanwhile, my brother, who was a clever, quick tuner, again went over the trebles of the reeds, and everything was as trim as trim could be. When Best came to play on my organ, he politely declined the similar kind help the two organists had rendered him at the other instruments, as he was perfectly familiar with my pistons, stop arrangements, &c. It was a splendid performance, and I was told that the organ was quite a revelation to those Liverpudlians. The committee retired to deliberate in private, but only for twenty minutes, when Wesley came up to me and said: 'I am very happy to tell you that the delegates of the Corporation have decided to recommend you to build their organ.' I was perfectly cool and collected, and, feeling very hungry, I went to get some breakfast with Henry Smart, who was present."

There was, however, a slight danger that the whole thing would fall through. S. S. Wesley, the chief musical adviser of the Corporation, wrote all his organ music for G organs, and therefore he wanted both the manuals and pedals of the Liverpool organ to begin at G. "I gave in to him in regard to the manuals," says Mr. Willis, "but, I said, 'unless you have the pedal compass to C, I shall absolutely decline to build your organ.'" Mr. Willis is entirely fearless of Corporations, Deans and Chapters, Committees, and any other bodies, and so it was in this case. Moreover, he has lived to see the manual compass of his magnificent Liverpool organ changed to C. When the organ was finished the committee said to him: "Now that you have built us this organ, who is to play it?" "Why don't you ask Best?" he replied. Not only did Mr. Willis practically get Best appointed to Liverpool, but he had previously coached him up in his playing of overtures and other arrangements for the organ. "I egged him on," says the veteran organ builder, and we all know with what results.

To return to the Exhibition organ, which spread Mr. Willis's fame far and wide. The "Cylindrical" or "Rolling Valve" in that instrument—"the only sound-valve that overcomes the resistance of the air, whatever that may be" (according to its inventor's own description) gained Mr. Willis the Council Medal. This Exhibition organ, though in a shrunken form, was bought by the Dean and Chapter of Winchester, on the strong recommendation of S. S. Wesley, then their organist, and it was duly erected in the Cathedral in 1852. It has just been considerably enlarged and renovated after being in constant use for more than forty years. "I want you clearly to understand," observes Mr. Willis, "that Wesley invented 'radiating and concave' pedals, and I'll tell you how it happened. One day Wesley and I were walking arm-in-arm along the Exhibition gallery where Schulze's organ was placed. I called his attention to the fact, which I had not noticed before, that Schulze's pedal-board was concave. Wesley immediately replied: 'It is a pity he did not go farther, and make his pedals spread out.'" "Wesley *invented* the radiating and concave," emphatically repeats Mr. Willis, as he draws a rough sketch of the pedal-board, writing "Wesley" across it.

A QUESTION OF "PITCH."

The organ in the Royal Albert Hall, Mr. Willis's largest instrument, is too well known to need more than passing mention. Suffice it to say that he designed it entirely himself, that he had not to compete for the building of it, and that he had *carte blanche* in regard to every detail of that huge "King of Instruments."

There was, however, a somewhat amusing incident in connection with deciding upon the pitch of this famous instrument, which may now be recorded. The authorities arranged that Sir Michael Costa, Mr. R. K. Bowley, then general manager of the Crystal Palace,

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and some of the leading wind-instrument players of the day, including Lazarus, should attend at the factory to settle the question of the pitch of the organ. "They also brought a violinist," says Mr. Willis; "but I couldn't see what a fiddler, who is a very useful man in his way, had to do with settling the pitch. (I should tell you—adds Mr. Willis *sotto voce*—that *I* had formulated some idea of the proper pitch before these gentlemen had arrived.) However, we duly proceeded, Costa presiding over the conclave. When they began to blow into their different instruments each man had a different pitch! It was a regular pandemonium! By-and-bye we settled upon something which was considered satisfactory, and we bade each other good morning." The sequel need not be told. We leave it to our readers to draw their own conclusions as to whether the Royal Albert Hall organ was actually tuned to the pitch of Messrs. Costa, Bowley, Lazarus and Co., or to that previously decided upon by Mr. Henry Willis.

It may not be without interest to reprint the programme of the music played by the late W. T. Best at the inauguration of the organ in the Royal Albert Hall, on July 18, 1871:

PART I.

Organ Concerto (No. 2)	*Handel.*
Choral Song and Fugue, on a theme by Travers	*S. S. Wesley.*
Andante grazioso (MS.). First time of performance	*E. J. Hopkins.*
March (A minor)	*W. T. Best.*
Grand Prelude and Fugue (E flat major) ..	*Bach.*

PART II.

Organ Sonata (No. 1)	*Mendelssohn.*
Andante pastorale and Fugue (E major) ..	*W. T. Best.*
Air with variations (MS.). First time of performance	*H. Smart.*
Prelude and Fugue in G	*Bach.*

ST. PAUL'S CATHEDRAL.

When the new organ for our Metropolitan Cathedral was under consideration, more than five-and-twenty years ago, a large committee was formed, including the Dean and Chapter, some architects, Turle (organist of Westminster Abbey), and others, who were interested in so important a scheme. Mr. Willis was offered, and accepted, a seat on the committee. At the first meeting, the Dean being in the chair, the position of the organ was discussed, and Mr. Willis was asked to state his views to the committee. "The placing of the organ in the position in which I think it should be," said Mr. Willis, "involves a stupendous question—namely, the removal of the statues of Lord Nelson and Lord Cornwallis. Your organ-case is unique: it is the same both back and front. I propose to cut the case in two, and to place one half of the organ on each side of the Choir. Moreover, my plan will enable you to do what I consider to be absolutely necessary—that is, to bring your singers forward, nearer the dome, in order that they can be better heard.—There was dead silence." Although the very reverend and reverend gentlemen on that committee had ample evidence that Mr. Willis was "clothed," they might well have doubted whether he was "in his right mind." It is no wonder that he was asked to withdraw for a few minutes. Upon his return the late Mr. Cavendish Bentinck, one of the committee, asked: "Do you propose to have *two* organists to play your divided organ, Mr. Willis?" "You leave that to me," replied the organ builder. Thus Mr. Willis was a committee in himself. He got his own way, as he usually does, and produced a piece of mechanism for playing the two organs from one keyboard (on the North side) which has proved to be a triumph of mechanical skill.

COOPER, MANUALIST; WILLIS, PEDALIST.

"Was not the St. Paul's organ first used at the Thanksgiving service for the recovery of the Prince of Wales in February, 1872?" we ask Mr. Willis. "And was there not something rather out of the ordinary in regard to the playing of the instrument on that occasion?" "You are quite right, and I'll tell you all about it, as it's rather amusing. The fact is, the Prince didn't time his recovery from the typhoid fever to suit *my* convenience: he got well a *little* too soon from my point of view. The Thanksgiving service was arranged to be held two months before our contract time had expired. The St. Paul's people were in a great quandary. The pedal organ was finished, but it was impossible to get the pneumatic action for it completed in time. 'What is to be done?' poor old Goss anxiously enquired. '*I'll* play the pedals,' I replied, and so I did. I'll tell you how it was done. The pedal pipes, as you know, stand down behind the choir stalls, below the organ proper. I therefore constructed a temporary pedal-board and music desk close to the pipes, and made the necessary connections just for the occasion. There I sat, holding on to the ends of the stool, feeling quite at home, and I played the pedals, *soli*, while Cooper, in the regions above me, manipulated the manual part. We had had no rehearsal together, and I did not even see the music till the night before the great event; even then I was only able to try it over on the pianoforte; but, I assure you, it went like *silk!* After the service, Goss said to Ouseley, who was present: 'What do you think of the pedal organ?' 'Magnificent!' replied the Oxford Professor. 'You know that the pipes are a long way off: did the pedals seem to go exactly together with the manuals?' Goss asked. 'Perfectly,' replied Ouseley; 'but why do you ask in that way?' Then Goss let out the secret—for it was really a great secret at the time." It would have been quite easy for anyone less skilful than Mr. Willis to have "put his foot into it" (in a non-pedalistic sense) on that auspicious National

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occasion; but, as at the Great Exhibition, he was "*all* there."

Mr. Willis has gained a wide and deservedly high reputation as the builder of many Cathedral organs. The following is, we believe, a complete list:

St. Paul's (London).

Aberdeen.	Exeter.	St. David's.
Canterbury.	Glasgow.	Salisbury.
Carlisle.	Hereford.	Truro
Durham.	Lincoln.	Wells.
Edinburgh.	Oxford.	Winchester.

In addition to the other important instruments already referred to, he has built two large organs for the Alexandra Palace, the nucleus of the former of which (burnt June 9, 1873) was in the Exhibition of 1862. He also erected the organ in Windsor Castle, which has two keyboards, one in St. George's Hall and the other in Her Majesty's Private Chapel, whereby the instrument is available for use in both places.

Perhaps the most notable "Willis organ" in the various Nonconformist denominations is that in Union Chapel, Islington, an instrument upon which Guilmant has often played. It is remarkable for its position. In order to save the blocking up of a rose window, the instrument is built in a concrete chamber below the main floor of the building. This position is Mr. Willis's own idea, which he carried out in spite of the evil prognostications of those who considered that he was doing a foolish thing. One great advantage has resulted therefrom. Throughout an oratorio performance, when the building is crowded with people, and the temperature rises very high, the organ is found to be "dead in tune."

Mr. Willis as a "Skipper."

Mr. Willis's great hobby is yachting. He attributes the wonderful health he enjoys to the sea voyages in his yacht. "I have circumnavigated the whole of England and Scotland," he says, "and I am my own captain. Those two men over there (pointing to two of his *employés* working in the factory) are my steward and shipwright. The steward is a fisherman—a fisherman being very useful as a weather-prophet." Mr. Willis's yacht is named the "Opal" (54 tons), and she lies in Tilbury Dock. "I do all the repairs for her myself," he adds. "I have myself re-coppered her bottom two or three times. I also put entirely new spars into her, and there stands her old mast. Some years ago I injured the third and fourth fingers of both my hands with the ropes passing through them. These four fingers became bent under, and for a long time I had to play my services with only the thumb and two fingers of each hand. But Dr. Macready, a very clever surgeon, begged me to allow him to operate on my disabled fingers, with the result that I can now use them as of old, or nearly so."

Some Characteristics.

"Mr. Willis has a very strong aversion to the newspaper man," we were credibly informed by one of his trusty workmen; "and I have seen several of them sent about their business without any ceremony." But nothing could be more cordial and pleasant than the manner in which Mr. Willis entered into our proposal to record some of the incidents of his long and eventful career; and we sincerely acknowledge the kindness with which he unreservedly placed himself, so to speak, at our disposal. One has only to be in his presence a very short time in order to realise that he is a man possessing a strong personality. Clever, ingenious, dauntless, and resourceful—qualities blended together with a plentiful supply of sound judgment and good common sense—are some of the striking characteristics of this remarkable man. He has all the enthusiasm of youth, being so energetic in his movements that it is difficult to realise he will have entered upon his seventy-eighth year by the time these pages are in the reader's hands. Such an expression of his, on greeting an early morning visitor, as "I've been running about the place like a lamplighter," exactly describes the rapidity with which, to use an Americanism, he "careers around" his factory. The amount of nerve force centred in that somewhat diminutive frame is really quite extraordinary.

Although tenaciously holding a strong belief in his own powers, Mr. Willis is entirely free from a merely conceited opinion of himself. As we have already pointed out, he is not always amenable to dictation. This is especially the case when he comes face to face with architects. Such interviews are by no means unattended with difficulties; and we are not altogether surprised to hear the following from the lips of Mr. Willis's foreman: "I have seen some rare old pantomimes here between the guv'nor and architects; but the architects always come off second best."

In making a tour of the factory with Mr. Willis as a guide, it is interesting to hear of the cordial relations which exist between employer and employed. The majority of his workmen have been with him for many years. "That man working over there is a capital fellow. I give him good wages, but he turns out a lot of first-class work." Mr. Willis gives his *personal* attention to every department of his factory. Nothing is too insignificant to claim his notice. His thoroughness is extraordinary. Every pipe goes through his hands. An organist himself, he is always thinking of the player in laying out his instruments. He has a remarkable inventive genius, which he turns to good account in the mechanical portions of his organs. He takes infinite pains in everything, and his enthusiasm knows no bounds. But, above all, Mr. Willis possesses in a striking degree that attribute which a similar successful worker once aptly described as

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"*obstinate* perseverance," which when persistently applied in the pursuit of any calling is sure ultimately to command success.

"FATHER" WILLIS.

Two hundred years ago there lived in this country a great organ builder whose instruments were the glory of their maker. Two of his nephews were associated with him in his business. Partly in order to distinguish him from his younger relatives, but more especially as a mark of high appreciation of his great abilities and artistic worth, he was canonized, so to speak, with the title "Father." His name is familiar enough in the history of organ building—Father Smith. Henry Willis is also assisted by a younger generation, having two sons—Vincent and Henry—working with him, in whom he has great confidence and hopes. It is natural, therefore, that he, the greatest organ builder of the Victorian Era, will be called FATHER WILLIS.

SOME PRESENT ASPECTS OF MUSIC.

III.

MUSIC, in relation to criticism, has an aspect which, it may confidently be declared, is variously regarded, according to the side favoured by the observer in the never-ceasing war between critics and criticised. We may take it, however, that those who believe in the criticism of our own day as a power for good are much the weaker body numerically, if not in strength of judgment and clearness of vision. This is not an exceptional state of things. Indeed, it is so common that we may look upon it as perfectly natural—as a result the cause of which lies beyond our reach. The Irish immigrant in America who, when asked as to his politics, replied that he did not know Democrat from Republican, but anyhow was "agin' the Government," spoke as a typical personage. In all conditions and circumstances of life we lean towards jealousy and dislike of those in whom power is vested. In politics, this is strikingly shown, on the largest possible scale. Power has become a shuttlecock, which flies from side to side and stays no long time with either. No sooner does a general election turn Outs into Ins than a process of disintegration commences. The new Government is assailed on all sides, even by men in the ranks of its sworn supporters, and the next election turns Ins back again into Outs. So does the pendulum swing; with such amazing regularity that we are driven to explain it by reference to a natural law. In the domain of criticism the same principle is at work, albeit circumstances and manifestations are different. It is, of course, easy to understand that those who have been criticised, or are liable to undergo the operation, cherish no great love for, or confidence in, the operators. So far, that is a chronic condition, which will never be removed while human nature remains what it is. More remarkable appears to be the fact that others, who are outside the range of criticism, and not personally concerned, feel in sympathy with the criticised. A British jury, for example, more readily gives a verdict against a critic than for him, and the "damages" are in proportion. These matters come under common observation, and are such as critics can scarcely be congratulated upon. However honest and able any one of their number may be, he is hampered in his work for good by the impediments which dislike and mistrust throw in his path. An invincible spirit of opposition bars his way to the proverbial "fair field." The result is not only a limitation of his influence, at which the enemy naturally rejoices, but also the circumscribing of such healthy consequences as may conceivably flow from his taste and judgment. The public attitude here indicated should be taken into account in any estimate of the value of criticism, and set down as a cause beyond its control.

Some considerations, not without influence upon the power of criticism, should here be considered. In the first place, there is a disposition to go behind the written opinion, and judge it, not for itself, as should fairly be done, but with reference to the circumstances and personality of the writer. As regards musical criticism, the veil of anonymity, theoretically considered as transforming the concrete writer into an abstraction for which his editor is legally responsible, serves no such purpose. In most cases the critic is well known, and matters of pure personality are thus available as *pièces de conviction* when any of his utterances are brought to trial. The operation somewhat resembles that of a cross-examining counsel who, dealing with a piece of expert evidence, asks the witness if he is prepared to swear that, fifteen years ago, he did not turn his mother-in-law out of his house. A taunt frequently employed in the Old Bailey spirit is that our musical critics are not, as a rule, musicians by training—that they have not passed through the schools, and therefore present no recognised credentials; that, likewise as a rule, they are unknown either as creative or executive musicians, and were never heard of till suddenly found on the judgment seat. I object that all this is beside the main question, and would be so even if the statements made were wholly true, which assuredly they are not. A critic stands or falls by his professional utterances. If these be fair and honest, well-informed and properly expressed, it matters not one jot whether he have the whole alphabet after his name or not a single letter; whether he be a sudden product of obscurity or has moved to his post with beat of drum and blast of trumpet. A tree is known by its fruit, not by anything that happened or did not happen during the period of early growth and bloom.

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Apart from this fundamental consideration, it is fairly open to doubt whether a musical training, as it is called, though in itself an excellent thing, can be regarded, under the circumstances, as an unmixed good. Let us suppose that, of two men equally endowed with musical sympathy, one enters a Royal Academy or Royal College at an impressionable age and submits himself to the special and always more or less limited influences of the place. At the end of four or five years he comes out, let us further imagine, a safe candidate for honours in the theory and practice of his art; but also bearing with him signs of a confined atmosphere, and evidence of taste derived, not from extended observation and experience in a wide circle, but from the authority and inevitable influence of a few professors. The other of the twain, let us say, pursues a course of independent study, reads much and well, carries an open and unbiassed mind wherever the best music is performed, and carefully builds up opinions with the impressions he has received. He may not be able to satisfy a University professor, but in nine cases out of ten he would make a better critic than his scholastic friend. It has sometimes been proposed to establish a college for the training of critics. Such an institution might turn out qualified musicians; it could never make the thing most wanted. A true critic, like a real poet, is born, not made. He evades the most ingenious process of manufacture, and generally develops, not in the class-room, but, so to speak, in the open air and under the sun. It is always so with the journalist proper. Some time ago, an enterprising newspaper man set up a school for training members of the Fourth Estate. I never heard that he turned out men whom editors were eager to engage. The true journalistic gift is a natural endowment, and its training comes of opportunity. There are newspaper correspondents with a better eye to the conduct of a campaign than the officers directing it, and who can not only vividly describe a battle, but successfully criticise its tactics. These are soldiers; without weapons or uniform, but none the less soldiers in knowledge and judgment. As with the out-and-out journalist, so with his colleague who is a journalist only in the realm of music; and the fact may help to explain how it comes to pass that, when an editor wishes to engage a critic, he rarely seeks one in the ranks of professional musicians. It need scarcely be added that he has, in some degree, to consider a literary qualification, and to exact evidence of a mind which can pass from lively to severe, showing itself equally interesting and instructive in both.

Myself a critic, I shall, perhaps, be regarded as a partial judge of the criticism we now have. But necessary detachment of mind and feeling from partiality is simplified in my case by the fact that the time is rapidly passing which divides many years of activity from the moment in which work will cease. Were I now bidding adieu to criticism, I should regard it, if not with absolute content, at least with satisfaction and hope. I hold that, generally speaking, it is honest and able; that it is not, as a rule, warped and distorted by prejudice; that, taken as a whole, its excesses are balanced by its prudent reserves, and its tendency to heedless change is counteracted by the conservative spirit which never deserts Englishmen long together. I contend further, that our present-day criticism is carried on in a generous mood and with an enlightened mind. There are exceptions, no doubt, for what human institution exists quite apart from proof that humanity is imperfect? The matter is one for a comprehensive estimate, and, weighing defects against merits, the merits vastly preponderate. That is the opinion of one who has nothing whatever to gain by stating what he does not regard as truth. I wish it were possible to make composers and artists—the great army of the criticised—see eye to eye with me in this matter. It is not possible. The man whose doings are unfavourably judged will, in his heart if not openly, contest the verdict and disparage the tribunal. He will set it down to incompetence or wilful injustice. If eulogised with discrimination, he will complain of the faint praise which damns, while, if neither praised nor blamed, he possibly brings an action for damages. This is so natural that it disarms censure—the censure of those, at any rate, who ask themselves what they would be likely to do under similar circumstances. All of us in these matters need a large spirit of tolerance, which is the spirit of charity, and that is why I wish to see a modification in the attitude of the criticised towards their censors. The more difficult the exercise of any virtue, the more honour it brings to its possessor, and no musician would lose by crediting criticism with honesty of purpose, however much he may deem it mistaken. May I also urge, in my position as a senior, that an improvement in the attitude of critics toward each other is not beyond the limit of possibility? We are too apt to bestow upon our colleagues the attention which should be given to the art we in common love and serve. Music is a wide subject, and there is room in it for a diversity of opinions, all of which should be represented in the field of criticism. As a matter of fact, they are in evidence, and together form a mass of testimony on the basis of which intelligent readers can each for himself found or modify his own judgments. The fact that one of us contributes an opinion to that mass, while our neighbour supplies another, is really no reason for enmity, for waiting to catch him tripping in order to "show him up," or for stirring the waters of strife in any other form. Each man does his duty according to his light,

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and he has a right so to act. Let us recognise that fact and leave the consequences to public discrimination. Anyhow, no good comes of letting our angry passions rise, and placing ourselves as a body on the level of a parish vestry. Think of the art, and what we individually can do for it with all sincerity and devotion. That is enough to engage our energies, and there lies the plain path of duty, of honour, and of fit reward.

Joseph Bennett.

FROM MY STUDY.

Among the minor poets of Scotland one George Bruce has a place. He "flourished" at the beginning of the present century, and from time to time issued small collections of verse, such as "Poems and Songs on Various Occasions" (1812); "Poems, Ballads, and Songs on Various Occasions" (1813); "Edinburgh: a Poem in the Scottish Dialect," and "The Musical Festival: a Poem in the Scottish Dialect" (1815). It is because of the last-named that I mention George Bruce here.

It appears that a musical festival was held in Edinburgh some time in the year of Waterloo, and that the managers, not content with local talent, imported executants of various kinds from England. This gave deep offence to some perfervid patriots, of whom George Bruce was one; they contending, no doubt, as did the late Professor Blackie after them, that a pipe-tune and a song racy of the soil were worth all the classical music in the world. Bruce's poem is a remonstrance with the festival committee on the ground of their flaccid nationality, but it begins with an invocation of its author's insulted country:

Auld Scotia, land o' music sweet,
For your poor sons I maist cou'd greet;
Sair, sair neglected in yon leet
O' foreign cattle.
Weel, gin Pegasus keep his feet,
They's get a rattle.

O Scotia's sons, far fam'd's your sang;
It's borne the gree, right high, fu' lang;
Now your own kintramen, to wrang
Ye o' your right,
Bring squallin' strangers ye amang!
Plagues on them light.

The poet wants to know why "Edina's bairns" are not engaged, but left to starve, and then proceeds energetically:

How hard it is to see frae Lunnon
Birkies come down, by trick and cunnin',
To seize our bread—faith, that's nae funnin'
To hungry folks.
O sage Directors, count your winnin'
To the poor's box.

These wise Directors now will gie
Pounds fifty to tum-tweedle-dee,
When they at home, believe ye me,
Had gotten better
For *guineas twelve*; it's thus, ye see,
The cash they scatter.

The poet demands why "Fraser's note" was not heard at the festival, and why "Thomson's double-bass" came to be passed over. These were, it appears, local performers of repute; but the poet has others also in his mind:

In this *guid town* there's mony mair
That I could name, musicians rare,
Who in a Concert often bare
A part right sweet;
Now for an idiot's skirl an' rair
They're left complete.

It grieves me sair to see neglected
Our ain—an' foreign loons protected;
Because a Scotsman you're rejected,
Whate'er your merit,
While Signor Squallina's respected,
An' drinks his claret.

The poet, after passing in review the fortunes of Affleck, Fergusson, and Burns, is not so much excited as to deny any patronage to foreigners, but he shows caution withal:

Let foreigners aye ha'e a share
O' patronage, when we'v't to spare,
But first we should our ain fo'k sair,
O' talents bright;
This is but doing justice fair
To ilka wight.

Enforcing this claim for precedence, he waxes aflame:

How cou'd ye hae the face ava'
To offer to some *guineas twa?*
Ye cou'd na gie ane less to blaw
Your Organ fine.
Wha cou'd decern the least at a'
Maun see design.

* * *

How cou'd ye gie ane *hundreds three*,
Tho' he may stand in first degree?
Can ony just proportion be
'Tween guineas twa
Offered to ane whom, wee'l ken ye,
Nane match'd here saw.

Had ye been stinted in your means,
An' your projections wanted frien's,
Ilk ane whase mind to Music leans
Wad ye assisted,
An' ilk Musician's heart sae keen's
'Thout cash he'd listed.

But whan o' means ye had right plenty
Ye had nae need to be sae tenty,
An' offers make so small an' genty
To poor Scotch chiels;
But this I trust's a sma' momento
To him who feels.

The poet finally dismisses the committee with "Don't do it again":

Now fare ye weel, ye sage Directors,
May ye o' Genius be protectors;
I gie ye credit as projectors,
Gude was your plan,
But ne'er o' merit be neglectors,
Nor gut its ban.

There may be a disposition in some quarters to republish this poem with a dedication to the directors of the Imperial Institute.

The author of "Moore's Irish Melodies" is sufficiently near music to warrant a paragraph concerning him here. Looking through an album of autographs which lately came into my possession, I found a stained, ragged-edged half-sheet of letter paper, written on both sides, headed "A Sonnet to Miss Dodd," and subscribed "Thomas Moore." This is, apparently, a first sketch, as corrections appear in various places. We may conclude also that the so-called "Sonnet" was a boyish effort. Here it is, for the reader's judgment:

Thus let me pay a tribute justly due
For all the kindness I've received from you—
You who to me another mother prov'd,
And whom I, thankful, as a mother lov'd.
This young attempt of mine at verses take,
The sole return (that) I as yet can make;

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For could I place you on great Britain's throne,
I'd think it little for the love you've shown.
Where'er I go your image shall bear sway,
And cast a beam of pleasure o'er my way;
Whilst I on former hours long pass'd reflect,
Remembrance will excite my love, respect;
And may I once again such kindness feel,
And may this heart be rendered hard as steel
If ever I forget your tender love,
Which even Time shall not from thence remove.
While life remains, or that I pen can raise
Both shall be given to sound your lasting praise,
To make thee 'bove all other mortals rise,
T' extol your many virtues to the skies.
If far away I should be any time,
In looking o'er this unconnected rhyme,
A thought or two at most you may give sure
To him who grateful wrote it—Thomas Moore.

Our young author was dissatisfied with the penultimate line (no wonder!), ran his pen through it, and attempted another. But he stopped half-way, getting no farther than "It may to memory." The juvenility of the writer is obvious throughout, while even as a youthful effort the "Sonnet" nowhere foreshadows the mellifluous strains of later years. Yet it is interesting withal.

Readers of Longfellow's "King Olaf," and those who know Mr. Elgar's work of the same name, may have been struck with the grim refrain, "Dead rides Sir Morten of Fogelsang," and some may have wondered where it came from and how it got into "Olaf." The line is found in a Danish ballad, "Sir Morten of Fogelsang," where it follows each quatrain. An English version of the ballad has been made by Robert Buchanan, and appears in his "Ballad Stories of the Affections. From the Scandinavian" (1869). Another translation may be found in that admirable work, "Ancient Danish Ballads translated from the Originals by R. C. Alexander Prior, M.D." (1860). Of the two renderings Buchanan's is, perhaps, the most characteristic. It begins with *Sir Morten's* death and burial:

It was Sir Morten of Fogelsang,
He rode in greenwood lawn,
And there a fatal blow gat he,
All in the morning dawn.
Dead rides Sir Morten of Fogelsang!

To kirk he gave the red, red gold,
To cloister gave his horse;
All in the black and chilly earth
They laid Sir Morten's corse.
Dead rides Sir Morten of Fogelsang!

Here follows, in Prior's version, a stanza the equivalent of which does not appear in Buchanan:

All heaped with earth, as best they could,
They left his buried corse,
But ere the toll of midnight bell,
He rose and mounted horse.

The ballad goes on to tell how the spectre followed "good Sir Folmer Skot," begging him to hear its story—a story of land stolen from two orphans, to whom restitution must be made ere the dead knight can rest in his grave—

O haste to Mettelil, my wife,
And tell her my behest:
Until she yield the ground again,
My soul can never rest!

Should the lady desire a token—

Say that my chamber slippers lie
Without my chamber door,
And if she look at dead of night,
They will be full of gore.

Sir Folmer Skot swears to convey the message, and what follows is best told by Prior—

And all in black Sir Morten went
Down to his dark abode,
And black were both his hawk and hound,
And troop that with him rode.

It is to be hoped that never after could it be said "Dead rides Sir Morten of Fogelsang!"

In the preface to his volume, Robert Buchanan states that the refrain of the Danish ballad is used by Longfellow "for no earthly purpose." There may be two opinions on that point. The refrain has as much to do with its surroundings in "King Olaf" as many other things of the kind with the connection in which they appear, and there is a grim suggestiveness about it which exactly suited the purpose of the American poet.

In order that its readers may see at a glance what is doing on the lyric stage, our new French contemporary, the *Revue Internationale de Musique*, gives a list of works performed during the fortnight preceding the date of issue. I have taken the trouble to examine the list in a recent number. Within the two weeks reviewed there were twenty-eight performances of German opera and music-drama. Of French opera, 102 representations took place, and of Italian opera, thirty-nine. The great predominance of French works is here asserted very strongly. Of the twenty-eight German performances, fifteen were of works by Wagner. It should be added that the review covers seventy theatres.

X.

THE designation, "First Annual Concert," has a pleasant ring about it, not only of "something attempted, something done," but of future possibilities of high attainment. Especially is this the case in so interesting a connection as St. George's School, Windsor Castle. Although this initial music-making of the school, given on the 13th ult., "under the patronage of Her Majesty the Queen," was of a somewhat private nature, the programme calls for more than passing comment, not only in regard to the variety of pieces sung and played by the boys, but also in relation to some of the composers represented on that occasion. The concert opened with a Gavotte (*à la mode ancienne*) by Sir George Elvey, "organist of St. George's Chapel, 1835-1882," in which four of the boys played first and second violin parts. Later on came three songs by Dr. H. W. Davies, who, as the programme duly recorded, was "chorister of St. George's Chapel, 1882-1885, assistant-organist, 1885-1890; Mus. Doc. and organist of the Temple Church, 1898"; and in Part II. a couple of two-part songs were sung by "The Scholars" (words by C. Rosetti), entitled "Golden silences" and "Bird Raptures," composed by Dr. G. F. Huntley, "assistant-organist, St. George's Chapel, 1875-1880, organist of St. Peter's, Eaton Square, 1896." As a former organist and two former assistant-organists of St. George's had places in the scheme, the programme would have suffered from a want of completeness if the present distinguished occupant of the organ-loft, Sir Walter Parratt, had not been represented. The Master of the Queen's Music appeared as the composer of a

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vigorous song, "The Knight's leap," set to Kingsley's words, and sung by the Rev. A. G. Langdon. Another interesting feature in this excellent programme was the name of C. H. H. Parry, "sometime pupil of Sir G. Elvey," as the composer of a "Prelude" for violin, "The Poet's Song" (to Tennyson's words), and a six-part song, "Tell me, O love" (words from Elizabethan Song Book). We shall "keep an eye" on future annual concerts in connection with this admirable school. Meanwhile, the thought naturally arises of the possibility that some of the boys who took part in this recent concert under the shadow of the fine old Castle may find their names on the roll of distinguished musicians. We hope they will.

Here is an examination story for the authenticity of which we can absolutely vouch. Its "behind the scenes" nature will doubtless make it of special interest to those who seek to get on, or get honours, by degrees. Wild horses will not drag from us the name of the University where the incident occurred. The examiners were the Professor of Music, a distinguished foreign musician, and an eminent Cathedral organist, who related to us the story in the following abridged form: The Professor, in composing an oratorio, had undergone a course of special reading with —— (ah! the name must be withheld) on the Old Church Modes. With a natural desire to test the candidates in his newly acquired knowledge, he had set some Old Church Mode questions in the paper. When the *vivâ voce* portion of the examination came on, the distinguished foreigner said (somewhat confidentially) to the eminent cathedralist, "I don't know anything about Old Church Modes." "No more do I," was the frank reply of his colleague. It may therefore be assumed that when the examinees came up for their *vivâ voce*, the *modus operandi* of two out of the three learned examiners was to *look* very wise as the Professor put his Old Church Mode interrogatories to the luckless candidates. With a natural hankering after the dates of important historical musical events, we asked our genial friend if he could give the year of the incident. "No," he replied, "I'm afraid I can't.—But ask ——. He knows. He was *plucked!*"

Four hundred years ago—on May 25, 1498—Ottaviano dei Petrucci, "the father of the art of type-music printing," obtained from the Seignory at Venice the sole privilege, for twenty years, of printing "figured music" (*canto figurato*), and music in the tablature of the organ and lute—a privilege which he exercised there until 1511. Petrucci's process was a double one. He printed first the lines of the stave, and then, by a second impression, the notes upon them. His work is beautifully executed, and the whole effect of his music-printing is admirable. But the process, which was very expensive, was soon superseded by printing in one impression, which is supposed to have been first successfully accomplished by Oglin of Augsburg, in 1507, though there seems to be some doubt on this point. Petrucci (born June 18, 1466, died May 7, 1539) is said to have been "richer in ideas than in cash." His life and work are fully treated in "A sketch of the history of music-printing, from the fifteenth to the nineteenth century," a most valuable series of articles which Dr. Friedrich Chrysander contributed to the columns of The Musical Times in 1877.

Last month we referred to the gratifying improvement in the selection of songs sung by the students in the various Training Colleges in England and Wales, as reported to the Education Department by Sir John Stainer, Her Majesty's Inspector, and Dr. McNaught, his assistant. We are now enabled to supplement the information we then gave with the following list of works. It should be remembered that they were not sung, as might be assumed, by professional students at musical academies, but by the future schoolmistresses and schoolmasters of the elementary schools up and down the country.

LIST OF CHORAL WORKS PERFORMED AT THE TRAINING COLLEGES, 1897.

Male Voices.

"The Festival," Ballad of "Haroun al Raschid" (2)	*Sir Frederick Bridge.*
Mass in C	*Van Bree.*
"The Desert"	*Félicien David.*
"Salamis"	*Gernsheim.*
"Delphi" (2)	*Dr. Mee.*
"Antigone" (2)	*Mendelssohn.*
Mass in E flat	*Mercadante.*
"The Little Baltung"	*Alice M. Smith.*
"The Luck of Edenhall" (4)	*Schumann.*
Quintet, "Nur wer die Sehnsucht kennt"	*Schubert.*
Eight-part chorus, "Spirits floating over the water"	"
Part-song, "The hamlet"	"

Female Voices.

"Springtime"	*Abt.*
"The Golden City" (2)	"
"The Lady of Shalott" (2)	*W. Bendall.*
"A Daughter of the Sea"	*F. H. Cowen.*
"The Rose of Life" (2)	"
"Village Scenes"	"
"The Angels of the Bells"	*Myles Foster.*
"The Bonnie Fishwives" (2)	"
"A Sea Dream"	*Battison Haynes.*
"The Fairies' Isle"	"
"Aimée"	*Ebenezer Prout.*
"The Hours" (2)	*J. L. Roeckel.*
"King René's Daughter"	*Henry Smart.*
"The Fishermaidens" (2)	"
"God is our Refuge" (2)	*J. Thompson.*
"The Home of Titania" (2)	*Berthold Tours.*

Mixed Voices.

"Jephtha"	*Handel.*
"The Seasons"	*Haydn.*

This list does not include the part-songs and other short pieces that were sung. Moreover, in addition to the above, each of the 2,050 senior students sang a song with pianoforte accompaniment. Capital!

The Feis Ceoil is to be held in Belfast from the 2nd to the 7th inst. With characteristic Irish warm-heartedness, the Belfast Committee have expressed their desire to extend hospitality to certain members of the London press who will attend the festival. We hope to give a full report of the proceedings in our next issue.

The death, on the 13th ult., of Miss Margaret Rose Smart, the only child of the late Sir George Smart, severs a link with the musical life of London of long ago. Miss Smart died at 12, Bedford Square, the house in which, on February 23, 1867, her father drew his last breath, in his ninety-first year. But it is Smart's former house—in Great Portland Street (now numbered 103)—that is so rich in musical associations. His most distinguished guest there was Carl Maria von Weber, who lived—if he can be said to have lived—the last three months of his short life under Smart's hospitable roof. The composer of "Der Freyschütz" entered the house on March 5, 1826, and on June 4, exactly thirteen weeks afterwards, he passed away in his sleep in the front

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room on the second floor. A tablet, placed in the front of the house a few years ago by the London section of the Incorporated Society of Musicians, records Weber's pathetic end.

Thackeray, in his "The Ravenswing" (the first of the short stories forming "Men's Wives"), has immortalised Sir George Smart in the character "Sir George Thrum," the "Thrum" being presumably a Lord Dundrearyish way of pronouncing "Strum." The author of "Vanity Fair" hits off Sir George Smart, one of the great musical men of the day, in his own inimitable manner. The great novelist also has a satirical and well deserved tilt at the doggrel which passed for poetry in the opera librettos and songs of the early part of the century, not that this commodity is above reproach in this respect in the present day. Thackeray depicts the incidents of a musical party given by Sir George Thrum at his house in Great Portland Street. In the course of the evening, the host, addressing three of his guests, says: "Miss Horsman, Mr. Craw, my dear Mrs. Ravenswing, shall we begin the trio? Silence, gentlemen, if you please. It is a little piece from my opera of the 'Brigand's Bride.' Miss Horsman takes the *Page's* part; Mr. Craw is *Stiletto*, the Brigand; my accomplished pupil is the *Bride*'—and the music began:

The Bride (sings).
My heart with joy is beating,
My eyes with tears are dim.

The Page.
Her heart with joy is beating,
Her eyes are fixed on him.

The Brigand.
My heart with rage is beating,
In *blood* my eye-balls swim."

The central figure in the musical world used to be the *prima donna;* but the development of the modern orchestra and Wagner have changed all that, and the conductor has ousted the *diva* from pride of place. Wherever one looks—London, New York, Berlin, Paris, Vienna—it is the conductor question which is agitating people's minds. As regards New York, to quote the lively Mr. Finck, "our fate will depend on whom Maurice Grau succeeds in capturing. Will it be Richter, Mottl, Richard Strauss, Weingartner, Lohse, or Muck? Nikisch is bound to Leipzig for life by an engagement and a life insurance, and Gericke is only a concert conductor." It is strange that, in spite of the tremendous premium upon all things Slavonic, no great Russian or Polish conductor has yet emerged above the horizon. Perhaps, however, he will come from Finland, or some of the outlying portions of the Russian Empire. Meantime the prevailing tendency is sufficiently illustrated by a reference to the artists engaged at the Philharmonic, the list including the names of Gabrilowitsch, Gregorowitsch, Dvorák, Moszkowski, and Adamowski. To revert for a moment to the question of the nationality of conductors, it is a curious fact that the most popular musician in America, the Strauss of the United States, Mr. J. P. Sousa, the composer of the "Washington Post," is by name, at least, next door to a Spaniard, the Sousas being a well-known Portuguese family.

It is wonderful what a talent some people display for elaborately futile investigation—such as counting how many times the letter *a* occurs in Shakespeare, or ascertaining how many copies of *The Times* it would take to paper the entire earth. One of these laborious triflers has recently discovered that M is a very important letter in music, because so many composers' names begin with it—*e.g.*, Mozart, Méhul, Meyerbeer, Mendelssohn, Marschner, Millöcker, Mascagni, Massenet, Mercadante, Molique, &c. M undoubtedly makes a good show, but B has an even more impressive record. For to it are to be referred Bach, Beethoven, Brahms, Byrd, Buononcini, Bülow, Braham, Borodin, Bellini, Berlioz, Bizet, Balfe, and Boïto. Aspirants to fame, whose names do not begin with either of these letters, will thus have the gratifying knowledge that their success may go some way towards reducing the disproportionate amount of prestige which attaches to B and M. The letter X, for example, is entirely devoid of celebrity at present in the matter of music, unless we stretch a point in favour of the Xylophone.

It was Dr. Aldrich who wrote a catch on tobacco. We have just heard of a tobacco catch. A distinguished British composer, about to start on a railway journey, and wishing to avoid the fumes of a certain weed, entered a carriage upon which the word "smoking" did not appear. The only other occupants were three ladies, and our British composer therefore considered that he was safe. During the journey they partook of luncheon. At the end of their repast, one of these lady travellers turned to the distinguished British composer and asked him: "Do you object to smoking?" Whatever the reply may have been, they forthwith proceeded to light up their cigarettes. Without making any comment upon this species of puffery as practised by the fair sex, we may assume that the precautions taken by the composer-traveller ended in smoke.

It happened down Devonshire way. A village situated in that cream-rations region was recently visited by an eminent Cathedral organist from afar, who consented to play at a service. The organist of the church was a lady. She told the eminent visitor that they used the ——— chant-book, and, as if to allay any nervousness on his part, she added, "all the chants this evening are taken from *your* book because you know them."

FACTS, RUMOURS, AND REMARKS.

Some of us were a little surprised, and much more amused, when Mr. Leon Schlesinger was represented as writing to the *Revue Internationale de Musique* about "La mauvaise humeur gallophobe" shown by English musical critics. The expression was used *àpropos* to the recent performance of Saint-Saëns's "Danse Macabre," at Queen's Hall, and it naturally interested me as one of those who resented the sandwiching of that work between two great classical masterpieces. Now it turns out that Mr. Schlesinger did not use the words at all. Some part of his "copy" was lost in the *Revue* office, and then reproduced from the memory of a person who had perused it. That gentleman seems to have fancied at one moment that he was engaged upon a leader in the interest of Anglophobia. The *Revue* should mend its ways.

The stewards of the Gloucester Festival have again had before them a proposal to admit women to the stewardship, and again have they rejected it. There is, I believe, no precedent for such a step, and in any assembly of Englishmen precedent goes a

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long way. No doubt other reasons as well as this influenced the voting, to say nothing of the general principle that it is better to bear the ills we have than fly to others which we know not of.

Mr. William Armstrong informs me of the gratifying reception given in America to his lectures on English music and composers. He says: "I shall keep on in this line. Thursday next I leave on a tour as far as the Pacific coast. The plan made for me covers about 6,000 miles. At the Leland Stanford University in California I shall give the 'British Song Composers,' and at other points as well. I want to make English compositions better known in America, and the American ones better known in England." In this enterprise I heartily wish my able transatlantic colleague all the success he can himself desire.

One evening not long since, I found myself in an opera box with ten or a dozen French critics. We were gathered to hear some new compositions, published in the morning of the same day, and it struck me as very curious that not one of my companions had a copy of the works. The fact put me to shame and confusion of face. I was bound to assume that my Parisian brethren had somehow or other become familiar with the novelties, and needed not, as I did, to follow the performance score in hand. It is true that, on reading their articles the next morning, I found little evidence of such intimacy.

Madame Melba appears to have enlisted in the noble army of those who hoax. A discussion having arisen as to whether a certain eminent violinist then present could earn a dollar an hour by playing in the street, Madame Melba took the negative side and is reported as saying—

"I have my own experience to base my opinion upon. Why," continued the great singer, laughing, "we tried just such an experiment last summer at my country home in England. Joachim was visiting us and a certain celebrated 'cellist, when one afternoon the idea of a great frolic occurred to us. We put on old clothes and out we sallied, all three, and took up our positions on one of the locks on the Thames and there we made music for two whole hours; Joachim and the 'cellist played and I sang. And now how much money do you suppose we took in? Just seven shillings and sixpence, or $1.87!"

The eminent violinist was nicely "had." He believed the story.

One of the Vanderbilts — Jessie Vanderbilt McNamee of that ilk—has written and composed a song. She is not a descendant of the Old Commodore, that famous millionaire having been, in fact, her great-uncle. But the advent of a Vanderbilt in music and verse seems to open up a new field of solace for those whom wealth weighs down.

American critics are scarcely expected to pay indiscriminate homage to venerable and illustrious names. They are free and independent, especially one of them, who writes as follows: "The Beethoven Sonata, Op. 110, is by no means among the most popular of the great composer's works, nor is there any reason that it should be. The opening movement is devoid of interest to the general listener. The *cantabile molto espressivo* does not seem to express anything in particular. It suggests an exercise. The awful thought that Jupiter sometimes nods comes to mind when one reflects that this is a Beethoven work." Real courage was required to say this, and my transatlantic colleague proves its possession. I only regret that it is not associated with better judgment.

It is stated that the Arion Society of Milwaukee has abandoned the idea of performing Dr. Stanford's "Requiem" and taken up with Goring Thomas's "The Swan and the Skylark." No reason is assigned, but probably the Society found the sacred work more than it could master.

A play in one act, entitled "Adelaide," and written around Beethoven's song of that name, has recently been produced in America. It is the work of a German, who introduces the great master as one of his *dramatis personæ*, the others being *Frau Lachner*, Beethoven's housekeeper; *Clara*, the landlady's daughter, who is also a musician and copyist; and *Adelaide*, a great lady with whom the master is in love. Of course the famous song is introduced, and its recorded history, what there is of it, enters into the scenes. *Beethoven* has nothing to sing; but he fills an important place in the drama, and was represented, at the production of the play, by Mr. Bispham, in a manner "pathetic, dignified, and touching."

In his book, "What is Good Music?" Mr. W. J. Henderson, the distinguished American critic, observes: "Judging from observation extending over a tolerable number of years, I should say that out of every one thousand persons who attend piano recitals, about one has any real knowledge of good piano playing." Mr. Henderson's figures are probably designed rather for emphasis than precision; but it is quite certain that "real knowledge" among the attendants upon fashionable pianists does not go very far.

Formidable indictments have been repeatedly brought against Frau Wagner's management of the Bayreuth Festivals, and Wagnerians have taken part in them. Now we have Herr Weingartner writing as thus: "This lady, not a German, does not know how to preserve the sacred traditions of the great master, nullifying his ideas, turning Bayreuth into a simple speculation, and importing strange singers, so as to attract the money of all sorts of foreigners." How much truth, if any, there is in these statements I do not know, and, to say sooth, I do not greatly care; but in any case, Herr Weingartner would have done better to refrain from polemics, especially from attacking a woman who has to bear the burden of a great name and an immense responsibility. Since when, by the way, has it been an offence to attract into Germany the money of "all sorts of foreigners"?

We may expect shortly to hear what Aggressive Feminity thinks of the writer who, in the *Sketch*, is now discoursing serially upon "The Failures of Women in Art." No doubt it will reply with emphasis, and at some little length; especially on reading this sentence: "Yet, upon looking back calmly and judiciously along the whole range of modern music, I do not think that you will find one name of one woman who by a musical creative genius has attained to any summit of greatness." This judgment is rather awkwardly expressed, yet it is sufficiently definite, and Woman must meet it, it at all, with convincing facts. The writer goes on to deal with particular cases, but I need not follow him. My opinion upon the whole matter was expressed in these columns some years ago, and I have since

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found no reason to change it. In music, as in other things, some are apostles and some prophets; some bear the seed and others carry the fruit to the ends of the earth. After all, I think, Woman may be satisfied with her brilliant position as an interpreter of great musical thoughts. But whether or no, nothing can change what is, apparently, an order of nature.

Colonel Mapleson is the phœnix of the operatic world. He may be burnt to ashes in the flame of bad luck, but in those ashes live his wonted fires, and, sooner or later, he rises from them majestically. There is a present example in the "New Italian Opera Syndicate, Limited," which is to start this season at the "New Italian Opera House," otherwise the New Olympic Theatre. I recognise here the work of the redoubtable and indestructible impresario. The scheme is, of course, a large one; and, should it succeed, will do much good. For this it is welcome, and amateurs will hope that managerial wisdom and public support may bring it to a happy issue.

I met Dr. Richter in Paris during his engagement at the Colonne concerts, and we fell to talking of the situation at Covent Garden consequent upon Seidl's death. The Doctor then used language which encouraged no hope of his accepting the vacant post. "I must have rest," he said emphatically. The next day I met Mr. Schulz-Curtius in the street. It was not difficult to divine his mission.

Lovers of Chopin's music will rejoice at the promised visit of Vladimir de Pachmann. Where the Polish composer's works are concerned it may be said, "There is none like him, none."

Joseph Bennett.

CHURCH MUSIC.

Obviously at the close of the greatest epoch of the Church's year, one's first duty is to note the marked increase in the earnestness and artistic thoroughness with which the musical offices have been rendered far and wide during the closing weeks of Lent and of Eastertide. Regarding the selection of music, it is satisfactory to note the abiding and, in fact, increasing interest, taken by lovers of Church music in those masterpieces of sacred art, Bach's settings of the "Passion" according to the gospel narratives of St. Matthew and St. John.

In connection with the former work, the fine and impressive rendering under Sir George Martin's direction in St. Paul's Cathedral claims special record. Of the latter, the performances in St. Anne's, Soho, and Marylebone Parish Church, to name only two typical churches, also claim notice.

Settings of that noble old twelfth century Hymn, the "Stabat Mater," have been very frequently heard in our churches of both Anglican and Roman Communions, and, it may be noted, frequently in the original Latin in Anglican churches. Whilst Rossini's melodious and somewhat sensuous "Stabat Mater" maintains its hold upon public favour, other versions are finding increased recognition—as, for instance, Dvorák's noble setting. In this connection one regrets that Pergolesi's beautiful version for soprano voices and stringed instruments is so little heard, and that Astorga's setting is so unworthily overlooked; though it has been stated, with apparent authority, that this work was composed for the "Society of Ancient Musick," in London, and given in Oxford as long ago as 1713, possibly at or about the time of the composer's visit to this country.

Of works which have come more to the fore or have been first heard in our midst in connection with the solemn season recently passed, mention should be made of Graun's "Der Tod Jesu," an oratorio still retaining the respect of many German lovers of sacred music, after the popularity of more than a century, and the chief work of a musician who practically commenced and closed a notable career by the composition of two "Grosse Passions-Cantatas." Other Church oratorios given of late with more or less frequency have been Mendelssohn's "Christus," Haydn's "Seven Last Words," Gounod's "Redemption," Spohr's "Calvary" (at St. Paul's, Kilburn, under the direction of the Rev. H. G. Bonavia Hunt), and the first act of Wagner's "Parsifal," under the direction of Mr. E. H. Lemare, at St. Margaret's, Westminster, and also at the Church of the Annunciation, Old Quebec Street. Stainer's "Crucifixion" has been impressively given at Marylebone Parish Church; St. James's, Forest Gate; St. George's (Presbyterian Church), Brondesbury; St. Peter's, College Park; and at many other churches. Stainer's "St. Mary Magdalen" at St. John's, Grantham, &c. One satisfactory feature of Church oratorio and festival services—and especially on Easter Day—has been a large increase in the employment of orchestral accompaniments.

In dealing with the recent rendering of the "Vorspiel" and half of the first act of "Parsifal" at the Church of the Annunciation, Old Quebec Street, under the direction of that able organist, Mr. Cuthbert Hawley, with organ and brass instruments, the *Pall Mall Gazette* has some observations of special interest. The following are among the remarks thus made:—

When "Parsifal" was first produced, the subject with which it dealt naturally involved it to a certain extent in religious controversy. On the one hand, there were those who found in it the most poignant and reverent allegory of the Christian conception of the redemption of the world, and, on the other hand, there were many pious people who turned away from it with a kind of horror as though it ventured upon an excessive familiarity with sacred things. This feeling, including a sentiment which confessed itself strongly upon the Graal festival of the first act, was voiced pretty vigorously, if we remember rightly, by Dr. William Barry. Wagner was accused not only of these particular enormities, but also of a deliberate travesty of the service of the Mass. That was of course absurd; and fervent Roman Catholics like the Marquis of Bute and Mr. C. T. Gasty rushed into the fray, waving high the banner of Wagner; so that a very pretty little controversy raged for some time upon the question of the moral and religious tendency of "Parsifal." On the whole, even at that time—it is now more than six years ago—the defenders of Wagner had very much the best of it, although we rather doubt if he would have been exceedingly delighted with all the opinions and motives which his admirers fitted into his festival drama. But since then the voice of the scoffer has been almost dumb; and the only quiet objectors to the reverential spirit of "Parsifal" are the few excellent Church people, scattered here and there, who, admiring the music hugely, "think that such a representation upon the stage goes a little too closely towards associating the profane and the vulgar." In immediately recent days, however, the Church in England has adopted an entirely different view of the matter, thanks chiefly to the vigour and capability of several among the younger organists, whose minds are not warped and whose judgments are not narrowed by prejudice.

At a recent meeting of the Society of Antiquaries, Mr. E. M. Simpson reported the discovery, owing to the removal of the old organ, of the remnant of a

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semi-octagonal flight of steps, originally leading to a platform projecting Eastwards towards the chancel of Lincoln Cathedral, from which the Epistle and Gospel were intoned on Festival days. This interesting discovery gives some slight insight into the elaborate and grand methods of conducting public worship in the days of old. The priest thus elevated and intoning in simple yet stately plain-chant inflections the inspired words in the great church, would present a figure of prophetic dignity before a great assembly of worshippers. We have probably yet much to learn regarding the grandeur and picturesque nobility of the services once held in our stately cathedrals.

Mr. F. A. W. Docker is compiling a history of the music of St. Andrew's, Wells Street, in which church he himself has done admirable work for many years. His narrative will extend over half-a-century, and will not only include much of interest concerning his predecessor, Sir Joseph Barnby, Gounod, and other eminent musical men, but will be of value as dealing with the development of Church music in our day; a movement with which St. Andrew's, Wells Street, has been identified in a marked degree.

Graun's "Der Tod Jesu" was sung at St. Chad's, Headingley, Leeds, upon a recent occasion, ably accompanied by Mr. H. P. Richardson. The choir of the church sang the difficult and sometimes exacting music very effectively. The vicar, the Rev. W. H. Stables, delivered an instructive address on the historical and religious aspects of the "Passion" music. At Montreux (Switzerland) the English Choral Society did good work at St. John's Church, on the 2nd ult., by a performance of Mendelssohn's 42nd Psalm ("As the hart pants") and Bunnett's 130th Psalm ("Out of the deep"). The choirs of many of the English churches scattered about the Continent are displaying great earnestness and are making excellent progress.

On several successive Sundays Mr. J. H. Maunder's cantata "Penitence, Pardon, and Peace," a thoughtful and effective work, was given at the Parish Church, Newport, Shropshire, under the guidance of Mr. Smart, the organist; on March 25, at St. Margaret's, Burton-on-Trent, under Dr. A. B. Plant; and on March 31, at the Parish Church, Loughton, under the direction of Mr. F. Brand. An excellent rendering of Gounod's "Messe Solennelle" was given at St. Michael's Church, Ryde, on Easter Day. Miss Margaret Fowles, the esteemed organist, has just completed her twentieth year of work in this church.

Dr. Pearce's Passion cantata, "The Man of Sorrows," was sung in Holy Week at Christ Church, Crouch End, with the composer at the organ and with Mr. A. J. Dye as conductor. At the Southwark Collegiate Church excellent renderings have been given of Stainer's "St. Mary Magdalen" and Gounod's "Messe Solennelle." A selection from "The Messiah" was given on the evening of Easter Day. The choir now numbers between sixty and seventy voices, and the music was under the guidance of Dr. A. Madeley Richardson.

ORGAN MUSIC.

After praiseworthy official and personal exertions the Dean and Chapter of Lincoln Cathedral find it necessary to make another appeal for the remaining £322 14s. 9d., necessary to pay for their fine new four-manual organ now being built by the eminent firm of Henry Willis and Sons. The main features of the expenditure are the cost of the organ, £3,605, and for the electric blowing apparatus, £357 10s. It is not too much to expect the many lovers of organ music to support the Cathedral authorities and their distinguished organist, Dr. G. J. Bennett, in their desire to worthily complete the furnishing of their noble Cathedral and to lend increased dignity to its fine musical services.

From a neighbouring county comes another and similar appeal. Mr. Samuel Reay, the esteemed organist and "Master of Song" of the beautiful Parish Church of Newark, is seeking aid to adequately enlarge the choir organ and to supply a gas engine for blowing purposes in connection with the large four-manual organ, over which he has presided for very many years. This instrument was originally built by George Pike England, in 1803. It has been enlarged and modernised by several skilled hands, notably by Mr. Henry Willis in 1866. Mr. Reay's claims upon the attention of local admirers of the stately church and its interesting organ will, it is hoped, not pass unheeded.

Mr. B. H. Lemare's admirable recitals at St. Margaret's, Westminster, have for some time commanded the attention of a large *clientèle* of admiring listeners. These excellent performances are given in part to secure means for the completion of Messrs. J. W. Walker and Son's fine organ, recently placed in the historic edifice just named. One selection includes an "Etude Symphonique" by Bossi (for the first time in England) and an artistic and effective Suite, for organ, violin, and violoncello, by that representative composer of German organ music, Herr Rheinberger. Another programme is made up entirely of selections from Wagner's dramatic works, headed by the "Kaiser" March. With every allowance for the mastery and resources of such a player as Mr. Lemare, such a scheme savours of excessive artistic courage. Not a few persons may question the growing tendency to present in church, compositions adapted for and specially associated with the stage. But apart from any views of a seemingly restrictive character, one feels the difficulty, if not the impossibility, of interpreting such music on the organ with a full measure of the composer's multiform and complicated orchestral effects; even granting that well skilled organists can do great things in the way of "sketching" large scores, and imitating, if not realising with more or less success, a great many orchestral points. The fixity of organ-tone is certainly not in favour of the presentation with full effect of the ever changing, almost restless, sometimes delicate and often subtle hues of tone-colour which crowd the scores of that great master of instrumentation and dramatic expression, Richard Wagner. Mr. Lemare's interesting experiments in this connection are listened to with a marked appreciation and with due admiration of his great skill.

From distant colonies come satisfactory tidings of excellent recitals. At Wellington, New Zealand, the scheme of a recent performance by Mr. W. Barnett, included works by Bach, Mendelssohn, and some living composers, including his own Berceuse, and Variations on Mendelssohn's theme associated with Wesley's Christmas Hymn; a theme also well treated on similar lines by Dr. C. J. Frost. Mr. W. Reed gave lately in Montreal, Canada, a recital with a programme including Mr. J. F. Barnett's excellent Offertoire in G, Gigout's Scherzo in E, and Guilmant's Marche Triumphale.

Admirably conceived performances devoted to the rendering of Bach's organ works are not uncommon, one is glad to observe. Mr. John Pullein has upon several recent occasions given such selections at St. Swithin's Church, Lincoln. These have included the Prelude in A minor, Fantasia in C minor, and that masterpiece of effective contrapuntal writing, the Passacaglia and Fugue in C minor. A programme

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recently played at St. Stephen's, Upton Park, by Mr. A. Eaglefield Hull, included an effective Toccata by Mailly, and other movements by the excellent professor of the organ at the Brussels Conservatoire.

At the Cathedral Church of St. Mary, Edinburgh, Mr. T. H. Collinson gave as one of his recitals a selection of music "cast in the form of an aid to meditation." In consonance with this suggestive and novel idea, the pieces included the "Good Friday" music from Wagner's "Parsifal," one of the few of the master's works which, on the whole, can be effectively reproduced as organ transcriptions; and movements from Haydn's "Seven Last Words," originally written in instrumental form as aids to meditation for a Good Friday service in Cadiz Cathedral.

An interesting series of recitals, given by Mr. John Lomas at the English Church of St. John's, Montreux, has recently terminated. The programmes included: Festival March (E. H. Thorne); Andante Religioso (No. 1), Thomé; Ricercare (No. 9, Op. 174), Rheinberger; Dudley Buck's "Evening" and "Triumphal March," together with organ works by Bach, Mendelssohn, and sundry modern German and French composers.

Mr. B. Jackson has given, during the past few weeks, some very interesting recitals at the People's Palace and elsewhere. His programmes have included Fantasie, Saint-Saëns; Cantilène, Wheeldon; March in C, Calkin; Benediction Nuptiale, d'Evry; a Fantasia on a Welsh Hymn, Roberts; Mr. Jackson's own variations on "St. Theodulph," and Fragment Symphonique, Lemaigre. A series of excellent performances has been given at St. Mary's, Newington, by Messrs. E. C. Bairstow, J. Capener, S. Chipperfield, Dr. A. Madeley Richardson, and Mr. B. Jackson. Mr. B. C. Thorne played a good programme at Sherborne School, on Easter Day. The new three-manual organ at Old Kilpatrick Parish Church, built by Messrs. Vowles, of Bristol, has been inaugurated by Mr. W. A. Donaldson. Mr. A. H. Brewer gave a recital in Gloucester Cathedral, on the 14th ult., with an excellent programme.

Mr. R. Sharpe gave a recital, at Romsey Abbey, on the 15th ult. His programme included Boëllmann's Gothic Suite. The programme of Mr. W. Blakeley's recital, at Queen's Park Church, Glasgow, included Delbruck's Berceuse in A.

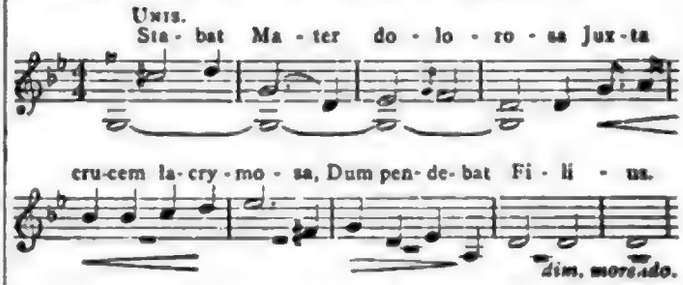
NEW SACRED WORKS BY VERDI.

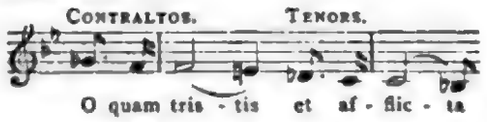
(By our Special Correspondent.)

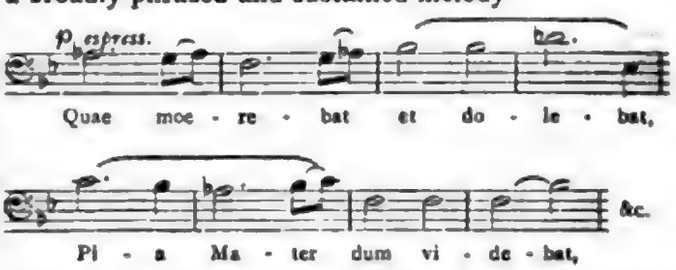
At a "Concert Spirituel" given on the 7th ult. by the Société des Concerts du Conservatoire, at the Grand Opéra, three compositions by the Grand Old Man of music were performed in public for the first time. Why these works should receive notice in some degree special must be obvious to everybody. It is not alone that the composer ranks as the most illustrious of living musicians, but also that he has now given us the fruits of labour at eighty-five, and —which is absolutely remarkable—that these productions of venerable age have the spirit and power of youth.

The works in question were a "Stabat Mater," a setting for four female voices (unaccompanied) of the Hymn to the Virgin in the last Canto of Dante's "Paradiso," and a "Te Deum" for double chorus and orchestra. Before considering these things separately, it may be well to say that the first and third bear a general resemblance in character and treatment to the Manzoni "Requiem." They are distinct examples of sacred music according to the instinct and taste of the Latin peoples; that is to say, picturesque, impassioned, strong in colour, and powerful in appeal to the senses.

"Stabat Mater."

This setting of the beautiful old Latin Hymn is for a single chorus and orchestra, without solo passages. It runs to no great length, being all contained within twenty-five pages of pianoforte score. The key is G minor; the *tempo*, crotchet = 80, and the general direction for performance, is simply *Sostenuto*. The work opens with three bars of the tonic chord without its third, the indeterminateness of the bare fifth at once exciting interest and expectation. Ceasing at bar 4, the D leaves the G to prolong itself through four bars (*sempre morendo*), while the voices in unison have the following—

There is a fine effect of desolation about this opening which exactly hits the governing note of the poem. The stanza beginning "Cujus animam gementem" carries on the impression, largely by use in the orchestra of a syncopated figure—

which plainly suggests a feature in the soprano part of the great "Rigoletto" quartet, where it serves for an expression of intense agitation and distress. The stanza ends with a 6-3 chord on B flat, and its successor opens with a touching device. The contraltos, followed by the tenors, exclaim thus (unaccompanied)—

in close contiguity being a sharp contrast on the words "Mater Unigeniti," where loud, majestic dominant and tonic chords in C major strike a triumphant note. The next stanza, "Quae moerebat et dolebat," is attended by a new syncopated figure of accompaniment—

against which, after three bars, the bass voices place a broadly phrased and sustained melody—

during the closing bars of which the syncopated figure is carried, in octaves, far up the heights of the violin scale, but always as softly as possible. Ending

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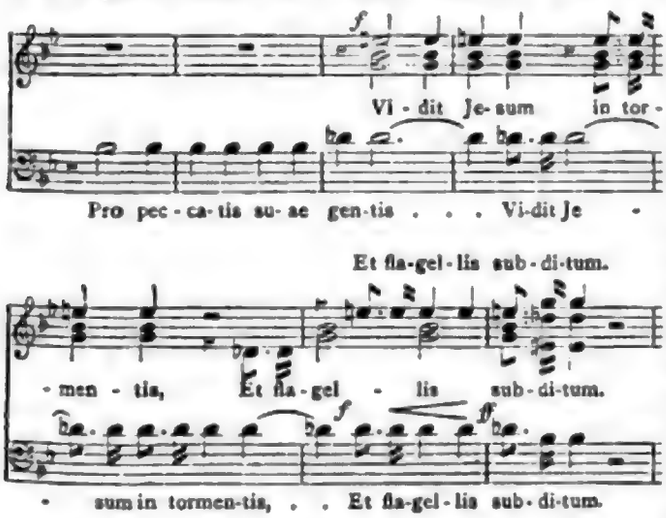
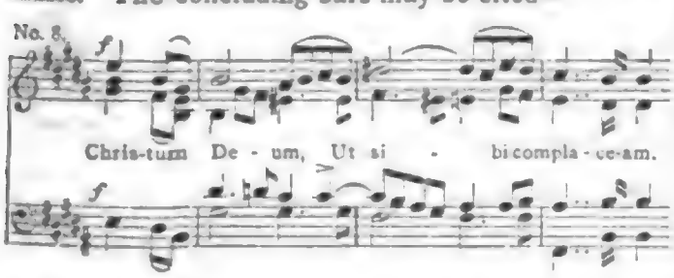
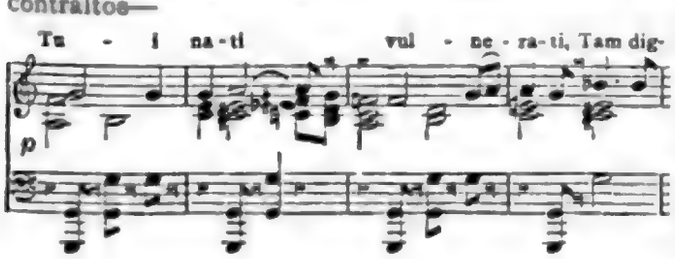
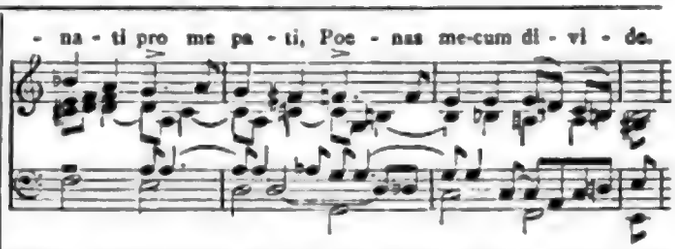
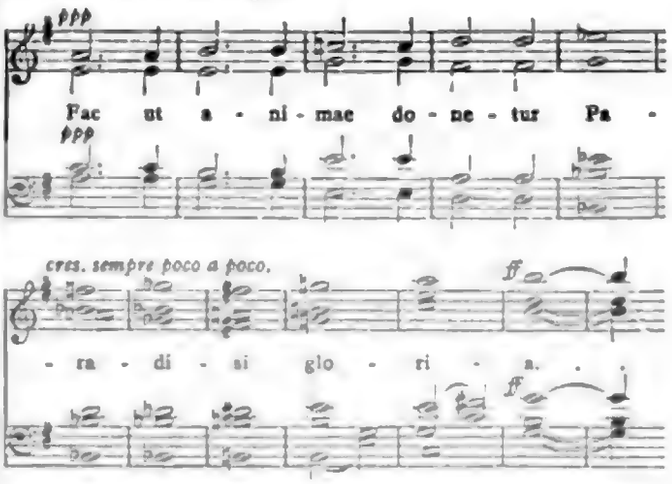
in F minor, this is followed by one of those delightfully tender and touching passages of full vocal harmony which are fully exemplified in the "Requiem." While expressing the feeling of the words ("Quis est homo," &c.), the composer here provides for a vivid contrast with "Pro peccatis," where, in the compass of eight bars, he delivers a master-stroke, the effect of which remains to the end of the piece. Attended by a new and agitated orchestral figure—

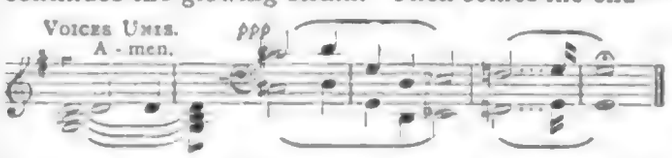
working through a powerful instrumental *crescendo* up to a great climax, the voices proceed as below—

Now comes a touch of genius. On the last "diminished seventh" the horns enter with an E natural, sustained, amid the silence of voices and all other instruments, during three bars. Then chorus and orchestra softly re-enter, in the key of E major, and on the words "Vidit suum," with enchanting effect. The Paris audience thrilled to the touch. Between the stanza so treated and its successor is an orchestral interlude of eight bars, closing on the dominant seventh of B, in the major of which key we find an unaccompanied setting of the two stanzas, "Eia Mater," &c. Through fourteen bars this section presents a charming example of pure vocal music. The concluding bars may be cited—



In "Sancta Mater, istud agas," the agitated orchestral figure of "Pro peccatis" re-appears as an interlude between separate masses of vocal harmony. Here there is a modulation to C major, the key of an extended section, having a theme propounded by the contraltos—

This is "treated," in the full sense of the term, and serves the poem to the end of the line, "Fac me tecum plangere."

The next section ("Fac, ut portem"), though marked *Poco più animato*, has much the same character as the immediately foregoing, till an outburst, with furious orchestral syncopations and figuration, occurs on the words "Flammis ne urar succensus." Here again the "diminished seventh," beloved of modern composers, is effectively used. At "Per te, Virgo," the original *tempo* resumes, and the (unison) voices move through short phrases in monotone, accompanied by rapid drum-beats and soft trumpet notes low down in the scale. At the word "judicii," the trumpets have a long peal, and the orchestra triumphantly asserts the key of G major. But the voices preserve their unison and monotone, chanting through an extended *rallentando*, and ending (in D major) on the word "victoriæ," which the brass salutes with a loud and majestic *fanfare*. The final section, "Quando corpus," opens solemnly, detached orchestral chords in F sharp minor accompanying the bass intonation of the first line. Then voices and instruments (*estremamente p.*) join in the following—



This noble passage is richly accompanied, harps being prominent, and at its close the orchestra continues the glowing strain. Then comes the end—

in which the final orchestral phrase is that of the voices in the opening bars.

Laudi alla Vergine Maria.

This work, as already stated, is a Quartet for female voices (two sopranos and two contraltos), in the key of G major; *Moderato;* crotchet = 84. Though a production to which a large measure of thought and care has been given by the venerable composer, it is, in my view, not one adapted to attain great popularity. Being without accompaniment, the effect is thin, the more because Verdi has thought proper to employ much, and changeful, chromatic harmony, which renders the task of the

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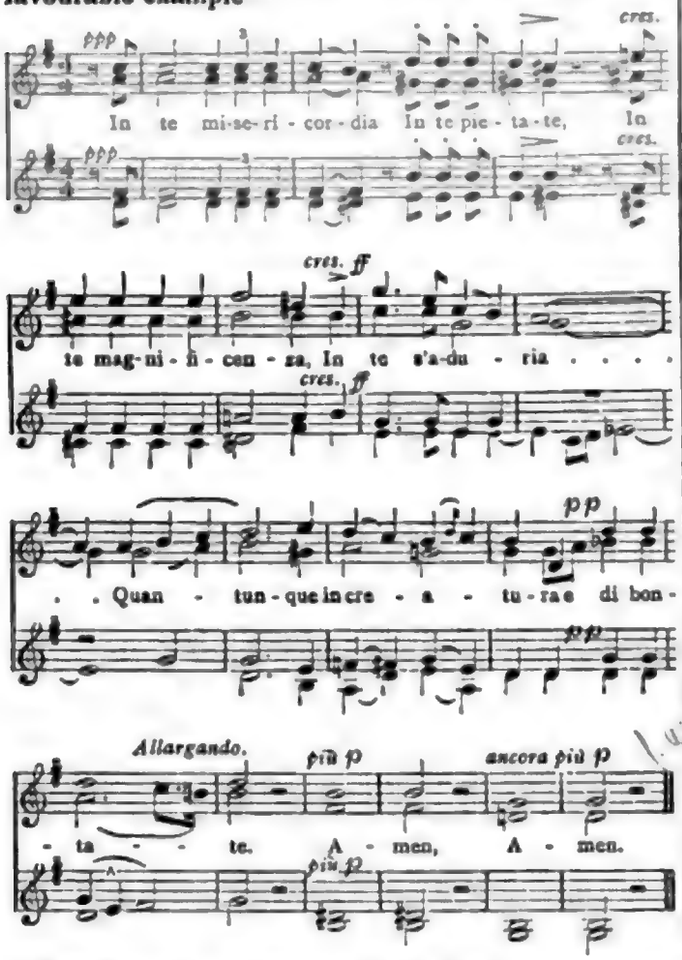
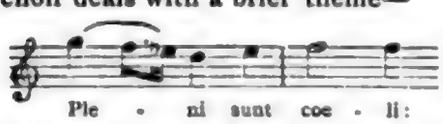
singers difficult, and also imitative passages that, with one voice to a part, sound feeble and unsatisfactory. That there are beautiful effects in the hymn will readily be understood; the finest, perhaps, coming at the end. This may be cited as a favourable example—

The Quartet was encored at its Paris performance, but obviously by way of compliment to the ladies—Mesdames Ackté, Grandjean, Heglon, and Delna—who sang it.

Te Deum.

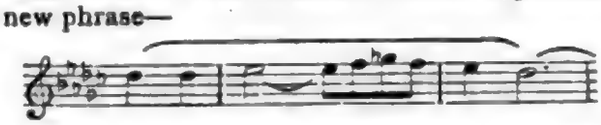
The last, and, as will generally be considered, the greatest of the three works, begins with the "intonation" proper to the Hymn in the ancient ritual—

It is stated by the basses in the first of the two choirs here employed, and echoed, in A minor, by the tenors of the same body. This is not an exordium and nothing else. The archaic phrase forms the central thought of the work, and is treated later with much ingenuity and effect. Following it, the male voices of both choirs have antiphonal passages (unaccompanied), chiefly in repeated chords, which are seldom changed. The composer's purpose in this subdued and bare effect is to throw into high relief a loud *ensemble* at the Sanctus, upon which all voices and instruments are brought to bear. Continuing, the first choir deals with a brief theme—

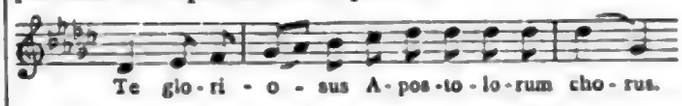


of much importance, since it repeatedly returns as the work goes on. In the course of this, the second choir continues the exclamation "Sanctus," both choirs joining in a climax of immense power, ending on the second inversion of the chord of G flat. All this is artfully contrived for contrast. With hushed voices, both choirs (soprani *tacent*) repeat the "Sanctus" in the key just named, the sopranos entering on the final chord as softly as possible (*morendo*), and, following them, the harmonics of the violins sustaining with ethereal effect.

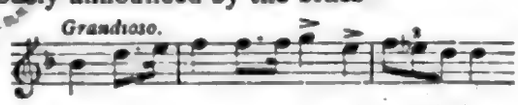
There is now a brief orchestral interlude, presenting a new phrase—



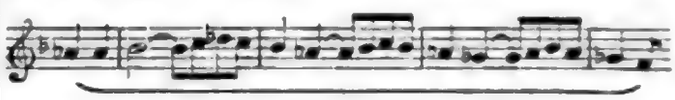
of great importance. At present it appears between phrases for separate vocal parts—

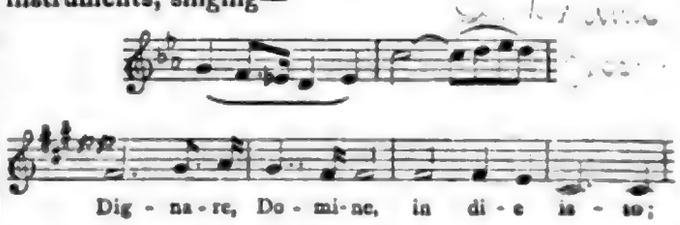


Soon, however, it is extended by repetition of the principal figure, and passes to the voices, which deal with it very effectively in a polyphonic *ensemble* closing in G flat; that key still prevailing. The same phrase is continued after a jubilant passage wholly in D flat, and carries on the argument to the end of "Sanctum quoque Paraclitum Spiritum." The key of G flat here makes way for that of B flat, and again we have the Liturgial intonation, now pompously announced by the brass—



and taken up by the choirs, in unison, with all possible force. At "Tu ad liberandum suscepturus hominem" the composer sets himself to regular development of the ritual subject, in eight real parts; carrying it on with amazing spirit and stimulating effect, to a full close in the key last-named. Passing on, he reverts to the interludial phrase already dealt with, and treats it anew in the orchestra, while the voices have independent phrases. The setting of "Salvum fac populum tuum" consists of massive choral harmonies, without accompaniment, after which the orchestra presents the theme, "Pleni sunt coeli," and that heretofore described as interludial, successively—



This combination is finally worked out by both choirs as one body. There is an equally effective, though very different device for "Dignare, Domine, in die isto"; the unisonous voices, supported by instruments, singing—

while the orchestral basses slowly pulsate on F sharp below them. A notable antiphonal effect is secured by simple means on "Miserere nostri, Domine," and thence to the end the work proceeds regularly. The setting of "In te speravi" shows Verdi still unexhausted. Here he employs a soprano solo, in three short phrases, apparently to individualise the prayer, and so comes to an end.

The performance in Paris need not long detain us. While the orchestra was irreproachable, the chorus could not possibly satisfy English ears. It lacked volume and quality of tone—a defect not made up for by accuracy and *finesse*. The singing of the Quartet was spoiled by a *vibrato* which threw everything out of tune. "All Paris" listened decorously; indulged in some chaste applause, and went home, no doubt, with the complacency warranted by an act of penance. M. Taffanel conducted, and had his forces thoroughly in hand.

GOOD FRIDAY CONCERTS.

The Royal Choral Society.

The largest audience at the many concerts which took place on Good Friday, the 8th ult, assembled in the evening at the Albert Hall, where the Royal Choral Society, under the conductorship of Sir Frederick Bridge, gave its usual shortened version of Handel's "Messiah." The occasion is one that scarcely calls for detailed criticism. The soloists were Miss Esther Palliser, Miss Clara Butt, Mr. Lloyd Chandos, and Mr. Santley, all of whom discharged their familiar tasks with artistic earnestness and ability. The numbers "He shall feed His flock" and "Come unto Him" have seldom been rendered with greater purity and fervency of expression, and Mr. Santley sang with a command of vocal art that more than once excited the enthusiasm of his listeners.

Queen's Hall Choral Society.

So meritorious was the rendering, on the 8th ult. (Good Friday), of the majority of the choruses in "The Redemption" as to again evoke regret that this capable body of vocalists has not more frequently been heard of late. The dramatic elements of Gounod's expressive trilogy, which has become such a favourite work for performance in religious seasons, were adequately brought out, the scene in the Sanhedrim in this respect proving more than ordinarily effective, whilst the fresh voices of Mr. Stedman's choir of boys in the organ gallery told exceedingly well in the imposing Ascension chorus "Unfold, ye portals," this section having rarely been executed with such precision, dignity, and emphasis. At this point Mr. Henry J. Wood had reason to be proud of both the choral and the instrumental force he so firmly directed. Miss Helen Jaxon sang the principal soprano passages with the requisite feeling and impulse, missing none of her opportunities. Miss Ada Crossley sympathetically rendered *Mary's* beautiful solo at the foot of the Cross, and Miss Alice M. Toothill showed praiseworthy care as the assistant-soprano. The music of the *Saviour* was delivered by Mr. Louis Frolich in a painstaking manner, and Messrs. Herbert Grover and Orme Darvall represented the Narrators zealously. Mr. Percy Pitt was at the organ. The reception of "The Redemption" was throughout as hearty as its warmest admirers could desire.

PHILHARMONIC SOCIETY.

The second concert of the present season of the Philharmonic Society took place on March 31, at the Queen's Hall, and was probably made most memorable to the majority of the audience by the fiery playing of M. Ossif Gabrilowitsch in Liszt's Pianoforte Concerto in E flat. It will perhaps be remembered that this young pianist elicited very favourable criticisms on his first appearance in England last summer at a Richter concert, and he certainly justified them by his performance on this occasion. The work was attacked with all the *élan* of a charge of French cavalry, and although now and again the reading was deficient in restraint, its brilliancy and exuberance made it pulse stirring, and five recalls to the platform and the positive insistence of an extra piece testified to its effectiveness. M. Gabrilowitsch may indeed be placed under the head of "Pianists arranged by Liszt." Mr. Henry Such, the violinist, has a delicate and refined style, and executes rapid passages in a neat and estimable manner. He woos rather than commands attention, a method of appeal by no means to be despised. He chose Raff's Concerto in B minor, in the production of which Herr Wilhelmj had much to do. Considering that the work had not previously been heard at these concerts, one expected an analysis of it in the programme book; but presumably the shilling charged would not cover the expense, and a mere announcement of the work was all that was to be found. The expected information was, however, forthcoming concerning the other novelty at these concerts, Saint-Saëns's picturesque and wonderfully scored symphonic poem "Phæton," which was made to serve as the overture to the evening. It was well rendered, but the most important and best orchestral performance was that of Mozart's familiar Symphony in E flat, the first of the three masterpieces in this form dating from 1788. At the end of the first half of the programme, Sir Alexander Mackenzie relinquished the baton to Dr. Hubert Parry, who conducted his enjoyable and characteristic "Symphonic Variations," which were "repeated by request." Miss Susan Strong being unable to appear, owing to a cold, the vocal element was supplied by Madame Alva, who sang with great beauty of voice and dramatic power "Ritorna vincitor," from Verdi's "Aïda," and "L'altra notte," from Boïto's "Mefistofele."

THE BACH CHOIR.

A Society like the Bach Choir, whose motto has ever been *Res severa verum gaudium*, could scarcely have expected such large numbers of the general public as were attracted by the concert given on the 2nd ult., at the Queen's Hall, *In Memoriam* of Johannes Brahms. The programme was pre-eminently a musicians' programme, for it consisted of three of the great master's most solid and most serious works, in which splendid musicianship must occasionally compensate for a certain lack of melodic inspiration and what is generally called charm, the very qualities, that is, which most appeal to non-musicians. It says much for the esteem in which Brahms's music is held that such works as the ode to the goddess of funerals, "Nänie" (Op. 82), the second Pianoforte Concerto in B flat (Op. 83), and the "German Requiem" should have almost filled the large Queen's Hall. True, the wonderful "Requiem" has long taken its place by the side of the most sublime revelations in music. From this proud position no cavilling at its "austerity" and "dulness" can oust it, nor can adverse criticism detract from the "true joy" with which its inspired strains fill those to whom this "Requiem" seems a crushing effort of genius, and one of the very few works of modern times worthy to be named with the choral masterpieces of the greatest of the great masters. But it is to such as mourn and are sorrowful that Brahms's music, itself the outpouring of a mournful heart, appeals most strongly, and speaks as with the voice of peace and consolation. Under the soothing influence of that most touching soprano solo, "Ye now are sorrowful," the heart seems to open as a clenched fist opens for a friendly grasp. There seems to be nothing in all music quite like this wonderful movement. The "Requiem" is still a *terra incognita* to many who can enjoy the composer's chamber and orchestral music. We can wish them nothing better than a speedy recognition of its greatness and beauty. The performance, on the 12th ult., was, on the whole, excellent. The choir sang with the ease and surety that come of thorough familiarity with a difficult task, nor were they lacking in vigour in the dramatic choruses, though a resonant tone and abandon are not generally the strongest points of the Bach Choir. Miss Alice Esty and Mr. Francis Harford were the soloists. The former sang the lovely soprano solo with just the simplicity and *Innigkeit* the music demands. She completely merged the singer in the music; moreover, with the exception of one note, she sang in perfect tune, no mean achievement, as those who know the piece will allow. Mr. Harford hardly suggested the awe and mystery of the terribly earnest and uncompromising bass solos. He was frankly "dramatic," which is exactly what is not wanted in this stern music. Professor Stanford's reading of the work was full of breadth and dignity. "Nänie," one of Brahms's least spontaneous works, though

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full of a severe, calm beauty of its own, was also well sung; and Mr. Leonard Borwick gave a quite superb performance of the great Second Concerto. His playing was remarkable for brilliancy and power, combined with a rare intellectual insight amounting to a perfect exploration of a little known and shamefully neglected work. He proved by his performance, no less than by his quite remarkable success, that this is one of the concertos which must be played either by a great artist in his grandest style or not at all. We shall be surprised if, after the furore created by Mr. Borwick with "Brahms in B flat," other great pianists fail to suddenly "discover" a masterpiece.

LAMOUREUX CONCERTS.

THE result of the *plébescite* submitted by Mr. Robert Newman for the Lamoureux concert at the Queen's Hall, on the 20th ult., was a programme containing Beethoven's "Egmont" Overture, Tschaïkowsky's Sixth Symphony, Saint-Saëns's "Danse Macabre," the *Larghetto* from Dvorák's Serenade in E (Op. 22), and the everlasting "Ride of the Valkyries." To these Mr. Newman added a novelty in the shape of a Pianoforte Concerto in F minor (No. 2) by M. Théodore Dubois, which had not previously been performed in England. The work, which was originally produced on January 30 last at a Paris Conservatoire concert, consists of four distinct movements. The first of these possesses considerable musical charm, its themes being expressive and graceful, and treated in a picturesque manner. The next number is headed *Adagio con sentimento profondissimo*, and although the sentiment cannot be said to reach the depths of "profondissimo," it is genuine and poetical, and therefore is quite as acceptable. The *Scherzo* has the spirit which lurks in Mendelssohn's "Midsummer Night's Dream" music, and the robust and masculine character of the *Finale* provides effective contrast to what has gone before and forms a brilliant conclusion. The solo portion, which is very grateful to the player, was excellently rendered by Mdlle. Clotilde Kleeberg, who was the executant on the initial performance, and to whose crisp touch and vivacious style the music is peculiarly in accord. M. Lamoureux's reading of Tschaïkowsky's "Pathetic" Symphony was noticed at length in last month's number of THE MUSICAL TIMES, and it is, therefore, only necessary to say that on this occasion the interpretation of the second movement was decidedly better than before, more attention being paid to expression and accentuation of its grace. Many of the details of the orchestration were audible with remarkable clearness, and in its entirety the performance was worthy of the work and its conductor's fame. It is almost unnecessary to say that an ideal rendering was given of Saint-Saëns's grotesque symphonic poem "Le Danse Macabre," but the reading of Beethoven's Overture to Goethe's drama "Egmont" was less satisfactory. It was deficient in dignity, the opening of the *Allegro* was taken too slowly, and in expression it was wanting in masculine sentiment.

CRYSTAL PALACE CONCERTS.

THE Saturday concert of March 26 coincided with the seventy-first anniversary of Beethoven's death, and the programme was accordingly devoted exclusively to the compositions of that master. The symphony was the "Pastoral," of which Mr. Manns secured a very enjoyable rendering, and Lady Hallé was loudly and deservedly applauded after her fine performance of the Violin Concerto. The vocalist of the afternoon, Miss Marie Berg, made a successful *début* in *Clärchen's* songs from "Egmont" and an early aria entitled "Primo amore," recently issued in the supplemental volume of Beethoven's works and not previously sung in public in this country. The remaining numbers were the "Egmont" and "Fidelio" Overtures and the Romance in F for violin and orchestra, played by Lady Hallé. The miserable weather, and possibly the attractions of the University boat race, accounted for the sparse attendance.

There was no lack of variety in the programme of the concert of the 2nd ult., which included Tschaïkowsky's Pianoforte Concerto in B flat minor, Mendelssohn's "Hear my Prayer," a selection from Schubert's "Rosamunde" music, Handel's Largo in G, and the march with chorus from Wagner's "Tannhäuser." The audience, however, was again disappointingly small. M. Gabrilowitsch, who undertook the solo in the concerto, proved himself, as on the occasion of his English *début* in the same work at a Richter concert in 1896, an executant of remarkable brilliancy; and Madame Lucile Hill, to whom the solo in Mendelssohn's Psalm was allotted, introduced three pleasing songs by Mr. Garnet Cox, an ex-student of the Royal Academy of Music. Mr. Manns conducted throughout with his habitual energy and the choir acquitted itself with credit.

Mr. Manns was unfortunately prevented by severe indisposition from directing the concert of the 9th ult., but a very able substitute was found in Mr. F. H. Cowen. The conductor of the Hallé concerts directed excellent performances of Beethoven's Second Symphony, the Overture to Gluck's "Iphigénie en Aulide," and the dances in "Elysian Fields" from the same composer's "Orfeo." The pianist of the afternoon was Mdlle. Clotilde Kleeberg, whose brilliant technique and charm of expression secured her a great success in Chopin's F minor Concerto. Miss Rosa Green gave a familiar air from Saint-Saëns's "Samson et Dalila" with moderate success, and M. Jacques Renard, the principal violoncellist of the Crystal Palace Band, played a characteristic Arabian dance by his brother, M. Jean Renard, with considerable skill.

Miss Leonora Jackson, the accomplished young American violinist, who had already been heard at the Queen's Hall concerts and at the Salle Erard, made her *début* at Sydenham on the 16th ult. with signal success, choosing for her principal solo Bach's Concerto for violin, strings, and clavier, an extremely interesting work believed to date from the Cöthen period of its composer. The solo was played in admirable style by Miss Jackson, whose enterprise in introducing what is practically a novelty in England deserves cordial recognition. Mr. Manns, happily restored to his usual health, directed excellent performances of Brahms's noble Symphony in D, the Overture to the "Flauto Magico," and Sullivan's Overture "Di Ballo." Mr. Andrew Black was the vocalist, singing Henschel's effective ballad "Jung Dieterich" and two songs by Mr. Cowen in his incisive and effective style.

ROYAL ARTILLERY BAND CONCERTS.

NOT the least satisfactory feature of the concerts at Queen's Hall by Cavaliere Zavertal's competent force is the freedom from prejudice displayed in the selection of works. The old and the new are equally well placed, and upon the interpretation of each the utmost care is bestowed. Mozart and Wagner were near neighbours on March 25, Edward German alone separating them, and the respect they received from both conductor and band was equal. The specimen of Mozart's genius was the "Jupiter" Symphony, the combined dignity, grace, and energy of which could scarcely have been developed with a higher degree of artistic effect. So accurately was the spirit of the masterpiece caught that preference with respect to the rendering of the impulsive opening *Allegro*, the delicious *Andante*, the sparkling *Minuet*, or the vigorous *Finale* resolved itself into a question of personal sentiment. Abundant character marked the execution of the "Trauermarsch" from "Götterdämmerung" and the "Walkürenritt," all the points of these picturesque compositions being clearly developed. Quite as satisfactory in every way was the performance of Mr. German's delightful Masque music, composed for the revival of "As you like it" at the St. James's Theatre last year. Such piquant pieces as the Woodland, the Children's, and the Rustic dances—replete with airy gaiety and spontaneity—are worthy companions to the deservedly popular "Henry VIII." series. They were received with a warmth of approval testifying that the audience would gladly have heard them a second time. The march from Gounod's "La Reine de Saba," Chaminade's delicate little piece "La Chaise à Porteurs," the "Danse des Prêtresses de Dagon," from Saint-Saëns's "Samson et Dalila," and the Overture to Hofmann's

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"Aennchen von Tharau" were also in the programme, throughout conducted by Cavaliere Zavertal with decision and judgment.

Another concert was given on the 22nd ult., when a Symphony in D minor, by Emanuel Moór, was performed, it was stated, for the first time in England. It proved to be a work more sturdy than fanciful in character. The opening *Allegro* has more than ordinary vigour, to which the succeeding *Andante* does not yield sufficient relief; but the *Scherzo*—which at an initial hearing seizes attention as the most original section—is animated and of well-sustained interest. The final *Allegro* has a touch of barbaric force, which suffers in effect from the movement being carried to undue length. Cavaliere Zavertal took the utmost pains with the symphony, which was favourably received, though it did not evoke enthusiasm. Evidently more acceptable to the majority was Tschaïkowsky's bright "Casse-Noisette" Suite, played with engaging spirit and point. Wagner's "Huldigungs-Marsch" and the Overture to "Die Meistersinger" respectively began and concluded an agreeable programme.

MONDAY AND SATURDAY POPULAR CONCERTS.

The record of the fortieth season of these entertainments may now be concluded with brevity. The first concert to demand mention is the Saturday performance of March 26, the programme being selected entirely from the music of Beethoven in commemoration of the anniversary of the master's death, which occurred on March 26, 1827. The works rendered were the Quartet in C minor (Op. 18, No. 4), the more mature Quintet in C (Op. 29), and the abstruse Quartet in A minor (Op. 132). Four of the *Lieder* were sung to perfection by Mrs. Henschel.

The last Saturday performance of the season, on the 2nd ult., showed the Joachim Berlin Quartet to the fullest advantage, beginning as it did with Beethoven's unsurpassable Quartet in C (Op. 59, No. 3) and ending with Professor Villiers Stanford's masterly Quartet in D minor (Op. 64). The vocalist was Madame Blanche Marchesi, who imparted the utmost significance to songs by various composers.

Brahms was the master who was specially honoured at the closing concert on the 4th ult., for the date was as nearly as possible in accordance with the anniversary of the composer's death. The Joachim artists performed the somewhat intricate Quartet in C minor (Op. 51, No. 1), the Quintet in G (Op. 111), and the Sextet in B flat (Op. 18). All were splendidly rendered by the Joachim Quartet party, with the assistance of other well-qualified artists. Dr. Joachim received a fervent greeting when he came forward to play three of the Hungarian Dances, and the audience would gladly have heard more, but the violinist was firm in his refusal to grant an encore. Madame Blanche Marchesi sang three of Brahms's *Lieder* to perfection.

WALENN CHAMBER CONCERTS.

Messrs. Walenn judiciously impart distinction to their chamber concerts by the production of new or little-known works, and at their performance on March 29, at the Queen's (Small) Hall, they claimed the introduction to England of a Trio in D minor (Op. 3) by Alexander Zemlinsky. Of the writings of this young composer little is known in this country, and the trio does not excite great desire for further acquaintance with his works. It is laid out for pianoforte, clarinet or violin, and violoncello, and the first of the three movements indicates clever craftsmanship and earnest endeavour to secure effective expression. The themes, moreover, are tersely developed, and although the other numbers are not so good, the composition in its entirety may be said to be one of promise. Another work, probably new to the large majority of the audience, was a song cycle, entitled "The Passing Year," by Mr. Rutland Boughton. The cycle consists of twelve lyrics, severally dealing with each month of the year, written by Lizzie Miller Pengelly, the sentiment of whose unpretentious lines is in some instances happily accentuated by the music, especially that of a meditative character. Justice was done to the cycle by Mr. Arthur Walenn, who was accompanied by the composer. Miss Hettie West made her "first appearance in London." Some vocalists come to the metropolis too late, but Miss West has come too soon, and she has yet much to learn in her art. The programme also contained Dvorák's pleasing "Bagatellen" for two violins, violoncello, and pianoforte. The instrumentalists were Miss Maude Rihll, Miss Dorothea Walenn, Mr. Gerald and Mr. Herbert Walenn, and Mr. George Clutsam.

AMATEUR ORCHESTRAL CONCERTS.

Distinction was given to the orchestral concert at the Imperial Institute, on March 30, by the first performance in England of a Concertstück for four horns and orchestra, by Heinrich Hübler, who for some years was first horn-player at the Dresden Opera House. The work was written in 1856, and therefore it is not surprising that in form and in scoring it is somewhat old-fashioned; but the horn parts are written with such sympathy with the genius of these instruments that the piece possesses considerable musical interest. It is in three sections, which, however, were played without break. The two first numbers are of a dignified and expressive nature, and are decidedly the best portions of the work. The concluding movement, in six-eight measure, suggests a hunting song and is somewhat commonplace. The horns were excellently played by Messrs. A. Borsdorf, J. Smith, T. R. Busby, and E. Livsey, who were well supported by the orchestra. Meritorious renderings were also given of Tschaïkowsky's fascinating "Nut-cracker" Suite, Weber's Overture to "Der Freischütz," and Moszkowski's "Spanish Dances." Mr. Rennison-Hudson played a Fantasia in C, by Paggi, for the flute with great brilliancy, and some songs were tastefully sung by Miss Gordon-Scott. Mr. Louis d'Egville conducted in the absence of Mr. Randegger.

The concert given on the 5th ult., by the Stock Exchange Orchestral and Choral Society, at the Queen's Hall, further exemplified Mr. Arthur W. Payne's decided abilities as a conductor. An excellent interpretation was given of Mozart's Symphony in G minor (the second of the famous three which concluded his compositions in this form), and admirable performances were secured of Mendelssohn's Overture to "Athalie," Sir Alexander Mackenzie's orchestral arrangement of his beautiful "Benedictus," and Sir Arthur Sullivan's "In emMoriam" Overture. As usual, the singing of the male-voice choir, under the direction of Mr. Alfred E. Cooke, was a much appreciated feature. The glees selected were "When for the world's repose" (Mornington) and "The mighty conqueror" (Webbe), and the part-songs were "The Sailor's Song" (Hatton), "Northman's Song" (Kücken), and "The Cryer" (King Hall). The rendering, by Mdlle. Eva Cortesi, of Massenet's "Air de Ximène," from "Le Cid," and the same composer's "Pensée d'Automne," no less than the finished playing by Mr. W. H. Squire of several violoncello pieces, contributed in no small degree to the enjoyment of the evening.

"THE LEGEND OF ST. DAVID."

Some particular interest was attached to the performance, on the 4th ult., at the Queen's Hall, of the oratorio entitled "The Legend of St. David," by Mr. D. Jenkins, for this composer is one of the most popular writers in Wales, and consequently his music may be taken as indicative of widespread taste in the art in the principality. The oratorio is not new. The score bears the date of December 1, 1893, and the work was first performed at the National Eisteddfod, Carnarvon, of the following year; but it had not been heard in London until last month, and consequently had not been submitted to the fierce scrutiny of metropolitan criticism. "St. David" contains several masterly numbers, especially the choruses, and its pages are marked by a sincerity of expression and a certain deftness in the use of effective devices that frequently excite respect and admiration. To a Londoner the libretto contains too many incidents, which result in the score comprising forty-two numbers and extending over 226 pages. Gallant Wales, however, presumably likes its oratorios long, as once did London. Mr. H. W. Hughes,

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the librettist, has cast his work in dramatic form, and has divided it into four scenes. In the first is related *David's* election as a missionary leader. In the second is told the temptation of himself and his brethren by *Satrapa* and her maidens in a manner which carries the mind to *Klingsor's* Garden in Wagner's "Parsifal." The third scene is occupied with the celebration in which *David* is made an Archbishop, and the work is concluded with the welcoming of *David* to his cathedral, and his death. The composer is at his best in the choral portions, and specially when his harmonic scheme is diatonic. Happy use is made of an old Welsh melody suggestive of the ancient Greek Phrygian mode, and the choruses of the Disciples, for tenors and basses, form a conspicuous feature of the work. Much appreciation of effect is shown in the second scene, where the chorus of *Satrapa's* maidens, "Trip we gaily," is cleverly contrasted by the unceremonious ejaculations of the Disciples, "Go, sirens, go, seek your den," and in the vigorous conclusion of the scene, in which is recounted the destruction of *Satrapa*. A good choral climax closes the third section, and the *Finale* of the oratorio is well conceived. The solos are less distinctive. *David* has some melodious tenor airs, *Satrapa* is provided with dramatic passages, the bass solos of *Paulinus* possess dignity, and the song of *Boia*, the sorcerer, has vigour. An expressive contralto song is also sung by *Dunawd*, *Satrapa's* daughter, somewhat needlessly introduced, and promptly murdered by her mother. There are in addition solo passages for the Angel, the Dove, and three bishops, all the last-named being tenors. The chief vocalists on the 4th ult. were Miss Maggie Davies, Miss Morfydd Williams, Mr. Ben Davies, Mr. William Davies, and Mr. David Hughes, all of whom sang with the zeal associated with their nationality. The choruses were rendered by the Pontypool and Abersychan choir, winners of the first prize in the chief choral competition at the Newport National Eisteddfod. The voices were fresh and resonant, those of the tenors and basses being particularly good. Precision and dramatic perception characterised their singing and reflected much credit on their trainer, Mr. Walter Protheroe, and there was a notable earnestness about all they did which held the attention of the listeners. The orchestra was efficient, and good service was rendered by Mr. Treharne at the organ. Mr. D. Jenkins conducted.

THE "DREAM OF JUBAL" AT HACKNEY.

No more intelligent or persevering body of youthful amateurs is to be found in the metropolis and its suburbs than the boys of the Grocers' Company's School at Hackney Downs, who are under the musical guidance of Mr. Ernest Newton. To their conscientious treatment of standard choral works reference has frequently been made; but on the 2nd ult. they surpassed all preceding attempts by an able performance of the "Dream of Jubal." Before the lads had completed the first portion of their labours it was evident that the advantages of watchful training were supplemented by strong liking for one of the most masterly of Sir A. C. Mackenzie's productions. Their hearts being in their work they sang with force and intention, though this well-directed earnestness was always under control. The result speaks volumes for the artistic feeling animating these trebles and altos, as well as for the patience of their instructor. The members of several better known associations might with benefit both to themselves and to their hearers copy the painstaking attributes of the Grocers' Company's boys. Welcome at all times, the "Dream of Jubal" was, under the circumstances, doubly acceptable. The entire rendering was as creditable to the executants as the choice of the work was to the judgment and progressive spirit of the governing body of the School. With an efficient party of tenors and basses, and the orchestra, the performers totalled about 200. Masters E. M. Penn, C. Eade, F. W. Challis, and Messrs. Henry Beaumont (encored in the "Song of the Sickle") and D. M. Miller took the solos, and Mr. Joseph Bennett's poem was effectively read by the Rev. C. G. Gull. Mendelssohn's "Capriccio Brillante" for pianoforte and orchestra—the solo part neatly played by Mr. Frank Pickford—preceded the cantata.

VARIOUS RECITALS.

On Saturday afternoon, the 2nd ult., the Salle Erard, in Great Marlborough Street, was re-opened as a public concert-room, the chief feature of the inauguration being the excellent pianoforte playing of Mr. Paderewski. Miss Evangeline Florence, Miss Leonora Jackson, Miss Clara Butt, and Mr. Ben Davies took part with much success in the programme. The Salle Erard is excellently adapted for concerts and recitals, and will surely be well patronised.

Madame Frickenhaus offered an exceedingly interesting chamber concert on the evening of March 25, at St. James's Hall. English music was strongly in evidence, for it must be remembered that, notwithstanding the concert-giver's Continental married name, Madame Frickenhaus is an Englishwoman by birth, being known as Miss Nancy Evans before her marriage. With rare patriotism Madame Frickenhaus gave prominence to what may be termed minor works by British-born composers, including three movements from a Suite by Mr. E. A. MacDowell (Op. 14) and two trifles by Mr. Dal Young. Mr. W. E. Whitehouse was subsequently associated with Mrs. Norman Salmond in Chopin's Introduction and Polonaise in C (Op. 3) for pianoforte and violoncello. Mr. H. Gregory Hast rendered songs by Franz Ries and Rubinstein with considerable charm. Madame Frickenhaus played throughout with intelligence and almost perfect technique.

The second and last of Mr. and Mrs. Henschel's vocal recitals took place at St. James's Hall, on Wednesday, March 30, and was very well attended. These performances always deserve record, because, apart from the merit of the execution, the programmes have invariably an educational tendency, conventional songs and duets being for the most part avoided. Antiquarian music was adequately represented by songs emanating from J. W. Franck, Handel, Cimarosa, Salvator Rosa, Paisiello, and Arne. More interesting, perhaps, to the majority of the audience were the songs by Schubert, Liszt, Davidoff, Loewe, and Mr. Henschel which followed. All were well selected and sung with the purity of style which always characterises the efforts of Mr. and Mrs. Henschel.

Mr. Moritz Rosenthal having recovered from the injury to a finger, which for a time incapacitated him from playing, gave his first pianoforte recital in London this season on Monday afternoon, March 28. The richly endowed German artist showed no traces whatever of indisposition, and of course his opening number—Mozart's Sonata in A, ending with the Turkish March, was mere child's play to him. So it seemed was Chopin's Sonata in B flat minor (Op. 35), with the Funeral March, and some minor compositions by the Polish master, including the Waltz in D flat, which was given as a contrapuntal study—that is to say, with an independent new part for the left hand. It is deftly written and, being duly acknowledged, may pass without disapproval. At the second recital, on the 4th ult., Mr. Rosenthal gave a delightful reading of Beethoven's Sonata in E flat (Op. 81), "Les adieux, l'absence, et le retour"; but his greatest success was won at the third and last recital for this year, which took place on the 16th ult. It commenced with Beethoven's Sonata in E (Op. 109), which was delivered with all requisite expression, though more individuality and true significance of style were displayed in Schumann's "Etudes Symphoniques" (Op. 13), of which a finer interpretation could scarcely be imagined, either in manipulation or feeling.

Mr. F. H. Cowen has been termed, not unhappily, the English Schubert in the matter of song-writing, and he certainly pens graceful and charming lyrics in profusion. Over thirty of these were presented at his Song Recital, in St. James's Hall, on the 1st ult., and some which were given for the first time proved that Mr. Cowen's facility has not in aught diminished. To mention every number would be impossible, and comparisons would be odious, but attention may be called to a couple of facts with reference to Mr. Cowen's songs. One is the invariable tunefulness of the voice part and the other the tastefulness without difficulty of the accompaniments. The executants at a very enjoyable concert were Miss Florence Oliver, Miss Mabel Berrey, Miss Evangeline Florence, Madame Medora Henson, Miss Clara Butt, Miss Fanny Davies, and Messrs. Edward Lloyd, Hirwen Jones, Andrew Black, and Santley.

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ROYAL ACADEMY OF MUSIC.

At the annual meeting of the directors, held on March 31, the following were elected Fellows and Associates of the Royal Academy of Music:—*Fellows:* W. S. Bambridge, G. E. Bambridge, Richard Cummings, Ben Davies, F. A. W. Docker, F. G. Edwards, William Nicholl, Louis N. Parker, Arthur Thompson, Amy Hare, and Hilda Wilson. *Associates:* N. G. Alston, Aldo Antonietti, Arthur Barlow, Thomas W. Lardner, Hubert G. Oke, Louis B. Prout, F. B. Ranalow, Arthur Walenn, Gerald Walenn, Herbert Walenn, George W. Welch, John E. West, Alice Crawley, May W. Cummings, H. Claiborne Dixon, Mary A. Howard, Gertrude Peppercorn, Beatrice Stuart, and Clara Williams.

Only brief notice is called for concerning the performances given by the students of the dramatic and operatic classes respectively, on March 25 and 26, at the Royal Academy of Music. On the first-mentioned date the pieces chosen were Wynn Miller's "Dream Faces" and Augustus Harris's three-act comedy, "The Little Treasure," in which works Dorothea Corder, Annie M. Child, Helen Macdonald, and Janet Duff, and H. C. Rose, A. L. Soames, and Aubrey Prust sustained, with much intelligence, the characters respectively entrusted to them, the last-named showing marked dramatic ability.

The following evening a shortened version was given of Auber's opera "Fra Diavolo," in which the chief characters were embodied by Alice M. Holder, Lizzie T. Davies, and Whitworth Mitton, Robert Hyett, A. Bartleet, Ford Waltham, and A. J. Hall. The choruses were brightly sung, and the dancing of the *Saltarella* reflected credit on Mr. B. Soutten's teaching. The orchestra as usual, owing to want of space, was represented by a pianoforte, intelligently played by Cuthbert F. Whitemore, and Mr. G. H. Betjemann conducted.

It is not often that so promising a work is heard at a students' concert as the Dramatic Overture in B minor by Garnet W. Cox, which opened the performance given by the pupils on March 28, at the Queen's Hall. The overture begins with a slow section, which at once excites attention by reason of its dignity and suggestiveness. The following *Allegro* has much that is in sympathy with the style of Weber, and the scoring shows decided aptitude for this difficult branch of musical art. A Fantasia in D for violin and orchestra, by the present holder of the Macfarren Scholarship, Percy Hilder Miles, by whom the solo part was well played, suffers from over-development of the thematic material; but the writing shows appreciation of what is effective on the violin and the orchestration testifies to sound tuition. Marguerite Elzy played with notable *verve* and ability the solo part of the first movement from Tschaïkowsky's Pianoforte Concerto in B flat minor, and Claude F. Pollard displayed neat execution in Grieg's Pianoforte Concerto in A minor. The vocalists were no less promising. Ethel M. Wood, who sang Mendelssohn's "Infelice," has already made a successful public *dêbut*, and Reginald Chalcraft is gifted with a voice that, combined with the good training he is manifestly receiving, should ultimately secure for him an esteemed position. The other singers were Margaret Cooper and R. Whitworth Mitton, who gave a praiseworthy rendering of the letter duet from Bizet's "Carmen." Sir Alexander Mackenzie conducted.

The following competitions have taken place since our last issue: The Sterndale Bennett Prize, on March 26, awarded to Florence Dawes (of Birmingham). The examiners highly commended Marguerite S. Elzy and commended Vera Margolies. The Louisa Hopkins Memorial Prize, on March 29, awarded to Marguerite S. Elzy (of Worcestershire). The examiners commended Marion White and Elsie E. Horne. The Charles Mortimer Prize (for composers) awarded to Charles H. W. Hickin (of London), Alfred H. Barley and Mary S. Burgess being commended.

LONDON ACADEMY OF MUSIC.

More than usual interest pertained to the operatic performance given by the students of the dramatic class of the London Academy of Music, on March 31, at St. George's Hall, owing to the work chosen being Lortzing's comic opera "Die beiden Schützen," which had not been heard previously in this country, and which was played in English under the title of "The Random Shot." The work was produced originally in 1837 and was very favourably received. At that period the story doubtless was less hackneyed in character than it now appears to be, and the incidents arising from the endeavours of two hungry soldiers to obtain a dinner, one of whom has taken by mistake a comrade's knapsack instead of his own, resulting in a confusion of identity, leads to several diverting situations. The music, although reminiscent of many masters, and for the most part commonplace, is, however, bright and gay, and the vocal concerted numbers are neatly written. It is admirably adapted for performance by students owing to the number of small parts it contains, and these were creditably sustained on this occasion by Mabel Calkin, Daisy Irvine, Alice Tristram, and R. Cooper, C. James, S. Verde, C. Earldon, and R. Hammond. Henry Gordon failing to attend, his place as the *Magistrate* was taken by Mr. Richard Temple, to whose excellent stage management no little of the success achieved was due. The instrumental portion was well rendered by the Student String Band, assisted by a pianoforte, and Mr. A. Pollitzer, the Principal of the Academy, conducted. At the conclusion of the opera the diplomas and medals were presented to the successful candidates of the examinations held in January last.

THE DEVELOPMENT OF MELODY AND HARMONY IN THE MIDDLE AGES.

The meeting of the Society for the Encouragement of Fine Arts, at 9, Conduit Street, on March 24, possessed special interest to musicians, the subject being "The Development of Melody and Harmony in the Music of the Middle Ages," and the lecturer—or, rather, the speaker, for the discourse was delivered extemporaneously—being Mr. Edgar F. Jacques, the writer of the articles entitled "The Evolution of Polyphony," which appeared in the August and September numbers of The Musical Times for 1895.

Mr. Jacques's remarks covered the period from the seventh to the thirteenth centuries, and, combined with the singularly attractive series of illustrations (several of which were taken from the articles just named), showed that in these ages there existed abundance of melody, much of which possessed great beauty. In the early days, Mr. Jacques said (quoting M. Gevaert), musicians were at little pains to be "original"; they for the most part utilized a stock of note-sequences that were common property (like the Rajas of the Hindostan), and contented themselves with ingeniously varying these by rhythmic and tonal artifices of various kinds. M. Gevaert, in his last great work, had analysed over a thousand of the best-known Antiphons of the Latin Church and found that the whole of them were derived from forty-seven root-themes. Several examples from the Roman Gradual, of melodies dating from the sixth and seventh centuries, were sung, and two of the earliest known secular songs—*i.e.*, a Lament on the death of Charlemagne and a ditty describing the battle of Fontenoy—were also given. The lecturer then dealt with the earliest efforts at harmony and polyphony. At first the melody was sung by one voice or set of voices, while others sang the same tune a fourth and an octave below. Later dawned a feeling for contrast in the movement of parts; one part moved while the other stood still, and after a time contrary motion appeared. Mr. Jacques then went on to trace the progress of polyphony, on the lines indicated in his articles from The Musical Times already referred to, and further drew attention to the family likeness existing between many beautiful melodies in the Roman Gradual (notably the Allelujahs) and certain typical phrases of European folk-song in the Middle Ages. Mr. John Thomas, who was in the chair, made some interesting remarks on ancient Welsh music, and warmly eulogized the views put forward by the lecturer. A special meed of praise is due to the vocalists—Miss Ethel Wood, Miss Waldron, Mr. Bagnal, and Mr. Haigh Jackson—all students at the Royal Academy of Music, who discharged their often difficult tasks with notable intelligence and ability.

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MUSICAL ASSOCIATION.

THE EVOLUTION OF FUGUE.

Mr. J. S. Shedlock's paper on the "Evolution of Fugue," read before the Musical Association on the 5th ult., fully sustained his reputation as a musician thoroughly conversant with the development of his art. In answer to the possible question *Cui bono?* for taking up the subject, Mr. Shedlock opened his discourse by observing that in order fully to appreciate the works of a great composer it was necessary to have at least some knowledge of the compositions of previous writers, and the greater state of advance of those works the more worthy of admiration were those men who had not only assimilated the best of all that had been produced, but who had risen to a higher eminence.

The predecessors of J. S. Bach were as important in the history of the development of fugue as Haydn and Mozart were in that of the symphony. In the early days of instrumental music, composers wrote *Ricercari* and *Canzoni alla francese*, which were the true ancestors of modern fugue. It should be remembered that the term fugue was originally used for a canon. Then there were Fantasias in which what would now be called fugal writing abounded. Prætorius spoke of them as pieces in which composers worked out, at their own good will and pleasure, a fugue, passing on, just as the fancy took them, to another fugue. In the *Ricercari*, composers treated one subject after another, pretty much as in the Fantasia. The result was a lack of unity, for the opening theme, once treated, vanished, like the dove from Noah's ark, which never returned. Some remarkable exceptions, however, might be found in the "Tabulaturbuch" of Arnold Schlick (1512) and in the *Ricercari* of Jacob Buus (1547). Buus and Adrian Willaert were both born in the Netherlands. Willaert became Maëstro of St. Mark's in 1527 and Buus second organist of that church in 1541; in 1553, however, the latter went to Vienna, where for eleven years he was court organist. Other men who carried on the work were Andrea Gabrieli, who published *Canzoni alla francese* in 1571, and his nephew, Giovanni Gabrieli, of whom *Ricercari* were published in 1593 — both important assistants in the evolution of instrumental music—and J. P. Sweelinck.

In 1607 there appeared the "Tabulaturbuch" of Bernhard Schmid, the younger, who succeeded his father as organist of Strasburg Cathedral in 1592. This "Tabulaturbuch" comprised preludes, toccatas, and fugues, and other pieces by various composers. Schmid said that the Italians gave the name of *Canzoni alla francese* to fugues. Schmid's collection contained a fugue in three sections by G. Brignoli, born about 1550. The first section contained exposition and counter-exposition; the voices, four in number, entered in regular dominant and tonic order; there was a regular counter-subject, which at the last entry in the counter-exposition was inverted in double counterpoint at the distance of the twelfth. The answer to the theme was real, not tonal. In the middle section, not in different measure as in *Ricercari* and *Canzoni*, two themes distantly related to the principal theme were treated fugally. The third section was practically a repetition of the first. The style of the piece was somewhat Handelian in character.

Johann Woltz, organist of Heilbronn, published a "Tabulaturbuch" in 1617, in which an advance in form was noticeable. It contained a fugue by Simon Lohet, organist at Stuttgart about 1600. This was not in sections, but was a continuous piece, and occupied with the working of the theme, which Bach had taken for his Fugue in E (No. 9) in the second part of the "Wohltemperirte Clavier." Lohet had treated the subject in stretto, diminution, and other now familiar devices, the piece in its entirety possessing breadth and dignity. Schmid's book also contained a *Fuga suavissima*, by Carl Luython, organist and composer to the Emperor Rudolph II., at Prague. Up to Luython's time repercussions of themes were almost without exception in the same degrees as the opening ones, but in the *Fuga suavissima*, which opened in the Mixolydian mode, were used the keys of F, C, G, D, and A.

In the year 1608 Frescobaldi published his "Fantaisie a quattro," and in 1615 his "Ricercari" and "Canzoni francese." His grand style, powerful harmonies, and contrapuntal skill mark him out as the greatest of Bach's early predecessors. His influence over Bach was strong, but it was the influence of one genius over another. Like his great successor, he summed up the past and pointed to the future. There were three features in Frescobaldi's music in which advance was distinctly shown—the chromatic progressions, episodes, and continuity—all of which must have appealed strongly to Bach. The intention was more definite, the workmanship of a far higher order. With Frescobaldi, as with Bach, his intellectual powers ministered to his genius.

Johann Klemme published in 1631, at Dresden, thirty-six fugues in two, three, and four parts. Klemme was born about 1593 and became a distinguished organist. The specialty of Klemme's fugues was their form, or what might almost be termed their formality. There was a German solidity about them, a stateliness and a healthy life and vigour which rendered them landmarks of interest and importance.

Froberger was specially known by his suites, but he also wrote fugues. It was noteworthy that in fugues of Lohet, Froberger, and Bach on the same theme, the latter appeared in diminution.

More than ordinary interest attached to the fugues of Johann Pachelbel, who was born at Nuremberg in 1653 and died in that city in 1706; he was the immediate predecessor of Bach and, moreover, the teacher of Johann Christian Bach, the brother of Johann Sebastian. Pachelbel wrote a large number of fugues, in which it was easy to distinguish the germs of the rich figuration and harmonic progressions of Bach.

Dietrich Buxtehude, who perhaps exercised the strongest influence over Bach, lived from 1668 to 1707, and for thirty years was organist at Lübeck. His music was remarkable for dignity and, at times, solemnity. The scheme of his principal fugues was different from those of Bach. Buxtehude wrote fugues in sections, and in each the subject was metamorphosed. Buxtehude was preceded at the Marienkirche at Lübeck by Tunder, whose daughter he married, and doubtless came into possession of the MSS. of her father. This was an interesting point, for Tunder is said to foreshadow Buxtehude, as Buxtehude in turn foreshadowed Bach. On Buxtehude's retirement, Handel and Mattheson, by the way, went to Lübeck in 1703 as candidates for the organistship; but on learning that the successful competitor would be expected to marry Buxtehude's daughter, they retired.

In conclusion, the lecturer quoted the following passages from Dr. Hubert Parry's "Art of Music": "It ought not to be overlooked, moreover, that his (*i.e.*, Bach's) predecessors in the line of organ music were an exceptionally high-spirited group of composers. It is difficult to find a finer or more true-hearted set of men in the whole range of the art than such as Frescobaldi, Froberger, Sweelinck, Kerl, Reinken, Buxtehude, Pachelbel, Kuhnau, John Michael Bach, and many others of the same calling and similar musical powers. . . . For though their work never reaches the pitch of equal mastery which satisfies the fastidious judgment of those who have enjoyed maturer things, it was only through their devoted pioneering that the musical revelation of the personality of Bach in instrumental music became possible."

The interest of the lecture was much enhanced by the lecturer's musical illustrations, which comprised several fugues in their entirety. Some pertinent remarks were subsequently made by the chairman, Mr. Clifford B. Edgar, Dr. Maclean, and Mr. Southgate.

BOURNEMOUTH MUSICAL FESTIVAL.

This year's Bournemouth Musical Festival, which commenced on the 21st ult., differed from its predecessors inasmuch as it extended over two days and included four concerts, each with a separate and distinct programme. The arrangements and preparations were on the usual scale of magnitude. The municipal orchestra, over which Mr. Dan Godfrey, junr., presides, was considerably augmented for the occasion in both the string and wind sections. The local chorus, numbering about 250 voices, was strengthened by a contingent of tenors from a

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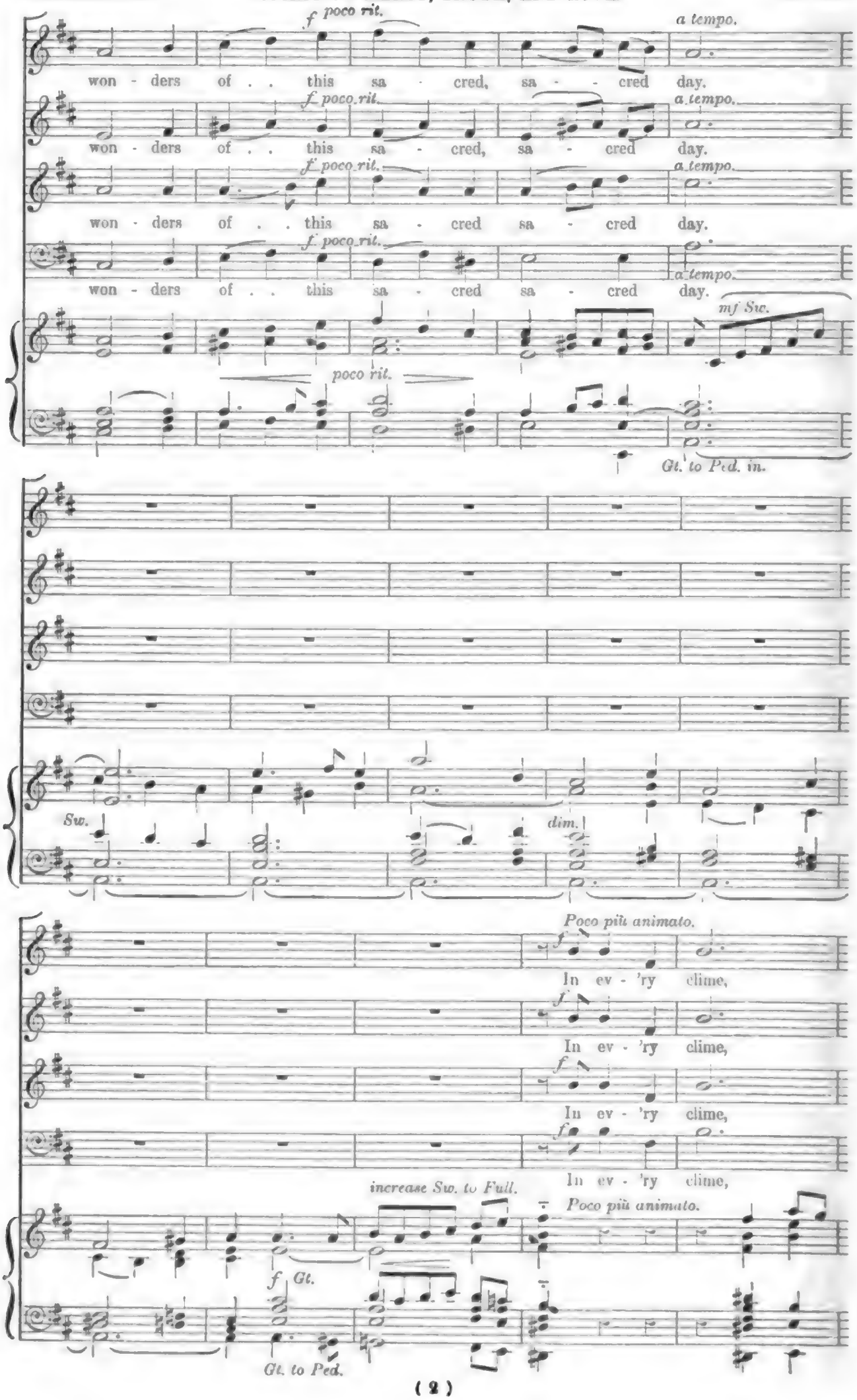
Spirit of mercy, truth, and love.

SHORT FULL ANTHEM FOR WHITSUNTIDE.

Hymns A. & M., No. 155. Composed by B. LUARD SELBY.

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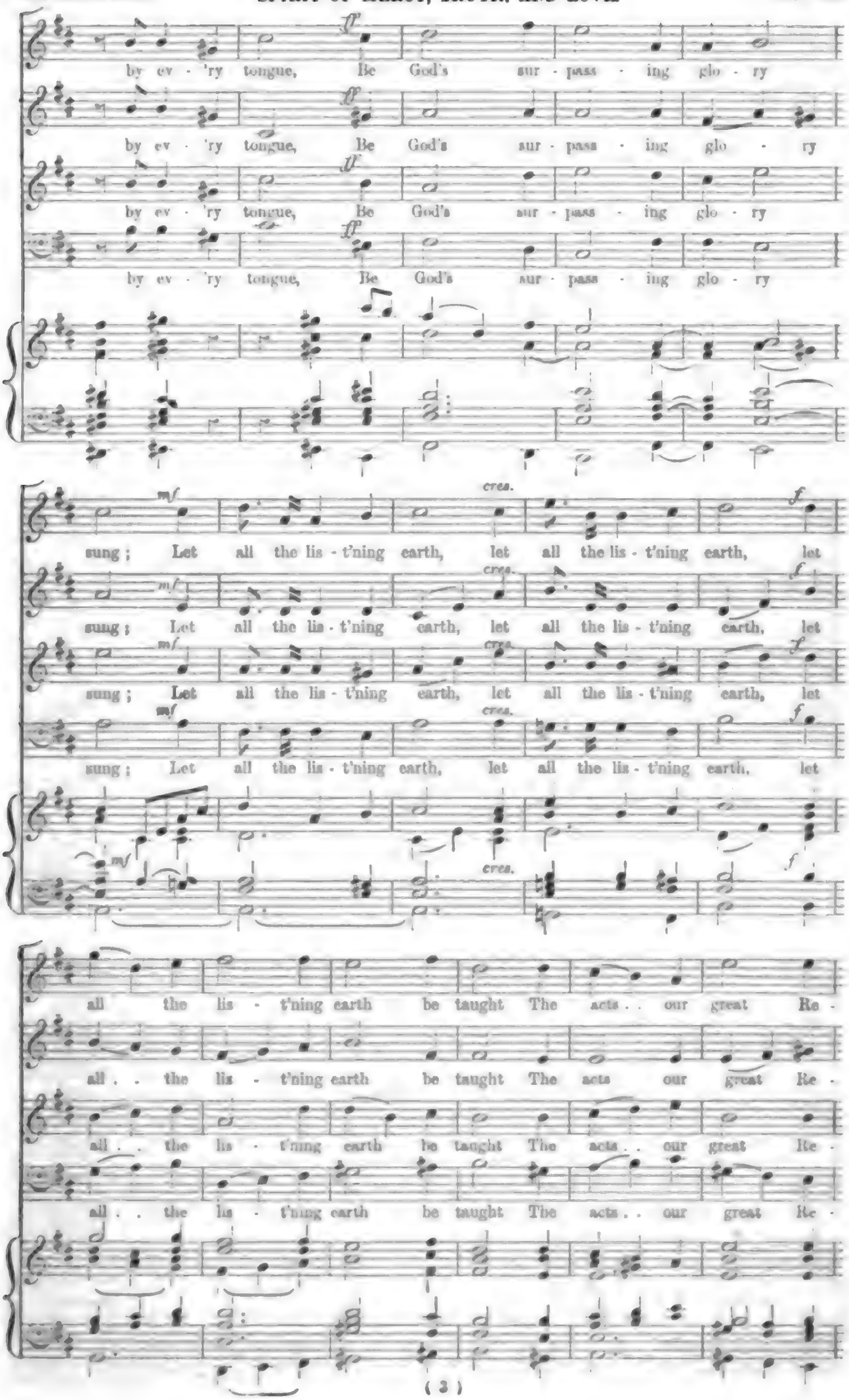
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poco rall. a tempo.

- deem - er wrought, the acts . . our great Re - deem - er wrought.

poco rall. a tempo.

- deem - er wrought, the acts . . our great Re- deem - er wrought.

poco rall. a tempo.

- deem - er wrought, the acts our great Re - deem - er wrought.

poco rall. a tempo.

- deem - er wrought, the acts . . our great Re- deem - er wrought.

poco rall. a tempo. mf

p Un -

p Un -

p Un -

p Un -

Sw...

p rall

Tempo 1mo.

- fail - ing Com - fort, Heaven - ly Guide, Still o'er Thy

- fail - ing Com - fort, Heaven - ly Guide, Still o'er Thy

- fail - ing Com - fort, Heaven - ly . . Guide, Still o'er Thy

- fail - ing Com - fort, Heaven - ly Guide, Still o'er Thy

Tempo 1mo.

senza Ped. Ped.

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The Musical Times. EXTRA SUPPLEMENT. May 1, 1898.

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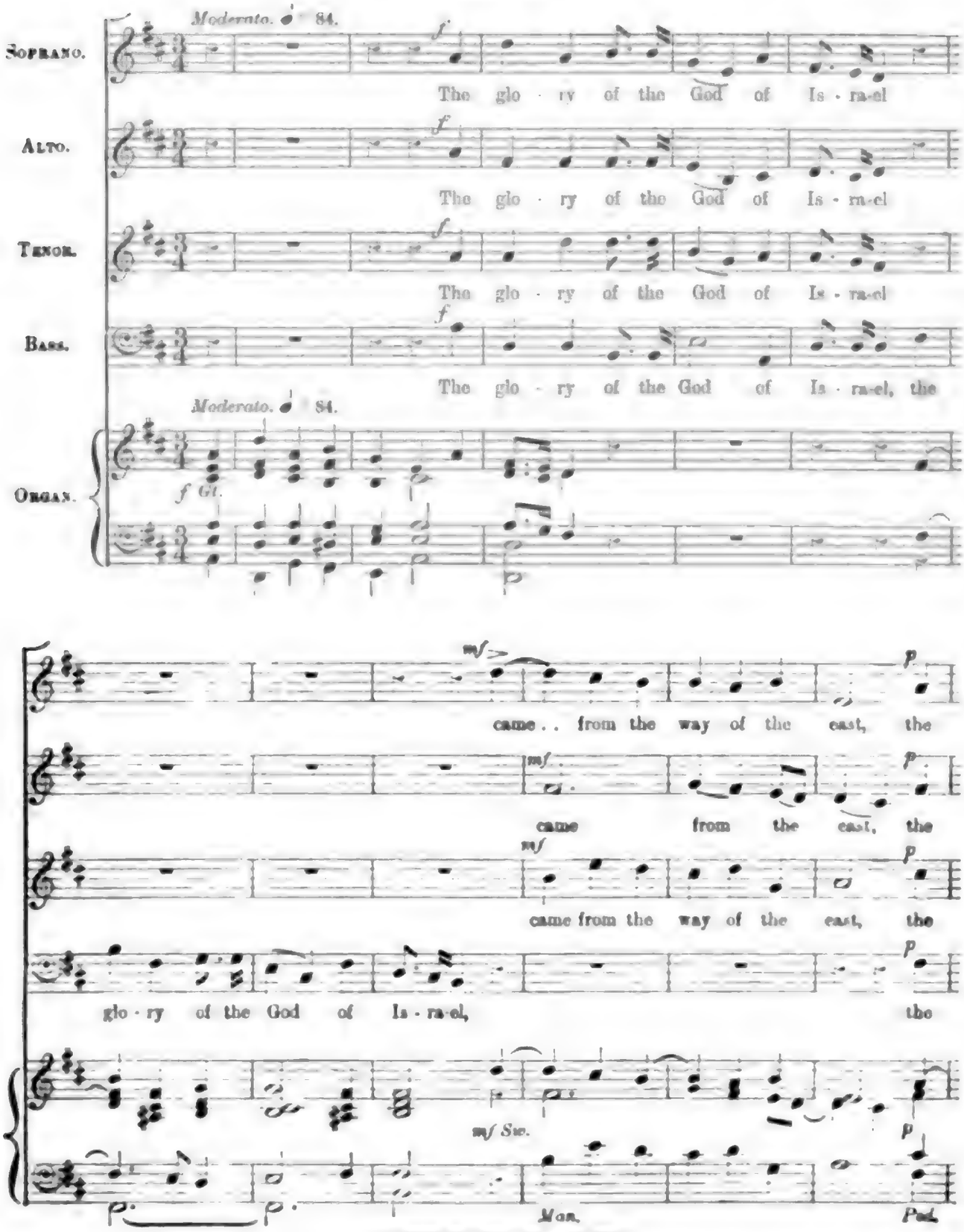
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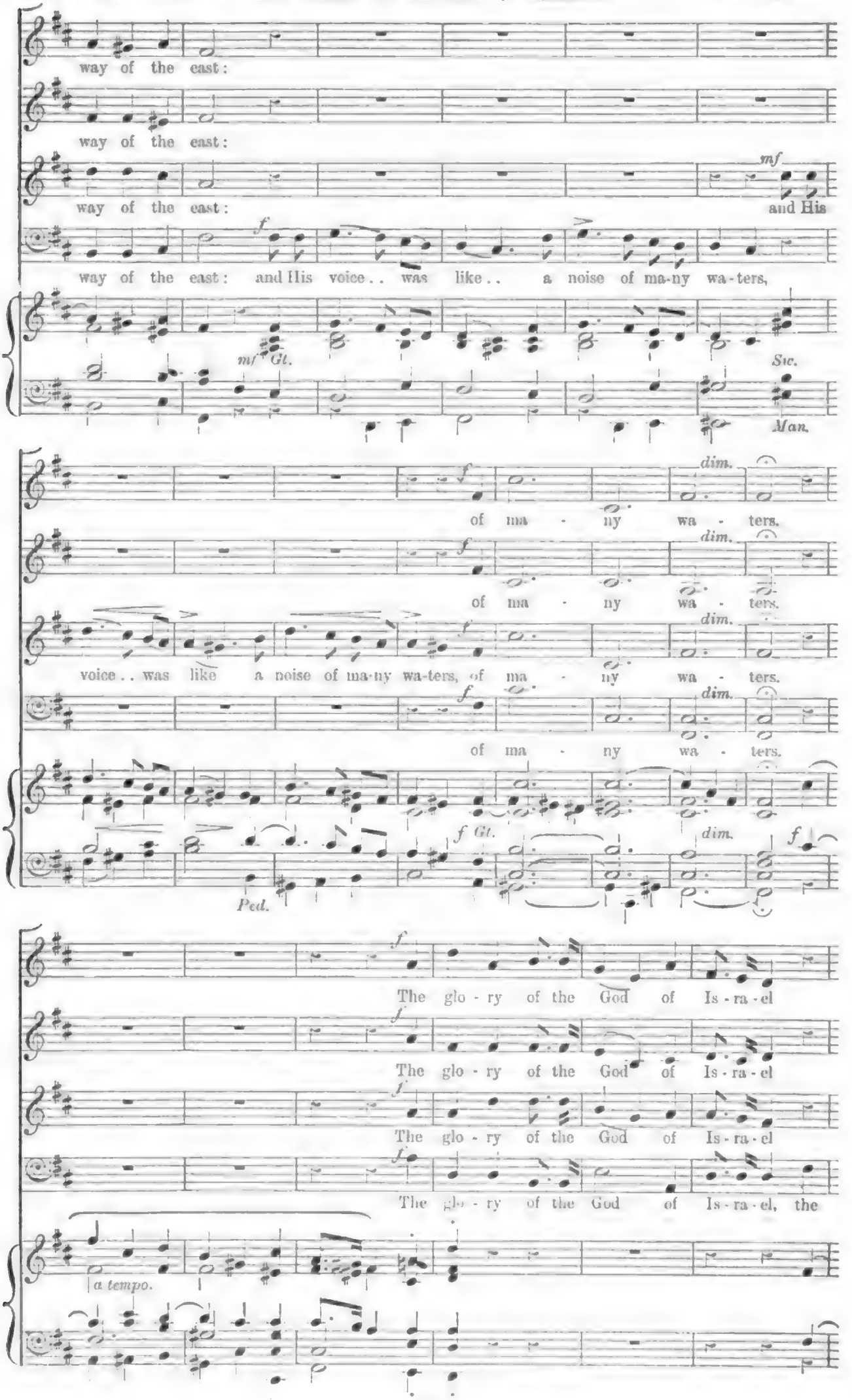
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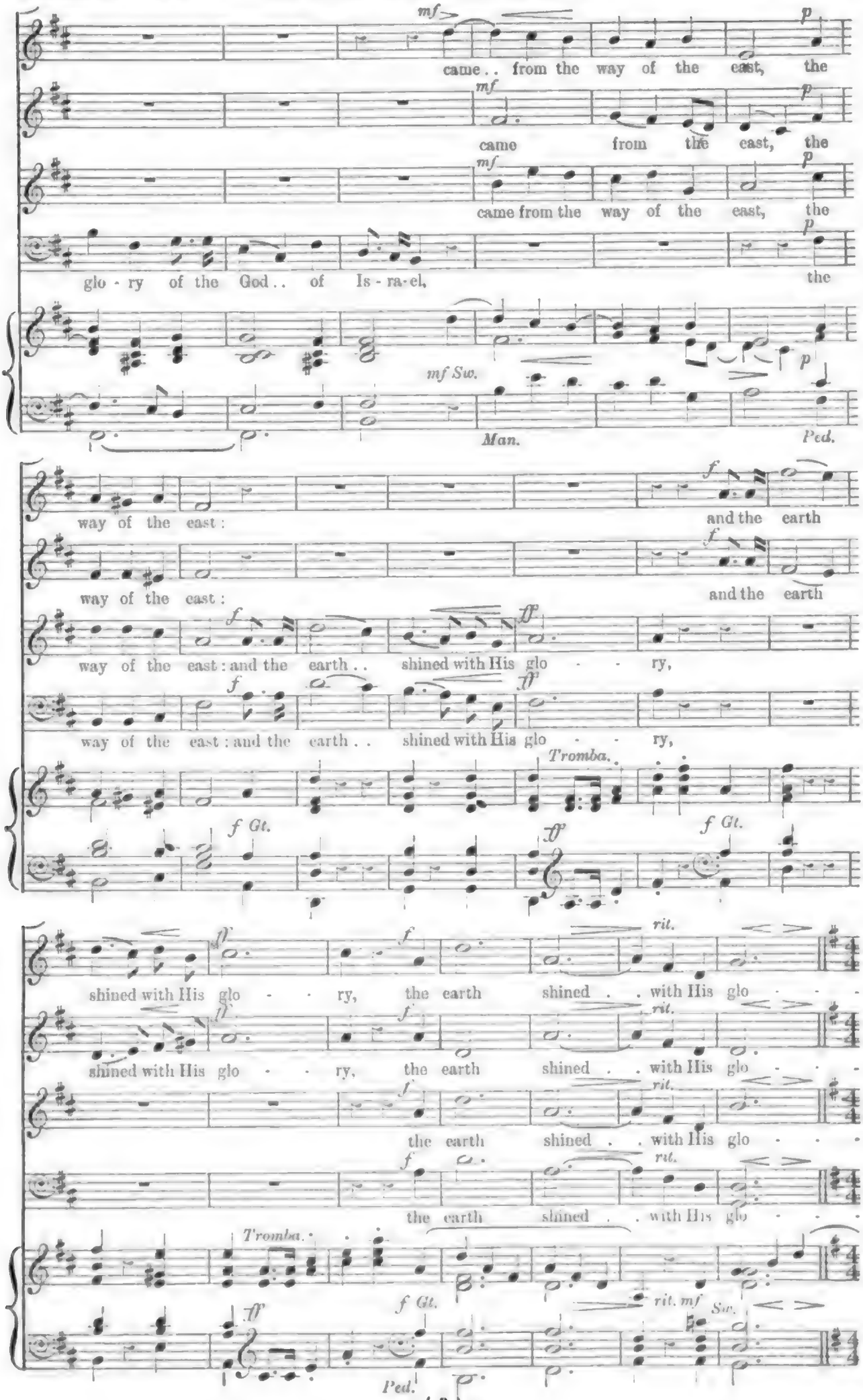
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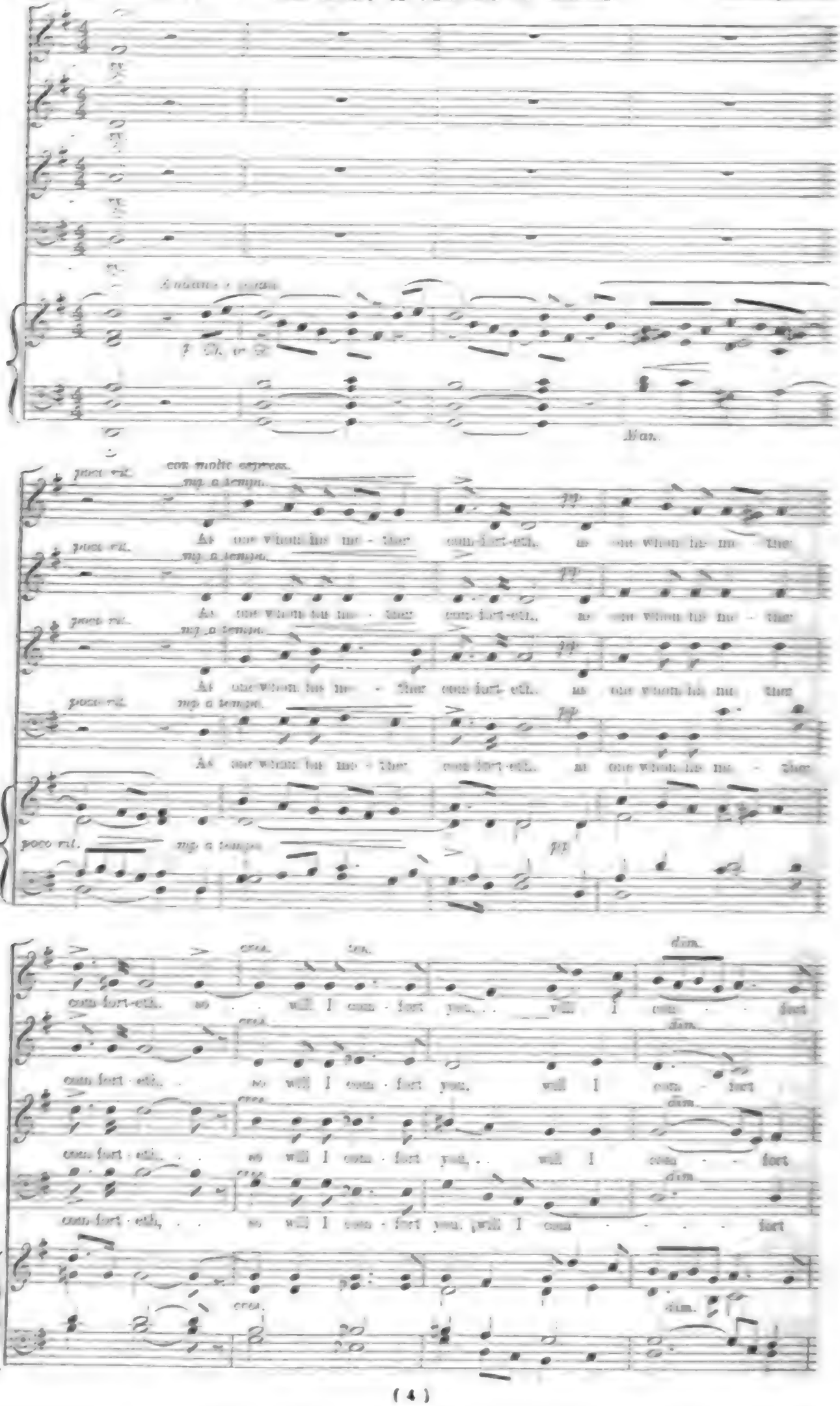
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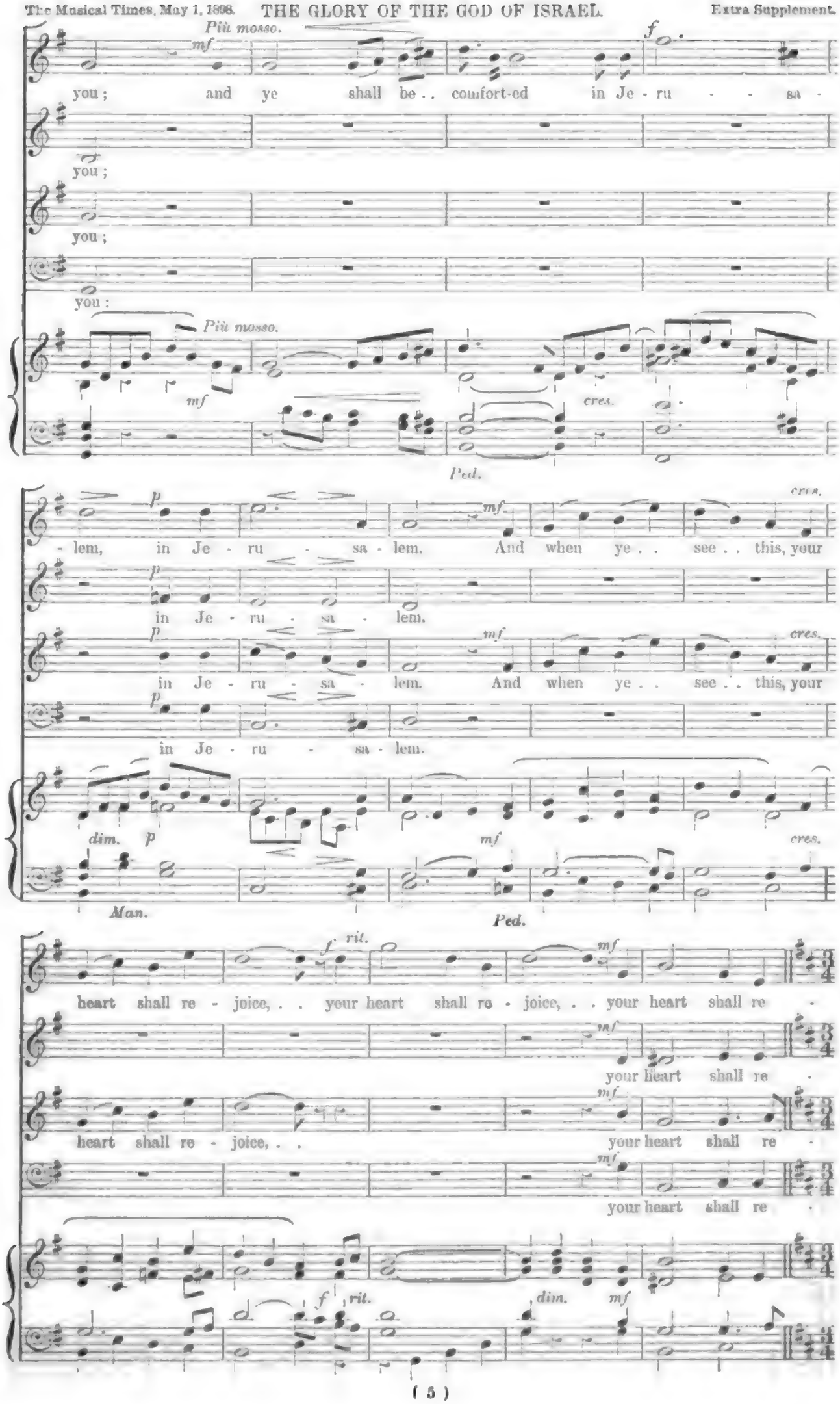
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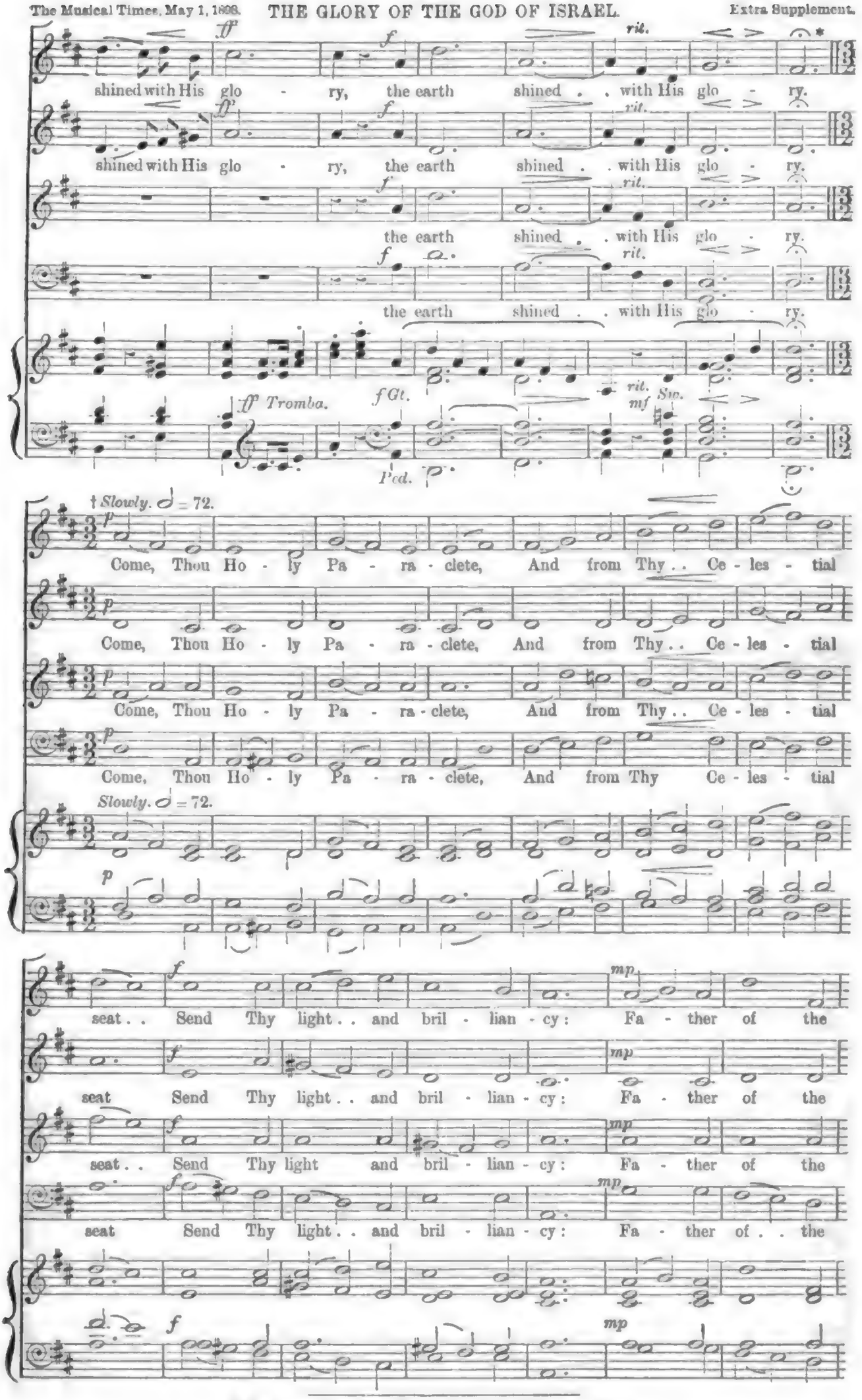
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* On general occasions the Anthem should conclude here.

† To be sung kneeling.

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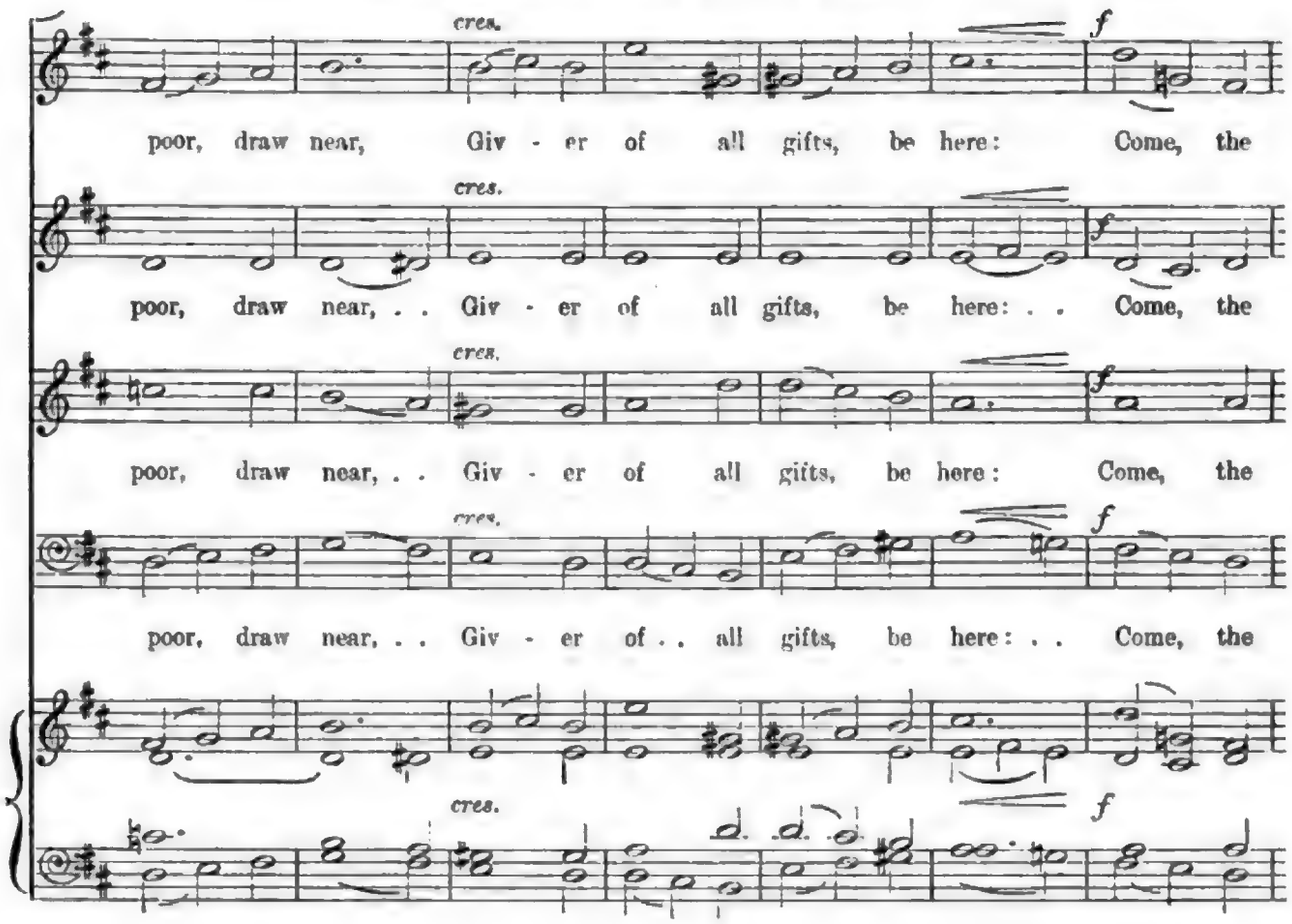
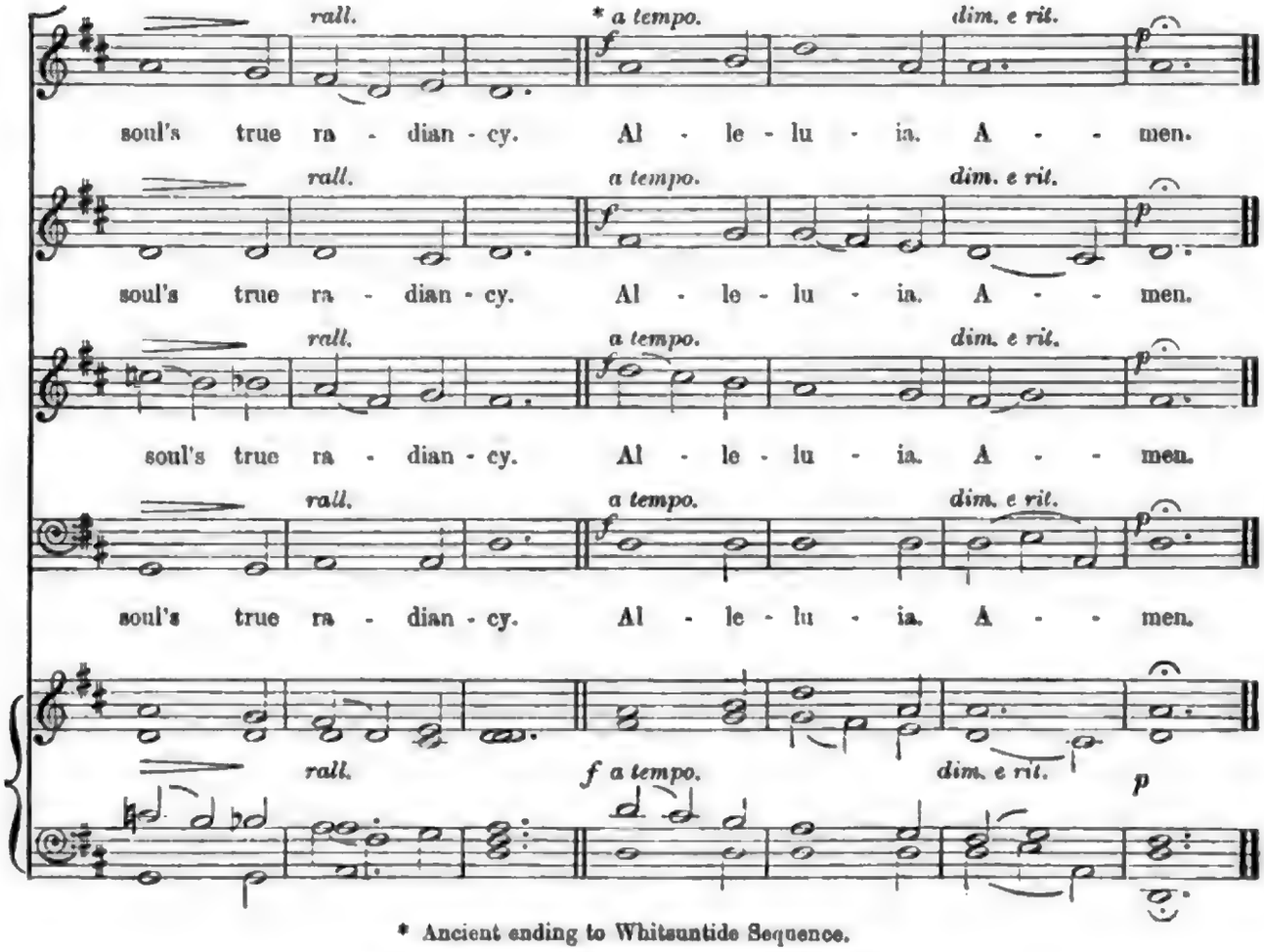
THE GLORY OF THE GOD OF ISRAEL.

* Ancient ending to Whitsuntide Sequence.

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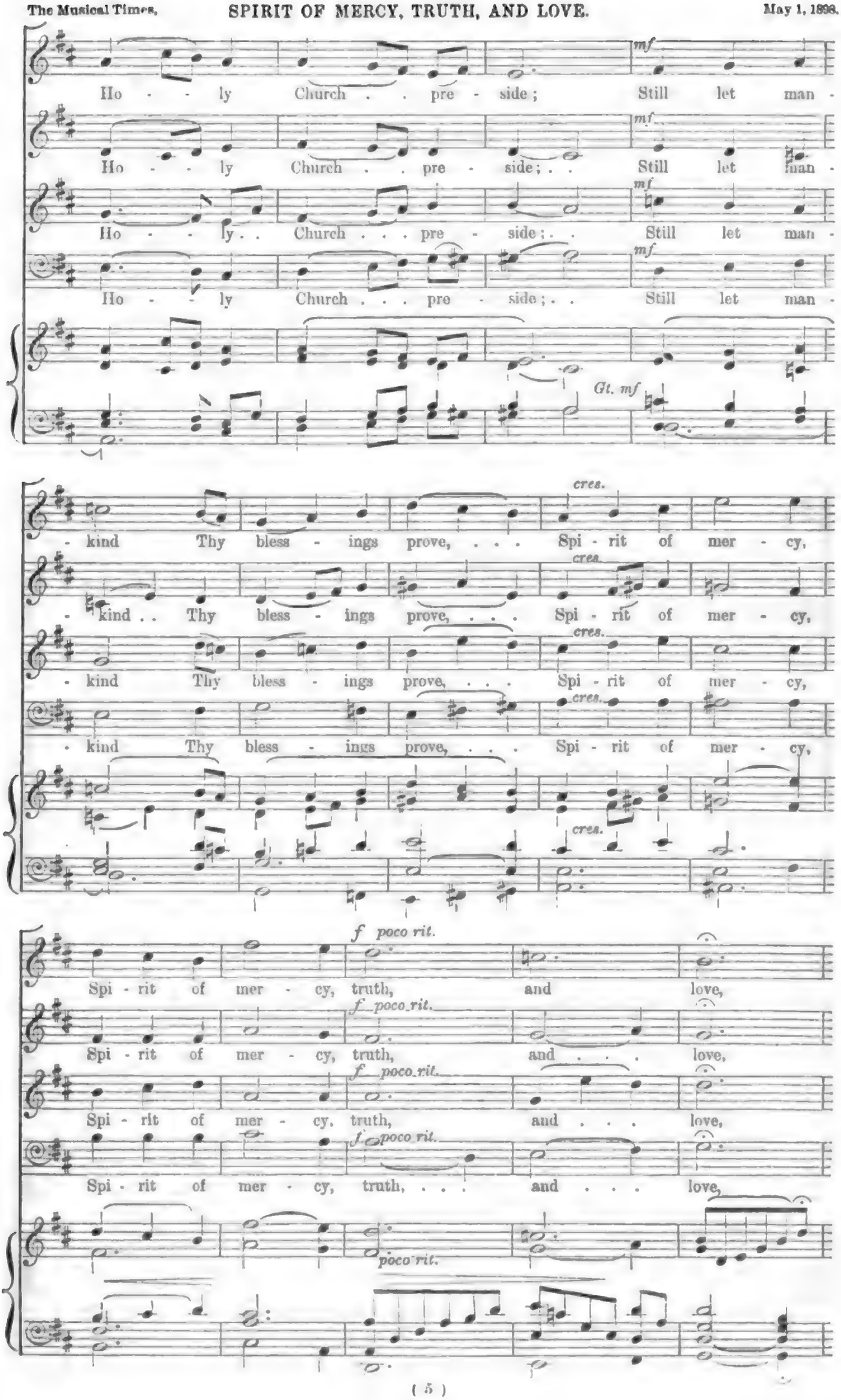
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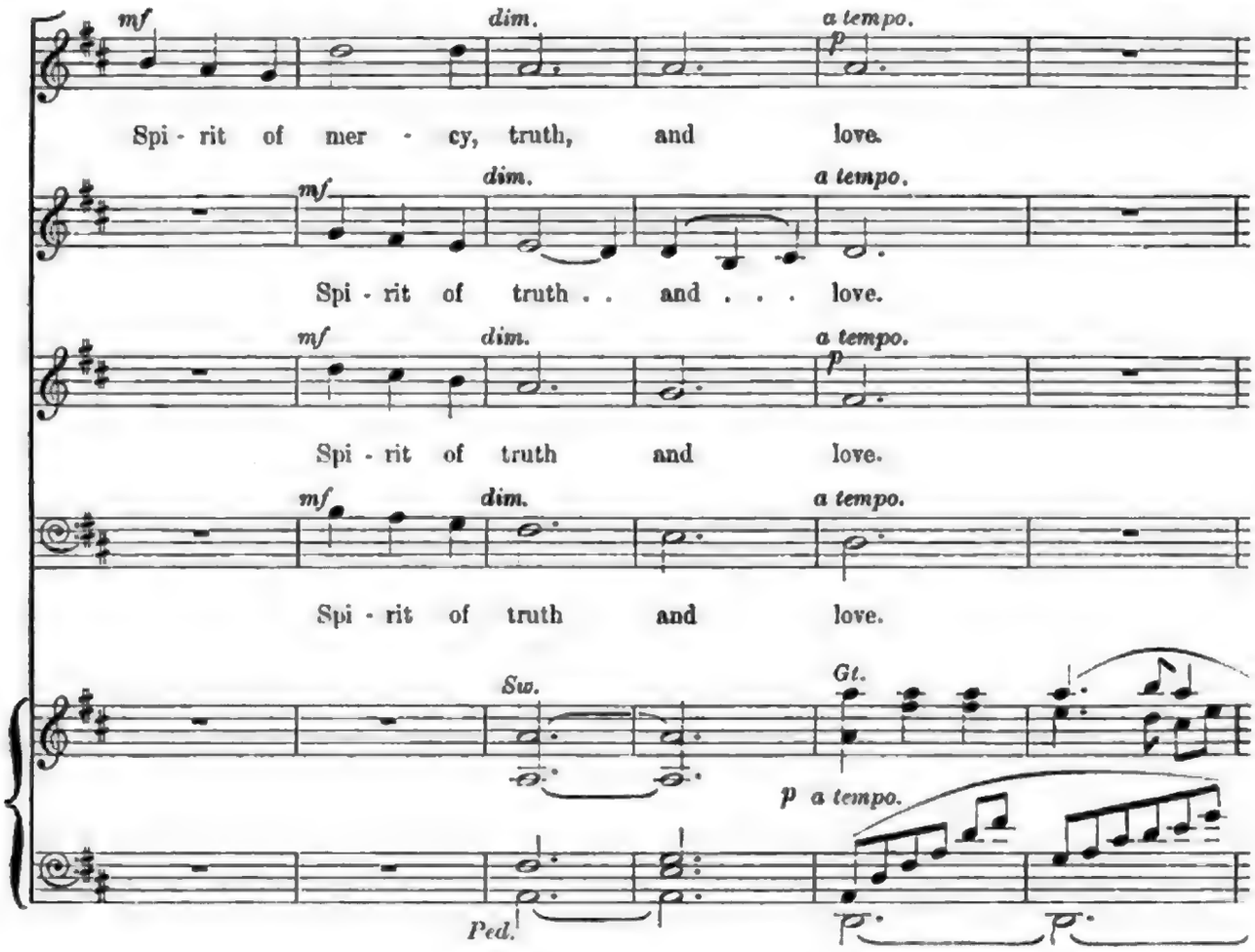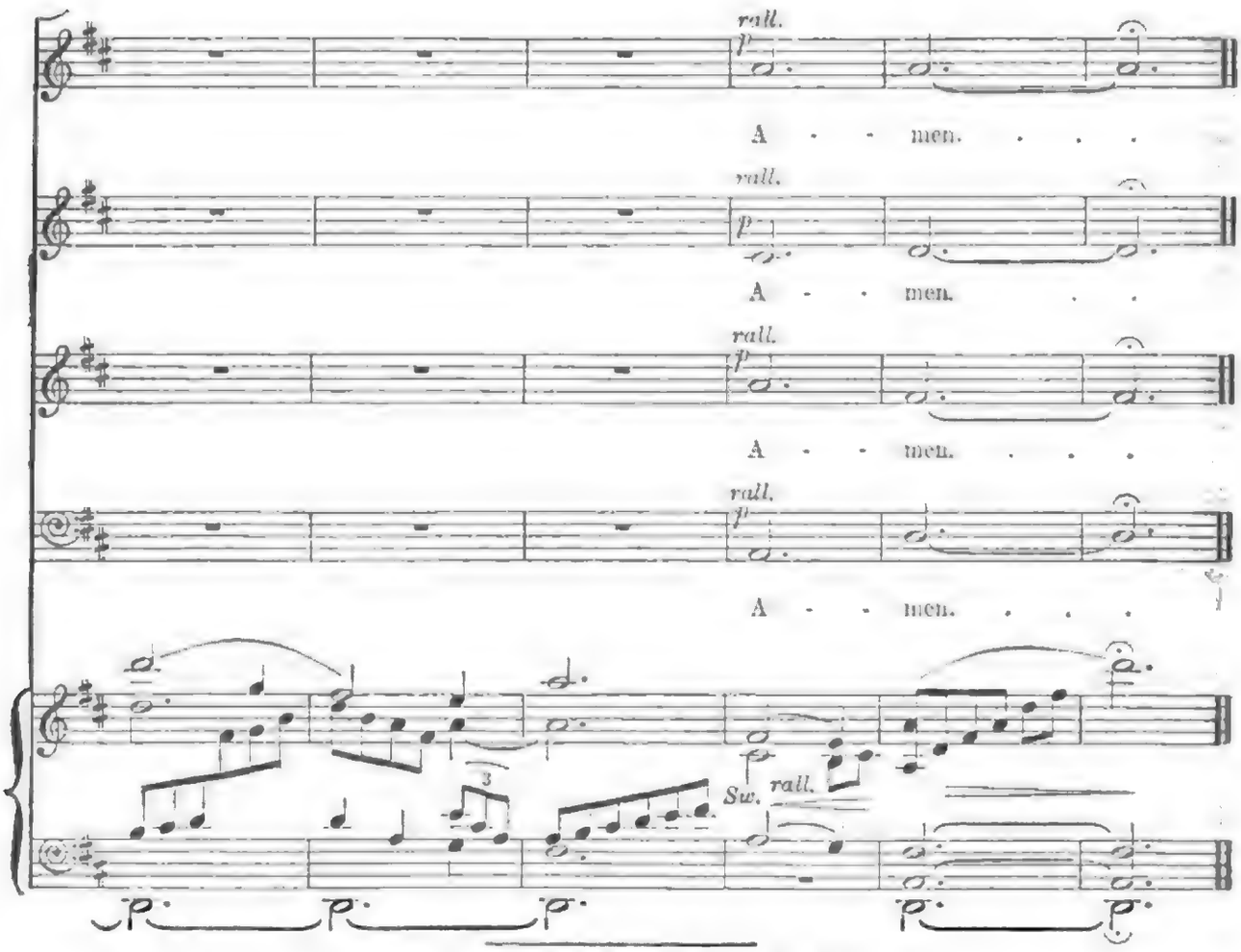
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neighbouring county. As principal vocalists, the committee had engaged Miss Esther Palliser, Miss Giulia Ravogli, Madame Cecil Newling, Mr. William Green, Mr. Watkin Mills, and Mr. Bantock Pierpoint. Mr. Charles Fletcher was solo violinist, Mr. H. Holloway, organist, and Mr. Dan Godfrey, junr., Mr. A. W. Russe, Mr. Duncan Hume, and Mr. George, conductors.

The Festival opened with Mr. Edward German's Suite in D minor, generally known as the "Leeds" Suite, in which the orchestra was heard to great advantage. The strings developed astonishing power without sacrificing fineness of tone, and the wind instruments distinguished themselves by their beautiful quality. Especially well played, despite one small slip, was the Prelude, a grand movement in the form and spirit of a first *Allegro;* but the most cordial reception was reserved for the Valse, which delighted the audience with its graceful melody and clearly-defined rhythm. Mr. German conducted his own work. The suite was followed by "The Golden Legend," conducted by Mr. Godfrey. Here the chorus gave evidence of its sterling quality. The *ensemble*, particularly in the Epilogue "God sent His messenger," was admirable, and the Evening Hymn, notwithstanding a slight fall in pitch, was very effectively sung. To the tenors and basses in particular nothing but praise can be given. The principal vocalists—Miss Esther Palliser, Miss Giulia Ravogli, Mr. William Green, Mr. Watkin Mills, and Mr. E. Howard May—took full advantage of the many opportunities to be found in Sir Arthur Sullivan's music. To Mr. Green, a new-comer to Bournemouth, a special word of congratulation is due. The possessor of a beautiful voice, he sang like a true artist, and proved himself worthy to take a prominent place in the limited ranks of festival tenors.

There was a good attendance at the first evening concert, which was devoted to "Elijah." It goes without saying that the choir revelled in the sonorous strains of the Baal choruses, and of "Be not afraid" and "And then shall the light" in the second part of the oratorio. Here, even more than in "The Golden Legend," the voices had full play, and Mr. Russe, who conducted, succeeded in firing his forces with something of his own enthusiasm. The treatment of that wonderful piece of choral writing, "Behold, God the Lord passed by," was wanting in dramatic force; but nothing could have been better than the delicate rendering of "He watching over Israel." The solo artists were Madame Cecil Newling, Miss Pauline Wood, Miss Giulia Ravogli, Mr. William Green, Mr. Gerald Lee, and Mr. Bantock Pierpoint, assisted in the double quartet by Miss Lilian Vernon and Mr. Howard May. Miss Ravogli made the customary effect in "O, rest in the Lord," which was loudly encored, but not repeated.

The third concert, on Friday afternoon, was miscellaneous, and included Schubert's "Song of Miriam," conducted by Mr. Arthur George, with Madame Newling as soloist; Max Bruch's "Fantaisie Ecossaise" for violin and orchestra; Wagner's "Rienzi" Overture; and a new Overture Symphonique, by a local composer, Mr. T. A. Burton.

Mr. Burton's Overture Symphonique, the only novelty of the festival, although scarcely "symphonic" in character, is a serious work of more than ordinary interest. The composer's themes are well presented and gracefully coloured by orchestral device, the utilisation of well-marked subjects (notably the Sicilian Mariners' Hymn) rather than the introduction of superabundant ideas being the principle upon which Mr. Burton has worked. With the exception of Schubert's "Song of Miriam" and two madrigals, sung under the direction of Mr. Arthur George, Mr. Dan Godfrey, junr., conducted this concert. And here the opportunity occurs to say how greatly the success of the festival was due to this gentleman and his fine orchestra. It is safe to assert that in a musical sense Bournemouth owes a great deal to Mr. Godfrey, who has done much to educate its inhabitants.

The Festival concluded on Friday evening with a performance of "The Messiah," conducted by Mr. Duncan Hume. The soloists were Miss Esther Palliser, Miss Giulia Ravogli, Mr. William Green, and Mr. Watkin Mills. If it be true that "All's well that ends well," all is indeed well with the Bournemouth Musical Festival of 1898.

STRATFORD MUSICAL FESTIVAL.

From a small beginning in 1883 this annual gathering at the Stratford Town Hall has assumed imposing dimensions. Designed for amateurs in the East and North-East of London and in the County of Essex, its steady growth has corresponded with the increase of musical taste in the suburbs. Four days were devoted to the competitions, and afterwards, on March 31, came a concert by the winners and the distribution of prizes to the value of £175. The judges were Mr. A. Randegger (choral and solo singing), Mr. Edwin Holland (solo singing), Mr. Myles B. Foster (church and school choirs and organ), M. Emile Sauret (violin and violoncello), Mr. John Finn (flute), Messrs. Tobias Matthay and W. W. Starmer (pianoforte), and Dr. Percy Buck, the organist of Wells Cathedral (composition and theory). In the elementary girls' school choirs contest, in which the test pieces were R. G. Thompson's "Night Hymn at Sea," another piece chosen by the choir, and a two-part test in sight-singing, the first prize was awarded to the Monteith Road, Old Ford, school (conductor, Miss R. C. Jones), and the second to the Downsell Road, Stratford, school (Miss Gertrude Pringuer). There were only two entries in the church choir (mixed voices) class, and Mr. Myles B. Foster decided that the Plaistow Wesleyan choir (conductor, Mr. A. J. Maple) was superior to the Woodgrange Wesleyan (Mr. C. F. Wood), thereby reversing the judgment delivered in 1897. The test pieces were "How lovely are the messengers" ("St. Paul") and W. Lane Frost's hymn tune "The day is past, the shadows fall." The instrumental solo, like the vocal solo, contests were closely followed. Special interest was manifested in the gold medal competition for violinists who had been prize-winners in preceding years, and of the six entrants, Mr. Stephen Champ, of Stratford, proved victorious. Throughout the festival abundant evidence was afforded of the favour in which it is held in the extensive area concerned.

"MORS ET VITA" AT DÜSSELDORF.

The first complete concert performance in Germany of Gounod's sacred trilogy "Mors et Vita" took place at Düsseldorf, on Palm-Sunday, the 3rd ult. To the Gesang-Verein of the beautiful Rhenish art centre, and to that Society's able and enterprising conductor, Herr Königl-Musikdirektor C. Steinhauer, belongs the honour of introducing the French master's last great work to a German audience. The event created the greatest interest; the local press published anticipatory descriptive notices of the work, and thus whetted the musical Düsseldorfers' appetite; and on the evening of the 3rd an enthusiastic audience of over 2,000 people thronged the large Kaisersaal of the municipal Tonhalle (Tone, not Town Hall), the fine room in which the famous Lower Rhenish Musical Festivals are held every third year. The performance was excellent, especially on the part of the choirs, upon whom so much of the effect of the trilogy depends, and the orchestra, which consisted of the capital string band (increased for the occasion) of the 39th Fusiliers (conductor, Königl-Musikdirigent W. Kohn), one of the best regimental bands in the Imperial Army. Herr Steinhauer had brought his vocal forces to a high state of efficiency, so that the many important choruses were sung with all requisite fluency and clearness, as well as with appropriate dignity and impressiveness, while as regards balance and beauty of tone there was little or nothing to be desired. The soloists were Fräulein Marie Busjäger (of Bremen), Fräulein Elsa Westendorf (of Dessau), Herren Franz Litzinger and Ludwig Piechler (both of Düsseldorf). Of these the tenor, Herr Litzinger, was the hero of the hour, as, owing to the absence of the artist originally engaged, he had to sing the music literally at first sight, and did so like a thorough musician and an artist.

The Düsseldorf press is, in the main, highly appreciative and even enthusiastic, as the following extracts will show:

The *Düsseldorfer Zeitung* wrote: "The sacred text has rarely received an equal musical illustration; the secular mode of expression predominates on the whole, which, however, does not prevent our considering several

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numbers, especially amongst the quartets, very beautiful music. . . . One of the loveliest amongst the numerous and effectively treated *ensembles* is the melodious 'Ingemisco' with its flowing vocal phrases. This is a most captivating movement, and under any circumstances would be considered a beautifully finished piece, even if performed by itself and without the sacred text."

The *General Anzeiger* wrote: "The music is far removed from what we understand by sacred music, but the work is musically effective, and a thankful task for soli, choir, and orchestra. The wealth of melodic material is remarkable, and so is the wonderful euphony of a large number of movements. There can be no doubt that the work has emanated from the composer's truly religious feeling."

The critic of the *Neueste Nachrichten* is of opinion that "The impression produced by the work was great and lasting. The accents in which the French master speaks are well calculated to elevate and impress, and the hearer follows the composer willingly into the world of his thought and phantasy." He calls the concert one of the best of the season and thanks the Gesang-Verein for enabling music-lovers to make the acquaintance of such an original and beautiful work, which raises the hope that they may soon hear the composer's companion trilogy, "The Redemption."

The *Volksblatt* wrote: "The choruses are treated throughout in a characteristic manner and they sound well. Perhaps the most effective number is the imposing fugal chorus 'Hosanna in Excelsis'; other movements, such as the 'A custodia matutina' and the Epilogue, are very beautiful. In the second part one beautiful and effective number follows another, the choruses in this part being extremely characteristic and full of dramatic power."

The critics are unanimous in eulogising the enthusiastic zeal and tireless energy which Herr Steinhauer brought to bear upon the preparations for a performance that should be worthy of the great work, and the artistic result of his exertions, both before and during the performance, was such that the French master's trilogy will very likely soon be heard in other towns of the Fatherland.

REVIEWS.

Original Compositions for the Organ. Nos. 260 and 261.
Organ Arrangements. Edited by George C. Martin. Nos. 49-51.
Scherzo. Composed for the Organ by W. S. Hoyte.
[Novello and Company Limited.]

THE first of the above pieces for the "King of Instruments," entitled "Fantasia," is by the late Charles Edward Stephens. It is, however, a Fantasia on the familiar old Psalm-tune "St. James's," composed by Ralph Courteville, organist of St. James's Church, Piccadilly, 1697. Perhaps this complement of the title will be added in a future reprint, also that the work was dedicated by the composer to his friend, Dr. Edward J. Hopkins. It need hardly be said that the Fantasia, consisting of a series of variations on the aforesaid Psalm-tune, is a solid piece of work which will well repay the attention of organists who seek for something more satisfying than "sugary" variations. The fugue, with which the work concludes, is characteristic of those contrapuntal qualifications which the late Mr. Stephens possessed in a high degree. The next number (261) is a Postlude in F, by Dr. Varley Roberts, organist of Magdalen College, Oxford. Brightness and freedom from difficulties are two of the qualifications which may recommend this effective and sequential voluntary. A short episode in A flat affords a pleasant relief to the main sections.

The three numbers of the organ arrangements now before us speak for themselves. The first (No. 49) is a simplified arrangement of Molique's popular march from his oratorio of "Abraham," transcribed by Mr. Arthur C. Edwards. This march was in the *répertoire* of the late W. T. Best, and in this new arrangement it will doubtless find acceptance with other organists. The Overture to Spohr's "Calvary," with its peculiar notation of eight crotchets in a bar, is the next of the series (No. 50), followed by the last movement of Mendelssohn's "Hymn of Praise" Symphony. The latter completes the whole of the symphony, the previous movements having appeared in Nos. 42 and 46. The advantage of having the entire work not only admirably arranged for the organ, but well spaced out in the printing, is obvious to every organist, and needs no further commendation. For performances of Mendelssohn's familiar work in churches and places where only an organ is available, this arrangement of the symphony will be found indispensable. The transcription, as well as that of the Spohr overture, has been well done by Mr. W. A. C. Cruickshank.

It may be taken for granted that Mr. Hoyte always writes effectively for the instrument upon which he is so skilful a performer. In the present work he not only has something interesting to say, but expresses it in an attractive manner. The main theme of the piece is a busy semiquaver phrase for the lighter stops of the organ—softness and lightness being, in fact, the predominating features throughout. The middle section, in G flat, is a chorale registered for the *voix celestes*, and forms an effective contrast to the skittish impetuosity of the B flat portion. The Scherzo, which is inscribed to Sir Walter Parratt, will prove an excellent recital piece, and is sure to make its way.

Neue Lieder und Duette (New Songs and Duets). By Peter Cornelius. Vol. 3. Edited by Max Hasse, with English text by Olga L. Sturm.
Twelve Poems. By Gottfried Keller. Set for solo voice, with pianoforte accompaniment by Felix Weingartner. Op. 22. English version by Olga L. Sturm.
[Breitkopf and Härtel.]

THE songs of Peter Cornelius, who, it may be remembered, died in 1874, have of late been heard on several occasions in London concert-rooms. Vocalists seem to find them grateful to sing, in spite of a German authority having written them down as possessing "uncomfortable voice parts," and English critics have bestowed on them those glowing adjectives which public singers like to have hovering round their names. The duets under notice are four in number, the first of which is entitled "Im Sternennacht" ("When starry night"), poem by Paul Heyse. This is written for two sopranos, but the second voice only ascends to the fourth space. The melody is simple, but possesses the charm of a folk-song. The text of the second lyric, "Des Nachts wir uns küssten" ("When nightly we kissed each other"), is by Adalbert von Chamisso, and tells in fanciful fashion how the participators in the gentle practice were betrayed by the stars. The music is of the ballad type and is well suited to the poem. The author of the words of the third song is unknown, "Der Wandrer von der Heimat weit" ("The wand'rer in the lonely wood"), and they are somewhat mystical; but the music is interesting, the voice parts, designed for a soprano and baritone, possessing considerable independence. The final song is a vivacious setting of Frederick Hebbel's poem "Ich und Du" ("Thou and I") and is also suitable for a soprano and baritone. These duets merit the attention of cultured vocalists.

Such singers will also find much pleasure in the twelve lyrics by Felix Weingartner, for they reveal artistic endeavour and much accomplishment. The vocal part calls for singers of dramatic perception, the aim of the composer manifestly being to realise, we had almost said materialise, the spirit of the text. This in some cases results in a restlessness of tonality and occasional plunges into extraneous keys not always justified by the effect produced; but the songs in their entirety possess a vividness and earnestness of expression that will make them welcome to many musicians.

Choral and Orchestral Societies. By L. C. Venables.
[J. Curwen and Sons, Limited.]

THIS is an amplified edition (the third), now enlarged to 254 pages, of a popular and very useful manual by a conductor of long experience. Mr. Venables modestly designates his treatise a "book of hints" on the organisation and management, business and musical, of choral and orchestral societies, but it more than answers to that description. The book is thoroughly practical and may be recommended to all who are interested in the subject of which it treats.

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Wanderer's Night Song. The words translated from the German of Eichendorff, and the music composed by Graham P. Moore.

A Sunbeam Messenger. The words by Mrs. Henry Crewe. The music composed by T. R. G. Jozé.

[Novello and Company Limited.]

THE meditative character of the text selected by Mr. Moore is admirably expressed by the suave nature of the vocal part, while the restlessness and longing which underlie the words are effectively suggested by the accompaniment. The song is suitable to a male or female singer, and the compass, only extending from E to E, places the song in this respect within the abilities of all vocalists.

Sunbeams now-a-days are pressed into various services, from taking photographs to killing microbes, but it has been reserved to poets to use them as verbal messengers. Mrs. Crewe seems, however, to have no doubt as to their reliability in this respect if sufficiently trusted by people really in love with each other, and Dr. Jozé has set the pleasing fancy in a manner that will appeal to cultured music-lovers, affording opportunity for tenors to advantageously display the charms of their voices and the sanguine nature of their temperament. A feature of the song is the musicianly nature of the pianoforte accompaniment, which, however, is by no means difficult to read at sight.

The Princely Chandos. A memoir of the first Duke of Chandos. By John Robert Robinson. New and cheaper edition. [Sampson Low, Marston and Co., Limited.]

THE musical interest of this book lies in the fact that the Duke of Chandos employed Handel as his Master of Musik at his princely seat of Canons, near Edgware. Handel, who succeeded Dr. Pepusch in this post, composed his celebrated "Chandos Anthems" as well as his oratorio "Esther" during his residence at Canons. If Mr. Robinson does not tell us anything new about the composer of "The Messiah," he has compiled a very readable account of "The Princely Chandos" and his regal style of living. The eight illustrations are not the least interesting feature of the volume.

Nisi Dominus (Except the Lord build the House). Psalm cxxvii. Composed by G. F. Handel. Edited, with English words and a pianoforte accompaniment, by T. W. Bourne. [Novello and Company Limited.]

IT is satisfactory to find that Handel's setting of the 127th Psalm has at last been published in its entirety and furnished with a well-fitted English text. Until Mr. Bourne had shown that the "Gloria Patri" for double-chorus, published by the German Handel Society, and issued by Messrs. Novello for performance at the Handel Festival of 1891, was the missing number from the "Nisi Dominus," its issue in its present form was impossible, for the music broke off abruptly with the tenor solo "Beatus vir," in B minor. Mr. Bourne has pointed out that the "Gloria" is in the same key as the opening number of the "Nisi Dominus," that the general usage of repeating the opening phrase of a work at the words "Sicut erat" of the final movement is adopted in this "Gloria," and that Handel followed this practice in a composition of the same period as the "Nisi Dominus." This evidence being accepted as conclusive, it follows that the Psalm was completed in Rome on July 13, 1707, which corresponds with Chrysander's opinion concerning the period of the earlier numbers of the music. The original MS. probably perished by fire at Clifton, in 1860. The only contemporary MSS. known to exist are a Smith copy containing the first five numbers, in the collection at Buckingham Palace, and a copy in an Italian hand of the "Gloria Patri," now in the possession of Mr. W. H. Cummings. On these the present edition is based. In an interesting preface Mr. Bourne mentions that the fifth number, a tenor solo, is principally constructed from the opening phrase of Benedetto Marcello's Violin Sonata in B minor (Op. 9); but what Handel has raised to the dignity of a subject occurs only in the first bar of the first section and in the first bar of the second section of the introductory *Adagio* of the Sonata. The editor further remarks that the accompaniment to the first chorus of the "Nisi Dominus" seems to have suggested the arpeggios given to the violins in "Zadok the Priest," written twenty years later; while the two subjects of the "Et in sæcula sæculorum, Amen," are used with some alteration for the "Allelujah" of "The King shall rejoice"; this movement being again employed as a final chorus in "Deborah"; also that in the soprano part of the last chorus, bars 43 and 44, is found the subject of "Let old Timotheus," in "Alexander's Feast." Thus, apart from its musical value, which is great, the "Nisi Dominus" possesses much interest, and choral conductors will do well to give attention to the work. It consists of a thoroughly Handelian opening chorus in five parts of contrapuntal character, two short but effective tenor solos, an extended passage for an alto voice, a vigorous bass song, and the "Gloria Patri" in eight parts, which forms an imposing *Finale.*

The greatest praise is due to Mr. Bourne for the painstaking and conscientious manner in which he has discharged the responsible duties of editor. The original consecutive fourths which offend in the fourth number have been retained, but put in brackets; and the accompaniments he has supplied, which Handel would seem to have forgotten to provide, or has but faintly indicated, are in entire sympathy with the rest of the work.

Congregational Hymn Anthems. By Warwick Jordan.

Magnificat and Nunc dimittis in E. By Archibald W. Wilson.

Magnificat and Nunc dimittis in D and G. By G. Richmond Fleming.

[Novello and Company Limited.]

THE "Congregational Hymn Anthems" consist of well-known hymns in certain portions of which the congregation are invited to join and in others to keep silence while the choir sing varied arrangements of the tune. The hymns chosen for the first three of the series are respectively "Before the ending of the day," to "Rockingham" tune, the "Old hundredth," and "O God, our help in ages past," to St. Ann's tune. The first example is opened by a bass solo consisting of the first verse, which is afterwards repeated by the congregation. A variation of the tune is then sung by the choir, which subsequently is given some contrapuntal variations, while the congregation has the last verse in unison. A similar method is pursued in the other two hymns, but the second is less elaborate.

Mr. Wilson's setting of the Evening Canticles calls for a well trained choir, by whom it could be made impressive. It would be suitable for festival services.

Mr. Fleming's music for the Magnificat and Nunc dimittis is also suited for festivals, but it makes less demands on the abilities of a choir than the above, although it is quite as effective. It contains solo passages for soprano and tenor and the four-part writing is vocal and melodious.

Manasse. Dramatic Poem by Joseph Victor Wedmann. Set to music by Friedrich Hegar (Op. 16). English version by Mrs. John P. Morgan.

[Leipzig and Zurich: Gebrüder Hug and Co.]

THIS work is an oratorio of long accepted type. There are four soloists: *Esra* (baritone), leader of the Jewish folk; *Manasse* (tenor), son of the High Priest *Jojada; Nicaso* (soprano), his wife; and a *Herald* (bass). The libretto may be said to set forth the triumph of conjugal love over the dogma of religion. *Manasse* has married an "alien woman," and is called upon to renounce her or become an outcast from his tribe. He remains faithful to his spouse, and apparently obtains a considerable following consequent on his appeal, "Whoever, as I, his wife more truly loves, than he the curse of priest deluded fearest, he follow me." From this quotation it will be gathered that the translator has been more solicitous to secure unity in accentuation between words and music than to produce ordinary English. The work is divided into three scenes. In the first, *Esra* appeals to the people to lead a holy life, and accuses *Manasse* of having taken "an alien, heathen maid, not many days agone, to wife." *Esra* speaks for the most part in recitative and is answered by the people in choruses of vigorous and diatonic character, and the scene ends with a

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well-worked choral fugue of Handelian style. In the next portion are introduced the erring *Manasse* and his wife, who, judging by the latter's question, "Why do our glances yearning, afar to cloudland fly?" and the sentimental nature of the music, are enjoying their honeymoon. Their complacent comparisons and interchange of melodious intervals are, however, interrupted by the arrival of a herald, who summons *Manasse* to attend *Esra's* court, and the second scene closes in dramatic fashion with the declaration of the "folk" to follow true love, as exemplified in *Manasse* and his wife, to the trial. In the third scene *Manasse* refuses to give up his wife, and is duly cursed by *Esra;* but, as in the case of another celebrated curse, "nobody seemed a penny the worse," and *Manasse* departs rejoicing with his wife and "folk," declaring "Not immured in temple frowning, dwells our God for evermore." The solos possess no distinctiveness beyond a certain robust vigour and directness of expression, but the work in its entirety may be acceptable to choral societies whose members incline to oratorio of Handelian pattern.

Hymn-Melodies and Sequences for the whole year, &c. Printed for the Plain-Song and Mediæval Music Society.

[Office of the *Organist and Choirmaster.*]

The former of these two books contains seventy-seven "Plain-song Hymn Melodies" from the Sarum, York, Hereford, and Barking Hymnals, in addition to sequences for the principal days of the year from the Sarum Gradual and other sources, an interesting preface, and "a complete table of the hymns." An index of first lines adds to the value of the book for those whose church music creed is plain-song.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The various series of subscription concerts organised by our different musical bodies were brought to a close last month, the increase in concerts this season being an event of considerable importance, especially in regard to strictly orchestral concerts.

Mr. Paderewski has been the hero of the hour and had the privilege of drawing the largest audience that has ever been known to have been present at a pianoforte recital in our Town Hall. The occasion was Messrs. Harrison's last concert of the season, which took place on March 28. The most remarkable performance was vested in the excerpts from Chopin, which included the Nocturne in G (Op. 57, No. 2), the Studies, Nos. 6, 8, and 9, from Book II. (Op. 25), the Berceuse, and the great Polonaise in A flat.

A programme full of interest was provided by the Festival Choral Society at its third and last orchestral concert of the present series, which was given at the Town Hall on March 24, in the presence of a large and appreciative audience, under Dr. C. Swinnerton Heap's skilful conductorship. A feature of the concert was Mr. Leonard Borwick's scholarly performance of Beethoven's Fourth Pianoforte Concerto, admirably accompanied by the orchestra. The principal novelty consisted of the first rendering here of Tschaïkowsky's Symphony (No. 5) in E minor (Op. 64), a worthy companion to the "Pathétique." German's symphonic poem "Hamlet," written for our last Musical Festival, was another welcome piece, and created quite a storm of applause on its conclusion. Mr. Watkin Mills was the vocalist.

Miss Fanny Davies's annual concert took place at the Masonic Hall on March 22. She had for her coadjutor Dr. Joachim, the eminent violinist. The two artists gave a truly magnificent performance of Brahms's Sonata (Op. 100), and in their respective soli Miss Fanny Davies and Dr. Joachim quite aroused the enthusiasm of the audience. Miss Louise Phillips proved herself an accomplished vocalist.

Mr. Max Mossel's drawing-room concerts terminated on March 31, the handsome Grosvenor Rooms of the Grand Hotel being again completely filled by a fashionable audience. The Bohemian String Quartet constituted the artistic *personnel*, and its first appearance here was crowned with the utmost success.

Of much interest was the first production on any stage of a new military comic opera, "The Dandy Fifth," the libretto and lyrics by the well-known playwright Mr. G. R. Sims, music by Clarence Corri, which took place at the Prince of Wales's Theatre, on Easter Monday, in the presence of a packed and most enthusiastic assembly. The subject-matter is that of the "Queen's shilling," made familiar to playgoers under the Kendal *régime*. Mr. Sims has made of it a delightful comic opera, notwithstanding its original dramatic episodes, and has brought his dialogue up to date, creating at the same time some highly amusing characters in the persons of a Hibernian Sergeant-Major called *Milligan* and a Cockney Trooper named *Brown*. The truly comic element is invested in these two personages, who hold the stage from the rise to the fall of the curtain. All that modern stagecraft, exquisite costumes, and a perfect *mise-en-scène* can do has been accomplished to the letter, and there is every prospect that "The Dandy Fifth" will enjoy a successful career. Mr. Corri has admirably suited his music to the words, there being numbers in the score that are likely to enjoy widespread popularity. Such are the song and chorus "Tommy's Tournament" and the "Toast of the Dandy Fifth." The music is tuneful and not without its touches of humour, much in the manner of Sir Arthur Sullivan.

The St. Monica's Choral Society, Edgbaston, gave a fair rendering of Spohr's "Last Judgment," at King's Norton Church, in aid of the church extension fund. The principals were Miss May Berry, Mr. Upton Wright, and Mr. Frank S. Hunter. Mr. Leonard Gocher was the conductor, and Mr. T. Johnson presided at the organ.

The members of the Edgbaston Church Choral Society, with the assistance of the church choir, gave, on March 29, an impressive performance of Sir John Stainer's sacred cantata "The Crucifixion," at the Edgbaston Parish Church. The principal vocalists were Mr. John Walker and Mr. H. A. Sims; Mr. A. R. Gaul presided at the organ, and Mr. Theodore S. Tearne conducted.

Haydn's oratorio the "Creation" was given on the 6th ult., at the King's Heath Institute, by the King's Heath Choral Society, under Mr. J. H. Adams's able conductorship. The principals were Miss Aimée Wathen, Mr. J. Walker, and Mr. H. J. England.

An admirable performance of Sterndale Bennett's cantata "May Queen" was given on March 25, at the Moseley and Balsall Heath Institute, by the Moseley Choral Society, Mr. W. Berridge Hicks conducting. There was a full band and chorus of 100 performers, the principal parts being assigned to Miss Nellie Wiseman, Miss Eva Prime, Mr. Samuel Evans, and Mr. William Evans.

The Midlands Musical Society, under the direction of Mr. H. M. Stevenson, gave its annual performance of Gounod's sacred trilogy "The Redemption," in the Town Hall, on Good Friday evening. With the exception of "The Messiah" and the "Elijah," no oratorio has been so frequently given here as "The Redemption." Every Good Friday (since its production at the Birmingham Festival of 1882) our Town Hall is thronged with an eager and attentive audience to do homage to the performance of "The Redemption" by this Society. Mr. Stevenson has a large chorus under his control, but, as usual, the soprano section is much stronger than the others, the weakest portion being the tenors, consequently it is impossible to establish an even balance of tone. The singing, however, was not lacking in tone-power and impressiveness. The orchestra did its work very fairly, and Mr. C. W. Perkins rendered, as usual, excellent service at the organ. The principals were Miss Rose Jones, Miss K. Editha Sankey, and Miss Minnie Hackett; Messrs. Saml. Fenn, George H. Brydges, R. Percy Taunton, and Mr. Bennett.

Mr. George Halford's series of ten orchestral concerts was brought to a brilliant conclusion, in the Town Hall, on March 29. These concerts have not proved a financial success, but, artistically speaking, have aroused widespread enthusiasm, and there is every prospect that the coming series will bring its full complement of subscribers. The feature of the last concert was Miss Clotilde Kleeberg's magnificent playing of Schumann's Pianoforte Concerto in A minor, faultlessly accompanied by the orchestra.

The Birmingham Choral Union, under Mr. Thomas Facer's conductorship, gave a popular concert, in the Town Hall, on the 16th ult. There was a very poor attendance, but those present greatly appreciated the singing of the choir.

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A better balance of voices is required before complete artistic results can be attained. The selection comprised several choruses from Handel's works, the part-song "How sweet the moonlight sleeps," by Leslie, and several choruses selected from Mr. Facer's cantatas. Mr. C. W. Perkins was the organist, the other artists being the St. Chad Vocal Quartet, Miss Beatrice Vernon, and Miss Eugenie Usher.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The Lent performance of Gounod's "Redemption" by the Bristol Choral Society was marked by the strength, unity, and finish which always characterise the singing of this famous body of amateurs. Previous knowledge of the Trilogy and additional study enabled the singers to worthily represent the work under the direction of Mr. Riseley, the painstaking and energetic conductor. The principal vocalists were Miss Esther Palliser, Miss Barton, Miss Florence Cromey, Miss Aldersley, Mr. Dean Trotter, Mr. W. Thomas, Mr. Montague Worlock, Mr. A. E. Gough, and Mr. Maas, who discharged their duties well.

Bristol North Choral Society performed the first part of Haydn's "Creation" at its annual concert, on the 19th ult. On the 20th ult. the City Road Choral Society gave a representation of Handel's "Samson."

The Bristol Society of Instrumentalists, considered to be among the largest bodies of the kind in the Kingdom, gave its annual concert on the 2nd ult., the programme embracing Mendelssohn's "Calm sea and prosperous voyage" Overture, movements from Mozart's Symphony in E flat, the Suite, No. 1, from Sir Arthur Sullivan's ballet "Victoria and Merrie England," and Weber's "Peter Schmoll" Overture. Miss Maud Riseley appeared as a solo violinist and played with marked success Max Bruch's Concerto, and Miss Rose Thomas skilfully performed Mendelssohn's Capriccio Brillante for pianoforte in B minor (Op. 22). The vocalists were Miss Kate Anderson (Bristol scholar at the Royal College of Music) and Mr. Haigh Jackson, both residents of the city.

Stainer's "Crucifixion" was sung during Lent in the Church of St. Mary Redcliffe, where it was first heard in our city shortly after its publication.

The all too brief season of chamber concerts of Miss Lock was brought to a close on March 28, when the talented lady and her associates played works by Beethoven, Spohr, Dvorák, and Max Bruch, and Miss Lilian Havard contributed songs.

After prolonged preliminary discussion the Committee appointed to prepare a scheme for a Festival next year presented their plan to the former guarantors at the end of March, and it was unanimously decided to hold the tenth Festival in the autumn of 1899, provided a guarantee fund of £4,000 be raised before August 1 this year.

Chipping Sodbury Choral Society performed Rossini's "Stabat Mater" at the end of March, with Mrs. Woodbridge, Mrs. J. W. Trenfield, Dr. Sanders, and Mr. F. Millman as soloists.

Radstock Choral Society gave a representation of Cowen's "The Rose Maiden," on March 23. Miss A. L. Burns, Miss Wood, Mr. Wotton, and Mr. Poole were the principals.

Handel's "Judas Maccabæus" was given by Clevedon Philharmonic Society, under the direction of Mr. Edward Cook, on the 13th ult., the soloists being Miss Marion Harris, Miss Ethel Button, Miss G. Wickenden, Mr. W. Fancourt, and Mr. A. Trowbridge.

At the Spring concert of the Weston-super-Mare Philharmonic Society, on the 14th ult., praiseworthy performances were given of Handel's "Acis and Galatea" and Mendelssohn's "First Walpurgis Night." The principals were Miss Marion Harris, Miss Jean Powell, Mr. Humphrey Jones, Mr. W. Fancourt, and Mr. Montague Worlock. Mr. Cook conducted.

The Western Counties Musical Festival took place in the Victoria Hall, Exeter, on the 14th ult. The band and chorus numbered 400, under the conductorship of Dr. Wood. There were two performances, Haydn's "Creation," Parts I. and II., and Sir Frederick Bridge's "Flag of England" forming the programme of the afternoon concert. "The Flag of England" and the same composer's cantata "The Cradle of Christ" were included in the evening concert. Sir Frederick Bridge conducted an admirable performance of his own works, and, as usual, "The Flag of England" roused the audience to uncommon enthusiasm. This is by far the most successful Festival given by the Western Counties Association.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Musical Society gave its closing concert for the season on March 28, at the Royal University Buildings. The somewhat lengthy programme consisted of Handel's "Israel in Egypt" and Mendelssohn's "Hymn of Praise," the principal vocalists being Madame Regina de Sales, Mrs. Scarff-Goodman, Miss Elsie Connolly, and Mr. Reginald Brophy. The band and choir numbered 400 performers and were, as usual, ably directed by Dr. Joseph Smith. Mr. John Horan, senior, presided at the organ and Mr. Arthur Darley led the strings.

A pianoforte recital by Paderewski took place at the New Theatre Royal, Hawkins Street, on the afternoon of March 30, and a crowded audience assembled to hear and admire the interpretation of a programme of varied character by the great virtuoso. Three Liszt-Schubert transcriptions, including the "Erl-King," Chopin's Nocturne in G minor, Polonaise in A flat, Berceuse (Op. 37), and three "little" Etudes, a Barcarolle of Rubinstein, a Rhapsodie of Liszt, and a Minuet by the gifted pianist himself were amongst the pieces performed.

On the same date Gaul's "Holy City" was performed at St. Matthias's Church, with a miscellaneous selection.

A concert in connection with the Lucina *Fête* was given at the Rotunda on the 4th ult., under the direction of Dr. T. R. G. Jozé. Misses Shellard, Lucy Ashton Hackett, Florence Murphy, Victoria Delaney (violin), Josephine Sullivan (harp); Messrs. Dan Jones, Chas. Jozé, J. F. Jones, and Archie Rosenthal (pianoforte) rendered a programme of excellent class with much success.

During Holy Week Bach's "St. John" Passion Music was given at St. Patrick's Cathedral, under the direction of the Cathedral organist, Mr. Chas. F. Marchant.

Herr Bast's concert took place on the 18th ult., at the Antient Concert Rooms. The eminent violoncellist was assisted by some of the principal Dublin instrumentalists and by Miss Etlinger (soprano). The programme included Rubinstein's Cantata for pianoforte and violoncello, a Fantasia on Irish airs for the same instruments, and a Suite on Irish airs for string quartet, the last two arrangements being Herr Bast's own work.

Too late for detailed notice in the present issue came the second concert this season of the Dublin Glee and Madrigal Union, at the Antient Concert Rooms, and the centenary performance of Haydn's "Creation," at Rathmines New Town Hall, announced for the 27th ult., under the direction of Mr. Raymond Revelle.

Arrangements have been completed for the celebration of the "Feis Ceoil," or Irish Musical Festival, in Belfast, during the week commencing the 2nd inst. There will be four evening concerts, under the direction of Dr. F. Koeller, and the mornings will be devoted to various musical competitions.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Norwich Festival Committee were responsible for a very successful concert, held in St. Andrew's Hall, on March 24, being the second of the series of three given by that body between the last and the next triennial musical festival. The principal object of these gatherings is to keep the chorus in practice and at the same time to provide entertainment of a high class for the Norwich public. Spohr's "Last Judgment" and Rossini's "Stabat Mater" were the works selected, and it may be truly said that at no previous concert has the chorus sung with greater spirit or with more intelligence. The performance reflected great credit upon the chorus-master and conductor, Dr. Horace Hill. The principal vocalists were Miss Helen

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Jaxon, Madame Alice Lamb, Mr. J. Leyland, and Mr. Bantock Pierpoint, all of whom were successful with the vocal solo and concerted music. The band (led by Mr. F. W. B. Noverre) was composed mainly of the Norwich Philharmonic Society, strengthened here and there by importations from London. Dr. Bunnett did useful work at the organ.

The usual Good Friday performance of "The Messiah" took place in St. Andrew's Hall, Norwich, on the afternoon of Good Friday, organised by Drs. Bunnett and Hill for the benefit of the local charities. The popularity of the oratorio was again proved by the large audience present. The large majority of the festival chorus and members of the Philharmonic Society give a very practical bent to their charitable feelings by singing and playing on these occasions without fee or reward, except such as their good actions may bring them, and it is pleasing to record that their part of the performance was highly commendable. The principal vocalists were Miss Lillian Coomber, Miss May Seiber, Mr. Emlyn Jones, and Mr. Arthur Strugnell. Dr. Hill conducted, while Mr. F. W. B. Noverre led the band and Dr. Bunnett presided at the organ.

Following the customary practice of having an elaborate musical service at Eastertide, the Dean and Chapter of Norwich Cathedral arranged for the performance of Parts I. and II. of Gounod's "Redemption," which were accordingly sung on the afternoon of the 15th ult., in the presence of a congregation which completely filled the spacious nave of that edifice. The solos were most reverently and artistically sung by members of the Cathedral choir. The chorus, numbering about 200 voices, was mostly composed of church choirs drawn from different points of the diocese. A capable band of fifty performers, resident in the diocese, played the accompaniments with more than usual refinement. Dr. Bates, the Cathedral organist, may be congratulated upon the success which he took so much pains to achieve.

At Ipswich a wise step has been taken by the amalgamation of the local choral society and the Nonconformist Choir Union, for by such a junction of forces a better and stronger body of choristers is brought together. The initial venture of the combined forces was Handel's "Israel in Egypt," a work which was sufficient to try the mettle of any choral society. Fortunately, Ipswich possesses a conductor in the person of Mr. B. H. Burton, a musical enthusiast, who spares neither time nor trouble in bringing to a successful issue any work he takes in hand. Nothing but praise can be accorded for the excellent performance of "Israel," on the 1st ult., under his guidance. A very capable band of sixty performers, led by Mr. F. B. Smythies, left nothing to be desired in regard to the accompaniments. Miss Agnes Nicholls, Miss Sarah Davies, Madame Marian McKenzie, Mr. Iver McKay, Mr. Bantock Pierpoint, and Mr. F. W. Dalby proved themselves to be capable soloists.

The St. Margaret's Choral and Orchestral Society, Ipswich, with the assistance of some members of a similar body from Woodbridge, gave a concert in the Lecture Hall, on March 24, when Hamish MacCunn's cantata "Bonny Kilmeny" and Mendelssohn's 42nd Psalm were the two principal pieces. Both received a careful and successful interpretation under the conductorship of Mr. James Price. Miss Hilda Alexander, Miss Maude Richardson, Mr. A. G. Scales, and Mr. E. W. Dalby took the principal vocal parts, the accompaniments being played by the orchestra of the Society.

With a band and chorus numbering about 100 performers, Haydn's "Passion," or "The Seven last Words," was rendered in the Parish Church, Lowestoft, on the evening of Good Friday, in the presence of a congregation of about 1,500 persons. Mr. H. D. Flowers conducted a very satisfactory performance, with the help as principals of Master James McBean, Miss A. Mills, Mr. Sydney Mannering, and Mr. J. H. Brockbank. Mr. A. S. Coote Suggit led the band.

The Association of Village Choirs of North-West Norfolk held its first annual competition in the Town Hall, Hunstanton, on the 16th ult. There were six competitions, and so close in order of merit were the competing choirs that the examiners, Dr. Bates (Norwich Cathedral) and Dr. Alan Gray (Trinity College, Cambridge), found considerable difficulty in making their awards. In speaking to a vote of thanks passed for his services, Dr. Bates said the result of the competition was decidedly encouraging, and that much good would result from the work of the Association.

The Watton Amateur Choral Society gave a concert, on the 14th ult., in the Wayland Hall, for the benefit of the Victoria Cottage Hospital. Thanks to the efficient efforts of Miss A. L. Wood, who has been training the choir, the members sang several part-songs in good style.

The Kirkley Madrigal Society gave its fourth concert, in the Lowestoft Pier Concert Room, on the 13th ult., conducted by Mr. Philip Chignell, the accompaniments being played by Messrs. H. D. Flowers and A. C. Kemp. The choir numbered about forty-five voices, and several glees and part-songs were rendered with spirit.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On the 13th ult., at the first University Graduation ceremony held in the new McEwan Hall, Matthew Shirlaw was presented by Professor Niecks for the degree of Mus. Bac., Edin.—the first degree in music granted after examination by any Scottish University. Mr. Collinson, the newly-appointed organist to the University, gave a recital during the hour which preceded the ceremony.

The end of our musical season brings the usual harvest gathered by the various minor choral societies; and it is very gratifying to observe that so many are at work and show such enterprise and ambition as can be seen in the following list of works given during the past month—some of them with orchestral accompaniment:—Stainer's "Crucifixion" (St. Michael's, 7th; Free High and St. James's, both on 8th ult.); Mendelssohn's "O, come let us sing" (Greenside, 6th ult.); Cowen's "Rose Maiden" (Broughton Place); "Hymn of Praise" (Lauriston Place, March 31; Davidson Memorial, March 28; United Choirs of St. Mary's Cathedral, 14th ult.), &c.

A peculiarly delightful and important recital was that of "The Messiah" given by the children's choir of South Morningside Free Church. Mr. W. Campbell is heartily to be congratulated on the result of his work. The tenor and bass parts were sustained by older friends, some of them Choral Union members.

On the 9th ult. the pupils of the Choral Union scheme for feeding its ranks with properly prepared members gave their annual concert in the Music Hall to a large and enthusiastic audience. The first part of the programme consisted of a selection from "The Messiah"; the second part was miscellaneous. In both parts the solos were undertaken with entire acceptance by members of the class which is so well trained by Mr. James Dowie.

Mr. Borthwick's choir may be looked on as a new combination, although it is the immediate outcome and successor of an older association. It gave a successful performance of the "Creation" in the Literary Institute, on the 25th ult.

Mr. Lingard's Ladies' Choir closed its eighth session with a concert in the Freemasons' Hall, at which the principal work was Dr. Vincent's "Little Mermaid." Vocal and instrumental solos, &c., eked out a programme which gave evident pleasure to a good audience.

Besides the "Hymn of Praise," which, with elaborate preparation, full orchestral accompaniment, and the entire symphony in its rightful place, attracted a very large congregation to the Cathedral, on the 14th ult., the united choirs made the most important contribution of the month to music in Edinburgh, when, following up last year's initiative, the "St. Matthew" Passion was given in the Cathedral, on the evening of the 1st ult. The beautiful building was packed in every corner by a multitude who listened in solemn quietness as the wonderful work unfolded the story of the Passion in the only environment suitable or even possible for its proper rendering. Mr. Gledhill sang the arduous tenor work of narration with conspicuous care and a fine taste which ensured the gratifying success he achieved. Mr. Collinson conducted.

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MUSIC IN GLASGOW.

(From our own Correspondent.)

The appearance made by the pupils of the Glasgow Athenæum School of Music, on the evening of March 25, was so excellent that a record of the doings at St. Andrew's Hall may be fairly claimed. It was the eighth annual concert in connection with Principal Allan MacBeth's prosperous Institution, and the function serves periodically to show the general working of the School. The concerts are, moreover, part of the educational course. Mr. MacBeth, who conducted the one under notice, had, as usual, devised an interesting programme, which included Mendelssohn's Pianoforte Concerto (No. 2) in D minor and De Beriot's Seventh Violin Concerto. Each of the three movements pertaining to those familiar compositions fell to a different (lady) student, and it should be at once said that the experiment was amply justified by its wonderfully artistic success. Various organ solos and songs were contributed during the evening, and the orchestra, which included over thirty lady violinists, showed a distinct advance on any previous experience in regard to fulness of tone, firmness of attack, and careful attention to the *nuances*. On March 29 the Glasgow Glee and Catch Club gave its annual concert, under the direction of Councillor George Taggart. The pieces included Stevens's "Cloud-capt towers," Horsley's "By Celia's arbour," Genée's droll "Italian salad," and Wainwright's "Life's a bumper," the rendering of all the numbers being marked by real artistic perception. On the evening just named the Partick Choral Society gave a recital of the "Spring" section of Haydn's "Seasons," as also selections from Handel's "Samson." Mr. Terras's interesting choir is a welcome feature in our musical life.

The event of the season was reserved for the evening of March 30, when Dr. Joachim's famous Quartet appeared in the Queen's Rooms. "Society" turned out in large numbers to hear the combination in Mozart's Quartet in G major, Brahms's Op. 51, No. 2, and Beethoven's great B flat Quartet (Op. 130). It may, however, be doubted if a large majority of the audience had any idea of what the function was all about! Unfortunately, it is no secret that chamber music in the "second city of the Empire" has fallen upon evil days. But warm thanks are due to the promoters of the concert for affording a treat as rare as it was artistic. On March 31 the members of the Glasgow United Young Men's Christian Association Choir gave a good performance of Handel's "Samson" in the City Hall. The Choir numbers some 500 voices and is under the skilful direction of Mr. R. L. Reid. On the 4th ult. Stainer's "Crucifixion" was given in Free College Church by a choir well trained by Mr. J. Crossland Hirst, the organist of the church; and on the previous evening Stainer's impressive and popular work was rendered after the close of the usual service in Helensburgh United Presbyterian Church. At the second concert for the season of the Largs Choral Society, Mendelssohn's 42nd Psalm and Gade's "Erl-King's Daughter" were performed; and on the 6th ult. the choir of Lansdowne Church gave, amongst other things, Gounod's "Gallia," a work which ought to be heard oftener than conductors evidently care to bring its musicianly strains under notice.

It is to be hoped that the Glasgow Choral Union will be able to arrange for an annual performance of Bach's "St. Matthew" Passion in the Glasgow Cathedral. The work was given in that venerable edifice on the 6th ult., when the attendance was again very large. A singularly fine performance was accorded the oratorio, and the accompaniments were in the good hands of the Glasgow Amateur Orchestral Society, aided by a contingent of professional players. The soloists comprised Misses Jenny Taggart and Thornton, Messrs. T. Hendry Brearley and John Browning; Mr. W. H. Cole led the orchestra, Mr. Luther Hall was at the pianoforte, Mr. Bradley conducted, and, during an interval, Dr. P. Macadam Muir, the minister of the Cathedral, gave a short and appropriate address on Passion music as an act of solemn worship.

Glasgow musical folks are highly interested in the appointment which Mr. John B. McEwen, M.A.—"a town's boy"—has secured at the Royal Academy of Music, London—that of Professor of Harmony. Mr. McEwen is an Academy student, a "Charles Lucas" medalist, and has acted as sub-professor to Dr. Prout. Mr. McEwen has also earned laurels on the teaching staff of the Glasgow Athenæum School of Music.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The customary Spring visit of the Royal Carl Rosa Opera Company terminated on the 16th ult. During the four weeks thus covered the traditions so intimately associated with the Royal Court Theatre at such a time have been to some extent preserved. It was formerly in the regular order of things that the most important new works for the coming season should have their first footing on the boards of what was then the special property and homestead of the Rosa organisation, and following in such a sequence now has to be recorded the production of Sullivan's "Martyr of Antioch," the revival of Mendelssohn's "Son and Stranger," and the doing into English of Wagner's "Tristan and Isolde." The first-named, plus the familiar "Highland Message" ("Thou'rt passing hence") and the beautiful chorus "Wreaths for our graves," created a considerable impression; but whether the rehabilitated composition will have taken a new lease of life or not remains to be placed in more distinct evidence. The Mendelssohn operetta was highly interesting and acceptable, and Wagner's great work had been so judiciously pruned and fitted to the proportions of the stage of the provincial theatre, that results followed which were as satisfactory as might be expected. Old favourites, such as Wallace's "Maritana," and things new to Liverpool, as, for instance, MacCunn's "Diarmid," went to complete the scheme of the month's engagement, which, however, failed to rouse the proverbial apathy of a Liverpool audience to anything like enthusiasm.

The closing concert of the Philharmonic Society was devoted to the "St. Matthew" Passion of Bach, of which a performance of general acceptance was given on March 25, under Mr. F. H. Cowen. There have been no other great choral performances in Liverpool since our last record except two on Good Friday. One of these was the customary "Messiah," given free to the poor, under Mr. H. A. Branscombe, and Gounod's "Redemption," by the Musical Society, under Mr. D. O. Parry. Both took place at St. George's Hall.

There have been held during the past month some important meetings connected with various religious denominations in this city. Of these may be named as of leading interest one which was termed a Welsh Musical Festival, in Pembroke Baptist Chapel, when a choir of 500 voices rendered a selection of hymns and chants, under the conductorship of Messrs. J. T. Jones, A. R. Thomas, and D. Davies. Another somewhat similar gathering took place at Great George Street Chapel, the Welsh Congregationalists being to the front with about 600 singers, under Messrs. D. W. Lewis and T. R. Jones. Local Eisteddfoddau have been held in Birkenhead, Chester, Rhyl, and various other centres in North Wales.

The Società Armonica gave an excellent concert on the 6th ult., under Mr. V. Akeroyd, the leading number of the programme being Schumann's Symphony (No. 2, in C). The Wirral Amateur Orchestral Society closed its sixteenth season, under Mr. E. Schiever, with a unique programme, in which Fuchs's Serenade for strings and horns and Saint-Saëns's Septuor for pianoforte, strings, and trumpet found a place. Yet another orchestral society has been formed in the locality of New Brighton, and it bids fair to be a success under Mr. Theodore Lawson. The Liverpool Orchestral Society has terminated a highly successful season with the usual ladies' concert. At the orchestral concert of the College of Music, given at the end of the Spring term, Mozart's Symphony in E flat was very well performed by about forty of the students, under Mr. Courvoisier.

Too late for notice at present, a performance was promised by that unique organisation, the Goossens Choir, for the 26th ult.

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In our notice last month of the recent performance of Gounod's "Faust" at Southport, the name of Mr. J. C. Clarke should have been given as conductor. The Society in question—the Southport Choral—also gave Handel's "Messiah," under Mr. Clarke's direction, on Good Friday.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

In all our provincial towns the musical season coincides with the winter months. A survey of its activity and results may therefore be most usefully made when the lengthening days of Spring and the increasing charm of outdoor life draw us away for a time from the concert-room. There are many reasons why this year the review must be specially interesting. A period of trial has been successfully passed in the life of institutions which had suffered greatly through supineness of management and the consequent waning of interest. Happily, fresh vigour has revived the public goodwill, and has tided us over the difficulties which caused some doubt as to the continuance of some of our chief undertakings. A spirit of hopefulness has also been strengthened by the evidently widening circle of earnest students of serious music, by the increasingly discriminative judgment shown, and the obviously independent estimate formed as to any real merit either in the fresh works produced or as to the adequacy of their rendering. The history of any art has repeatedly shown how far more reliable and trustworthy is the broad verdict of the general public than the lightly and hastily uttered opinion of those who may have barely emerged from tutelage which has left their opinions in a somewhat raw state, swayed by partisanship and by prejudices not yet shaken off. The evidence of the past three years shows that music here no longer depends upon patronage either of the leisured classes or of those who assume to tell us what to admire and what to condemn, but upon the wider and far more stable basis of an ever-growing general appreciation of the width of its domain and the power of its appeal.

Necessarily, in any estimate of our present position our thoughts turn first to those orchestral concerts which—while they must not be supposed to be everything to us—still are the most important of our undertakings, and have done much to familiarise us with a class of music with which our purely local societies are unable to grapple. A great deal of nonsense has been talked and written about our indebtedness to the enterprise which established an efficient orchestra as a more or less resident organisation here. It is absurd to suppose that Manchester alone could have remained stagnant during the last half-century, during which, in every corner of the land, such vast progress has been made. Everywhere music has been brought within the reach of all classes of the community, and has been popularised to a degree which not even the most sanguine of its older lovers could have looked for.

And the great success of the Thursday evening gatherings during the last two seasons has been all the more gratifying because of the evidence afforded of the rapid growth of a higher taste and of a keener judgment. There has constantly been the prompt and enthusiastic acknowledgment of any unusual excellence; and Mr. Cowen has repeatedly had to acknowledge the plaudits which have greeted the performances of the band which he has so zealously disciplined and revivified. With the material at his command he has done wonders; no man living could have done more. He has not had simply to travel through the country giving one set of pieces everywhere; but has had adequately to prepare at least twenty different programmes, and has often been too liberal and given us too full a meal. But, however competent a chief may be, he must have efficient assistance; and the pecuniary success of the past two seasons, coupled with the encouragement which his audience has never stinted, should lead to a strengthening of the strings of the band and to the surmounting of any difficulty which may arise whenever inevitable questions as to the provision of extra aid present themselves. Further, the conductor wisely upholds the dignity of those who respond to his baton, and claims the same respect for his band—which really forms the great attraction—that is yielded to every soloist, instrumental or vocal. As one instance of his boldness in taking upon himself due responsibility, I may allude to the Christmas performances of "The Messiah," when Mr. Cowen refused to commence the prelude to "Comfort ye" until the late-comers were seated. In past years the onus has been shirked by the conductor and thrown upon the singer. The choral nights, too, have had more attention than of old; and Mr. Wilson's preparation of his choir, together with a resolute weeding out of incompetent members, has led to more than one performance of striking merit, notably that of "Elijah." In connection with choirs, it is impossible to pass over without remark the growing ability and sonority of Mr. Lane's Philharmonic Society; for a lack of sympathy with oratorio had greatly lessened our opportunities of listening to those massive choral works which are, and ever will be, so dear to Englishmen.

Next in interest to the increasing popularity of orchestral music is our delight in the enthusiasm with which the efforts of Mr. Brodsky, at the Concert Hall, and of Mr. Fuchs, at the Schiller Anstalt and elsewhere, have been greeted. So many attempts have been made to create here a circle of lovers of chamber music that the instant response made to recent efforts has been as surprising as gratifying. During many years heavy losses have attended all endeavours, and no one could have expected so great a change as has enabled Mr. Brodsky each season to hand over to the Royal College a substantial sum (and this year close upon £100), to be devoted to aiding the poorer and more promising students to continue their pupilage.

It has not been through lack of sympathy that more frequent reference has not been made to the regular Saturday evening recitals at the Town Hall by Mr. Pyne, the Corporation and Cathedral organist. In no city have the audiences at such gatherings been larger or more intelligent. Dr. Watson's vocal society retains its popularity and continues to present that unaccompanied choral music which requires careful finish and due variety of expression, but which, through the growing indisposition of amateurs to submit to regular and frequent practice, we now so seldom hear.

The annual record of the doings of the Royal Manchester College of Music must be deferred till the close of the Summer session, but there is no doubt of its being as hopeful and gratifying as any part of the foregoing report.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The performance of Edward Elgar's "King Olaf," by the Newcastle and Gateshead Choral Union, on March 31, briefly referred to last month, was a great success in every way. The work itself is undoubtedly one that improves upon acquaintance, and its performance on this occasion was adequate in every respect, the most conspicuous feature being the admirable singing of the large chorus of 400 voices. Evidently much care and attention had been bestowed upon the preparation of the work so far as the choir was concerned, and much credit is due to Mr. James M. Preston, the conductor, for the successful result of his labours in this respect. It is, perhaps, too much to expect equally successful results from the orchestra at these and other similar concerts, as the performers are gathered together from all parts of the Northern counties and have to manage as best they can with a single rehearsal. Nevertheless, it is remarkable what excellent results are obtained under such circumstances, and very much to the credit of all concerned. The principal vocalists were Madame Marie Duma, Mr. James Leyland, and Mr. Albert Archdeacon, all of whom acquitted themselves most satisfactorily. In bringing forward such works as "King Olaf" the Choral Union is doing a service of inestimable value to the cause of music in this locality, and the action of the committee and the discrimination shown in this respect cannot be too highly commended.

Very successful also was the performance of Gounod's "Redemption" in the Royal Assembly Hall, South Shields, by the South Shields Choral Society, on March 30. Much disappointment was experienced by the absence, owing to indisposition, of Mr. Watkin Mills, who was to have sung

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the part of the Base Narrator, but his place was most ably filled at very short notice by Mr. W. Tone Allen, a member of the Society. The chorus and orchestra, numbering in all about 200 performers, did excellent service; but the chief honours of the evening fell to Madame Marie Duma, whose singing of the beautiful soprano solos "From Thy love as a Father" and "Lovely appear" was beyond all praise. Mr. James Leyland also gave a satisfactory account of the tenor music. Miss A. Smith presided at the organ and Mr. M. Fairs conducted. This concert brought the Society's fourteenth season to an end. During the fourteen years of its existence it has been the means of introducing to the people of South Shields a large number of important standard and modern works for voices and orchestra, to the great advantage of music generally.

Sterndale Bennett's "Woman of Samaria" was performed with admirable effect at St. Thomas's Church, Sunderland, on Good Friday, by the choir, with a little outside assistance in the solo parts. Mr. George F. Vincent, the organist of the church, presided at the organ.

Rossini's "Stabat Mater" was sung at St. Michael's Church, Newcastle, on Palm Sunday, and Stainer's "Crucifixion" was heard in several churches in this locality during Holy Week. At the Cathedral, Newcastle, Haydn's "Passion" music was given, with Mr. Jeffries at the organ, and at Elswick Road Wesleyan Chapel there was a performance of Gounod's "Redemption."

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

Dvorák's "Stabat Mater" and Mendelssohn's "Lobgesang" were performed at the concluding concert of the Sacred Harmonic Society, under the direction of Mr. Henry J. Wood. The former work had not been heard in this city before. Mr. Wood's zealous direction of the rehearsals bore good fruit at the performance, resulting in a balance and tone in the chorus which were most creditable to the Society and its conductor. The soloists were Madame Marie Duma, Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. Dan Price. In the symphony to "Lobgesang" the orchestra repaid Mr. Wood's insistence on extra rehearsals with a truly brilliant rendering.

The indisposition of Mr. Willy Hess caused the postponement of Miss Cantelo's last classical concert to March 28 and the engagement of Señor Arbos, Mr. J. Holme, and Mr. Whitehouse, who, with Miss Cantelo at the pianoforte, made a strong combination. The programme included Mendelssohn's C minor Trio, Schumann's Pianoforte Quartet (Op. 47), Rubinstein's Sonata (Op. 18) for violoncello and pianoforte, and Christian Sinding's Sonata (Op. 27) for violin and pianoforte. The latter is little known here, and as rendered by Señor Arbos and Miss Cantelo received every mark of appreciation. Mr. Whitehouse is an established favourite here, and his playing of Rubinstein's well-known sonata was much enjoyed.

Messrs. G. Ellenberger and Edwin Thorpe's chamber concerts are well established, and their concluding concert, on March 31, will keep alive anticipation of next season's work. The pianist was Miss Ellenberger, and with Mr. Thorpe she gave a very artistic rendering of Beethoven's Sonata in G minor for violoncello and pianoforte. Her solos were Prelude, Impromptu, and Etude by Chopin; Dvorák's "Dumky" Trio (Op. 90), given for the first time a few months ago, was repeated, with signs of growing appreciation on the part of the audience of this remarkable and fascinating work. Mr. Ellenberger's violin solos were the Adagio (arranged from the Suite in D) by Bach and some Germanic Dances by Kreuz, which were much enjoyed.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Good Friday musical performances have become quite an institution in Sheffield and the surrounding district, the number this year having been considerably in excess of last year's record. Stainer's "Crucifixion" appears to be the most popular work, its high musical worth and the appropriate character of the theme rendering it particularly suitable for Good Friday representations.

"The Crucifixion" was performed on Good Friday by the Ranmoor Vocal Society, under Mr. J. C. V. Stacey; at St. Paul's Church, Sheffield, under Mr. J. W. Renshaw; at Ebenezer Wesleyan Chapel, Sheffield, and at Eyam, Derbyshire, under Mr. J. W. Froggatt.

The Passion music from Benedict's "St. Peter" was sung at St. Philip's Church, under the direction of Mr. J. Beaumont. The beautiful and appropriate music was performed by the choir of the church with much devotional feeling and expression.

On the same day, Good Friday, the Attercliffe Zion Choral Society gave "Elijah," with a chorus of about 100 voices. Mr. W. W. Chisholm conducted, and an adequate performance of the oratorio was the result. The principals were Madame Norledge, Miss Whitehead, Mr. M. Tomlinson, and Mr. Alfred Shaw. Mr. G. Kitching led the band and Mr. J. A. Rodgers was organist.

Maunder's "Penitence, Pardon, and Peace" was also performed at St. Mark's Church, Sheffield, and at the Wesley Chapel, Fulwood.

The Brincliffe Musical Society gave the closing concert of a successful season on the 15th ult. The novelty of the programme was Mackenzie's music to "The Little Minister," which was admirably played and warmly received. Works by Berlioz, Mendelssohn, Weber, and Sullivan completed the programme. Mr. J. H. Parkes conducted.

"Elijah" was performed, on the 19th ult., by the Sheffield Choral Union, under Mr. S. Suckley. The principals were Mrs. Marshall, Miss Amy Skerritt, Mr. Hirwen Thomas, and Mr. T. C. Fagg. Mr. J. H. Parkes led the band and Mr. Clough was organist. This excellent Society always makes a feature of its chorus-singing, and in Mendelssohn's work the members did both the music and themselves ample justice. In view of so pronounced a success in oratorio, it is to be hoped the committee will decide upon similar works at the Society's concerts next season.

Gadsby's "Lord of the Isles" was performed on the 21st ult., by the St. Peter's (Abbeydale) Choral Society, under the direction of Mr. Wm. Gadsby.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Concert-giving seems to be a practical impossibility, so far at least as the West Riding is concerned, after Eastertide. One result of this is that during the fortnight before the holidays there has been at Leeds an unusual quantity of music. A considerable proportion of this has been connected with the penitential season of Lent, which is now more and more observed by special services in our churches, at which works appropriate to the time are given. The Leeds Parish Church has been a pioneer in this respect, as in many others, and two of its many extra Lenten services have been of a specially musical character. On March 21 Bach's "Passion" (according to St. Matthew) was given, following a precedent that has obtained for many years past. The singing of the chorales was perhaps the most striking feature in the performance, in which Master G. Parker (a clever choir boy), Miss Edna Thornton, Mr. Brearley, Mr. Browning, and Mr. Kennedy were the principals; Mr. Ivor Atkins, the recently appointed organist at Worcester, representing the orchestra, and Mr. Alfred Benton conducting. On the 4th ult. Dvorák's "Stabat Mater" was the work given. On this occasion a full orchestra was employed, which had this absurd result, that the splendid organ belonging to the church, being tuned to the normal diapason, must be silenced, and a very inferior substitute of the American variety employed. Certainly the Parish Church will benefit by the general adoption of the lower pitch, though the theory that a sudden change of pitch affects a choir for the worse is strikingly refuted by the equal excellence of the chorus singing at these services, whether at the low pitch in Bach or the higher one in Dvorák. The principals in a performance of uncommon all-round excellence were Miss Ada Beecroft, Miss Isa Frood, Messrs. Brearley and Browning, with Mr. Alfred

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Benton as the conductor. On the 1st ult. a very interesting revival of Graun's Passion music took place at St. Chad's Church, near Leeds. Here again the material was entirely home-made; the principals, Master John Hall—a remarkably capable treble, by the way—Messrs. Gaunt, Barnes, and Knowles, as well as the chorus, being simply members of the ordinary choir. That they were equal to their task was evidenced by a very smooth performance indeed, with which Mr. H. Percy Richardson's sympathetic accompaniment on the organ had much to do. C. L. Williams's cantata "Gethsemane" was the subject of a similar service at Emmanuel Church, and indeed, from the three Yorkshire Cathedrals of York, Ripon, and Wakefield, to the more ambitious parish churches in the dioceses, there have been many such musical recognitions of the season.

On March 23 a very fine and peculiarly sympathetic performance of Brahms's "German" Requiem was given, under Dr. Stanford's conductorship, at one of the Leeds Philharmonic and Leeds Subscription joint-concerts. It was followed by Dr. Parry's setting of Pope's "Ode for St. Cecilia's Day," written, it will be remembered, for the Leeds Festival of 1889. It was sung with vigour and expression under the composer's conductorship, and only lacked a little steadiness and restraint in the matter of speed to be quite first-rate. The principals, both excellent, were Miss Palliser and Mr. Kennerley Rumford. On March 29 the Leeds Symphony Society gave a concert. Though an amateur body, considerable musicianship was shown in a programme which included Beethoven's First Symphony, one of Mozart's pianoforte concertos (with Mr. C. Wilkinson as pianist), and overtures by Max Bruch, Sterndale Bennett, and Gounod. Mr. Elliott was both leader and solo violinist, and Mr. A. E. Grimshaw conducted very ably. Mr. Grimshaw and Mr. Bernard Johnson gave, on the 6th ult., at the Public Art Gallery, a recital of music for two pianofortes that had the interest of novelty, apart from its intrinsic merits. They played in thoroughly musicianly fashion pieces by Mozart, Schumann, Liszt, and Saint-Saëns; Miss Enid Grimshaw varying the programme pleasantly with her songs. During Easter week the Leeds Amateur Operatic Society gave a musical entertainment of a less exacting description in the shape of "Falka," which they played to crowded audiences at the Grand Theatre. The cast was efficient, and easily fulfilled the small histrionic demands of comic opera; but the main features of the production were the good chorus-singing and the excellent *ensemble*, for which the conductor, Mr. Waithman, and the stage manager, Mr. R. P. Oglesby, were severally responsible.

At Bradford the last flicker of the musical season took place on March 25, when Gounod's "Redemption" was given by the Festival Choral Society. Miss Agnes Nicholls, Miss Florence Oliver, Mrs. Powell, Messrs. Sandbrook, Leyland, and Uttley were the principals in a good performance, conducted by Mr. F. H. Cowen with his usual ability and even more than his usual energy. At Huddersfield, on March 22, the Subscription Concerts came to an end, the fine band of the Grenadier Guards supplying a programme of more artistic character than is usually associated with military bands. A highly interesting revival of Handel's seldom-heard oratorio "Jephtha" took place at Pudsey, on March 28, under Mr. Jowett's direction. The principals were Madame Sadler-Fogg, Miss Frood, Mrs. Ramsden, Mr. Brearley, and Mr. Riley, who were one and all most capable, while the pluck and vigour of the chorus deserved great praise. The band was, as usual, the weak place. On March 22 the Keighley Musical Union gave "Elijah," Mr. Benton being the conductor, and Miss Maggie Davies, Miss Alice Richardson, and Messrs. Kellett and Andrew Black the principals. At Harrogate, Mr. Zeldenrust appeared at one of Messrs. Haddock's musical evenings on March 21, while on the 31st an exceptionally interesting programme was offered at the last of Messrs. Naylor and Gutfeld's chamber concerts. Mr. Herbert Parsons gave a remarkably fine interpretation of Liszt's Pianoforte Sonata in B minor, and a violin sonata by César Franck and some variations for two pianofortes by Sinding were among the special features of the concert. One of Mr. and Mrs. Henschel's vocal recitals afforded an evening of the purest enjoyment at the final subscription concert at Wakefield on March 24.

Though the musical products of the North and East Ridings are far below those of the more populous and more vocally inclined West Riding, there is something to be recorded of their doings, and still more is promised in the near future. "Elijah" was given by the York Musical Society on March 29, under Canon Hudson's conductorship. The title-*rôle* was taken by Mr. A. H. Gee, the other principals being Miss Gertrude Hughes, Miss Hannah Jones, and Mr. Gwilym Richards. The Hull Vocal Society, of which Dr. G. H. Smith is the conductor, gave, on the same date, Dvorák's "Stabat Mater," which has had a singular vogue in Yorkshire since it was given at the Leeds Festival of 1895, indicating that even the best music can make its way into popular esteem if only time be allowed it. With it were associated Schubert's "Unfinished" Symphony and Mendelssohn's "Hear my Prayer," and the principals were Miss Alice Simons, Miss Muriel Foster, Mr. C. Ellison, and Mr. A. F. Ferguson. At Scarborough, the Choral Union, with the help of fifty voices from the Leeds Philharmonic Society, gave "Elijah" on Easter Monday, the chief soloists being Madame Goodall, Miss E. Thornton, Messrs. Brearley and Thornton, with Mr. Pitcher as conductor. The Whitby Choral Society gave Gade's "Crusaders," under Mr. Hallgate's conductorship, on March 30, with Miss Moorhouse, Mr. Reed, and Mr. Thornton as principals, and a band of more than usual dimensions, though incomplete in both wood and brass. But it is not surprising that a difficulty felt in the large West Riding towns should be accentuated in less populous places.

The Bridlington Festival, the most important Yorkshire event of the past month, which took place too late for notice in this number, is to be succeeded, on June 28 and 29, by the eighth of the musical festivals held in the little North Riding village of Hovingham. Brahms's "German" Requiem, Part I. of the "Creation," and Stanford's "Revenge" are the choral works to be given. But of even greater interest will be the appearance of Dr. Joachim, who has accepted Canon Hudson's invitation to be present, and will play the Beethoven Concerto and the Bach Chaconne. Miss Agnes Nicholls, Mrs. Burrell, Mr. J. Reed, Mr. Francis Harford, and Mr. Plunket Greene are the vocalists engaged, and Mr. Leonard Borwick will, as on several former occasions, be the solo pianist. He has chosen for his principal pieces Schumann's Introduction and Allegro Appassionata and a Mozart Concerto, the beautiful work in A major, composed in 1786. An exacting programme truly, yet the experience of former festivals under Canon Hudson's conductorship shows that it is not over-ambitious.

The good work done by Miss Wakefield at the Kendal competitions and festivals has provoked copies, and avowed imitations have been planned for two Yorkshire districts. One of these has already been started at York, on the 25th and 26th ult., too late for notice in the present issue. Prizes were offered for schools, large and small, for string quartet parties, for choral societies of both towns and villages, for male voices, female voices, and mixed choirs. Sight singing by soloists was also among the competitions, and, in the event of the meeting being deemed successful enough to call for a repetition, as it is to be hoped it may, this feature will no doubt be extended to the choral competitors. At Leyburn, in picturesque Wensleydale, a similar "Tournament of Song" is to be held on the 28th inst., organised by the Hon. Lucien Orde-Powlett and a local committee. There will be classes for madrigals, anthems, quartets, children's choirs, solo sight singing, violin solos, and string quartets, so that the musicianship of the district will be thoroughly tested.

MUSIC IN PARIS.

(From our own Correspondent.)

M. Massenet's "Thaïs" was revived on the 13th ult., at the Opéra, with a new ballet and an entire *tableau* added by the composer for the occasion. The ballet, a well written piece constructed on traditional lines, afforded an opportunity to Mesdames Zambelli, Robin Régnier, and

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Mendès for the display of their talents; the last-named lady taking part in the capacity of singer as well as of an admired *danseuse*. The new *tableau* includes a charming duet, which was rendered with admirable effect by Mdlle. Berthet and M. Delmas. The next novelty here will be M. Rousseau's "La Cloche du Rhin," the *première* of which may be expected very shortly. Madame Flahaut, of the Liège Conservatoire, has been engaged at the Opéra for two years.

At the Opéra Comique the first representation took place, on March 23, of "l'Ile du Rêve," described as an "idylle polynésienne," in three acts, the libretto from the pens of MM. A. Alexandre and G. Hartmann, the music by M. Reynaldo Hahn. The subject of this new work is taken from M. Loti's celebrated novel "Le Mariage," with its delicious exotic atmosphere pervading it; but the almost complete absence of the dramatic element in this work could not fail to make itself seriously felt on the stage. The result was a series of *tableaux*, to which the composer has furnished some very graceful and frequently, indeed, charming music, while the effect, on the whole, was somewhat monotonous—a fact for which the composer is scarcely to blame. The interpretation of the work was an excellent one, and the principal singers, Mdlle. Guiraudon and M. Clément, as well as Mesdames de l'Isle and Bernaert, and M. Belhomme, were greatly applauded. On the same evening there was a most successful revival of "Le Roi l'a dit," by Délibes, M. Danbé conducting for the last time on this occasion, previous to his retirement. M. Vincent d'Indy's "Fervaal" will be the next novelty here.

There has been quite a series of appearances of foreign artists at the Lamoureux concerts during the last few weeks. On March 20 Madame Gorlenko-Dolina, a Russian vocalist of considerable talent, interpreted a "Chanson de Berger" by Rimsky-Korsakoff and airs by Glinka and Solovieff with excellent effect. The same concert included the first performance of a symphonic poem founded upon a Flemish legend, and entitled "Sire Halewyn," by M. Tiersot; a well written work, albeit somewhat wanting in individuality. Herr Mottl was the highly successful conductor of the concert of March 27, in which Madame Mottl likewise took part, sharing the applause with her husband in her interpretation of fragments from Berlioz's "Roméo et Juliette," Schubert's "Thekla," and airs from "Le Drac," by MM. P. and L. Hillemacher, brought out some time since by Herr Mottl at Carlsruhe, but as yet unknown in the composer's native France. At the concert of the 3rd ult. M. César Thomson was the solo violinist, and greatly delighted his audience by his rendering of Goldmark's Concerto, the Adagio by Bruch, and a Passacaglia on a Handelian theme. M. Risler, the well-known pianist, also took part in this concert; and in that given on Good Friday M. van Dyck re-appeared with much success.

There was a very fine performance of M. Saint-Saëns's "Le Deluge" at the Colonne concert of March 20, with Mesdames Raunay and Planès, MM. Cazeneuve and Challet in the solo parts. "La Mort d'Adonis," by M. Leroux, an important work, already successfully produced last year at one of the Opéra concerts, was the principal number of the concert of March 27, Madame Heglon scoring a great success on this occasion. The concert of the 3rd ult., under the direction of Dr. Hans Richter, became the occasion of a series of enthusiastic demonstrations in favour of that eminent musician, who conducted a number of well-known works.

The Russian concerts given by Madame Gorlenko-Dolina have been a highly interesting feature in recent musical events here, and have greatly enhanced the reputation previously acquired by this excellent artist. At the concert given by her on March 24 the lady sang, amongst other numbers, "Cordelia's Romance," by Solovieff, and excerpts from "Roussalka," by Dargomisky, the performances also including a Suite Arménienne by Kosatchenko, who ably conducted the orchestra, and which was very favourably received. The concert given by the Russian artist on the 6th ult. was devoted chiefly to compositions by Tschaikowsky. M. Auer, the eminent Russian violinist, was the conductor, who, after an admirable reading of the Symphonie Pathétique on the part of the orchestra under his direction, played in truly superb style the Violin Concerto in D by the same composer. A perfect ovation was accorded to the concert-giver after her rendering, with exquisite grace and refinement, of Borodine's air "Dans ton pays si plein de charme," as well as of several songs by César Cui and the Grand Duke Constantine, written to words by Victor Hugo.

Amongst the number of concerts of chamber music may be specially instanced those given by M. and Madame Weingaertner, the interesting recitals of the Norwegian vocalist, Madame Hanka Schjelderup, as well as the remarkable *séances* of M. Paul Viardot, the celebrated violin virtuoso.

M. Saint-Saëns has returned to Paris from his sojourn abroad, having brought with him the completed score of his new opera "Dejanire."

Particulars have come to hand of the interesting musical festival to be held at Bergen, during the week from June 27 to July 3 next, in connection with the International Exhibition taking place this summer at the little Norwegian town. There will be six grand concert performances of choral and orchestral works, and solo numbers with orchestra, the great majority of them by living Norwegian composers, who will conduct their respective works. The programmes include the Symphony in B flat major, the Norwegian Rhapsody in C, and string quartets by Johann Svendsen; the Pianoforte Concerto in A minor, scenes from "Olav Trygvason" for soli, chorus, and orchestra, and songs with orchestral accompaniment by Edvard Grieg, as well as important compositions by Johan Selmer, Christian Sinding, Ole Olsen, Iver Holter, Schjelderup, and others. The orchestra will be that of the Concertgebouw, of Amsterdam, and the choral forces will be supplied by the united choral societies of Bergen. Amongst the soloists will be Mesdames Ellen Gulbranson, Gmür-Harloff, and Lie Nissen; Herren Lammers and Schjött.

The draft programme of the forthcoming Leeds Triennial Musical Festival (October 5-8) has been issued. The following are the chief works to be performed: "Elijah," Mendelssohn; suite, Tschaïkowsky; pianoforte concerto, Schumann; "Stabat Mater," Palestrina; Symphony in D (Prague), Mozart; "Blest Pair of Sirens," Hubert Parry; Symphony in C (No. 9), Schubert; "Alexander's Feast," Handel; the Choral Symphony, Beethoven; and a Wagner selection. In addition to the above compositions, the following novelties, written for the festival, are also announced: Cantata, "Caractacus," Edward Elgar; Te Deum, Stanford; sacred ode, "The foe behind, the deep before," Alan Gray; symphonic poem, Humperdinck; and a new cantata by Sir Arthur Sullivan, who, as usual, is the Conductor of the festival.

The Duke of Cambridge presided at the 106th anniversary festival of the Royal Society of Musicians, at the Hôtel Métropole, on the 23rd ult. The chairman, in proposing the toast of the evening, said that as a Jubilee offering it was decided to double all the allowances. This had absorbed £7,000 of the capital, and therefore he asked his hearers to be more liberal than perhaps they had intended to be. During the evening the hon. treasurer announced subscriptions amounting to over £700. The artists who assisted gratuitously in the musical programme were Miss Alice Esty, Miss Lucie Johnstone, Mr. Walter Coward, Mr. Edward Branscombe, Mr. Albert James, Mr. Edward Dalzell, and Mr. Robert Hilton; Herr Liebling (pianoforte) and Mr. Henry Such (violin). Mr. Fountain Meen was the accompanist.

The Chaplin Trio effectively displayed their abilities as instrumentalists at St. James's Hall on the 21st ult. Miss Nellie Chaplin played neatly and with abundant character a group of pianoforte pieces, varying in style, by Rubinstein, Schutt, and Oleson, and Miss Mabel Chaplin's taste and facility of execution as a violoncellist found scope in a sonata by Marcello and in German's "Souvenir" and "Bolero." Miss Kate Chaplin, the violinist, was heard to great advantage in Max Bruch's Concerto in D minor. The clever young artists afterwards joined in a spirited

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performance of Tschaïkowsky's imposing Trio (Op. 50). The instrumental works were interspersed with songs contributed by Mr. Franklin Clive, who, by general desire, repeated Mr. R. H. Walthew's "El Dorado," the composer accompanying.

Mr. J. S. Shedlock gave three lectures on the Structure and Meaning of the Music of Wagner's "Der Ring des Nibelungen," at 20, Stratford Place, on March 28 and the 4th ult., by kind permission of Mrs. H. M. Cooke. The lecturer described and illustrated upon the pianoforte the principal themes, grouping them so as to assist the memory. He also gave illustrations showing various modifications of these themes and the way in which they were developed. "Nearly everyone," he remarked, "was aware that Wagner used representative themes, but only those who had studied the score understood the truth of Wagner's declaration that nearly the whole of the music of the 'Ring' was evolved from them." These lectures, which were well attended, will be repeated, by kind permission of Mrs. E. Garrett Anderson, M.D., at 4, Upper Berkeley Street, on the afternoons of the 9th, 12th, and 16th inst., at five o'clock.

The Royal Opera will open its season on the 9th inst. The season's complete repertory is as follows: in *Italian*—"Die Meistersinger," "Don Giovanni," "Figaro," "Gli Ugonotti," "Aïda," "Traviata," "Trovatore," Mancinelli's "Ero e Leandro," "Barbiere di Siviglia," Boïto's "Mefistofele," "Lucia di Lammermoor," "Cavalleria Rusticana," "Pagliacci," and "Rigoletto." In *French*—"Faust," "Roméo et Juliette," "Philémon et Baucis," "Manon," "Les Huguenots," Saint-Saëns's "Henry VIII.," Gluck's "Orphée," "La Navarraise," "Hamlet," and "Carmen." In *German*—"Lohengrin," "Tannhäuser," "Tristan und Isolde," "Fidelio," and "Der Ring des Nibelungen." The only novelties, or quasi-novelties, therefore announced are Dr. Saint-Saëns's "Henry VIII." and Mancinelli's "Ero e Leandro," already heard as a cantata at the last Norwich Festival.

The Stoke Newington Choral Association closed its season with an eminently creditable performance of the "Hymn of Praise," at Morley Hall, Hackney, on March 28. The executive resources were equal to demands, the chorus and orchestra, over which Mr. Percy Taylor presided, numbering about 150, whilst the principals were Madame Zippora Monteith, Miss Ada Quail (in the duet "I waited for the Lord"), and Mr. William Green.

At the Church of the Annunciation, in Old Quebec Street, was performed, on Good Friday afternoon, a selection from the first act of Wagner's "Parsifal," in a manner that merits record. The part of *Amfortas* was sung by Mr. Andrew Black, the title-*rôle* was sustained by Mr. W. Gillard, and Mr. Frederic Hosking delivered the words of *Gurnemanz*. The organ, which was skilfully played by Mr. Cuthbert Hawley, was supplemented by brass instruments, and the bell motive was played on the specially made machine heard at a recent performance of this section of the work at the Queen's Hall. The "Voices in the Dome" were represented by the choir boys singing from behind the organ.

The Berlin Felix Mendelssohn-Bartholdy Fund, whereof Dr. Joachim is the president of committee, announces the award to be made this year of two stipends of 1,500 marks each, for composition and executive art respectively, which may be competed for, as in previous years, by former pupils of any one of the State-subventioned German music-teaching institutions, irrespective of age, sex, or nationality. All further particulars may be obtained on application to the Curatorium of the Mendelssohn Stiftung, Potsdamer Strasse, No. 120, Berlin.

In St. Paul's Cathedral, Bach's "Passion Music according to St. Matthew" was, as usual, given on the Tuesday in Holy Week (the 5th ult.), and with all the accustomed solemn effect. The augmented choir, under the conductorship of Sir George Martin, numbered about 250, and the solos were safely entrusted to members of the Cathedral choir. The accompaniments to the recitatives were played on a pianoforte by Mr. Fred. Walker, and Mr. Charles Macpherson was at the organ.

The People's Palace (Mile End) Choral Society, which is doing such good work under the baton of Mr. C. H. Allen Gill, gave a highly creditable performance of "The Messiah" on Good Friday evening, the 8th ult. Misses Ethel Newcombe and Marie Hooton and Messrs. Edward Branscombe and Arthur Barlow were quite equal to their duties as soloists, and Mr. B. Jackson presided at the organ with unfailing tact.

One of the most successful of the many excellent oratorio performances given in Union Chapel, Islington, took place on March 29, when Mendelssohn's "Lauda Sion" and Rossini's "Stabat Mater" were sung. The members of the Psalmody and Choral Class, under the direction of the hon. conductor, Mr. Robert Williamson, sustained the choruses, and the solos were in the safe keeping of Miss Maggie Purvis, Miss Lucie Johnstone, Mr. Herbert Grover, and Mr. Bantock Pierpoint. Mr. Fountain Meen (organist to the chapel) played the accompaniments on Willis's fine instrument in his usual irreproachable manner.

At the recent fourth annual meeting of the Wimbledon Male-Voice Choir it was unanimously resolved that, owing to the large number of present members who are non-resident in Wimbledon, the choir should in future be known as "Mr. Henry W. Weston's Male-Voice Choir." The Society numbers at present nearly forty singing members and has had a most successful season. At the same meeting the members of the choir presented the conductor with a purse of gold and a handsome drawing-room clock, suitably inscribed, as a mark of their esteem.

The second concert of the Ealing Choral Society was held on March 29, when a highly successful performance of Mendelssohn's "Athalie" and Rossini's "Stabat Mater" was given. The soloists were Mdlle. Tietiens, Miss F. Power, Mr. H. Beauchamp, and Mr. H. Webster; Miss F. Hughes and Mr. Hanington also assisting in Mendelssohn's work. There was a full orchestra and chorus of 150 performers, who acquitted themselves admirably. The orchestra was led by Mr. S. Dean Grimson, and Mr. J. Cliffe Forrester conducted.

The annual concert given by the British Museum Rifle Association took place at the headquarters of the corps, Chenies Street, Bedford Square, on the 20th ult., and was attended with its usual success. Amongst the vocalists who took part special mention may be made of Miss Nancy Miller, who contributed two songs with much acceptance; Miss Katie Lewis, Madame Minnie Shatel, Mr. Harrison Brockbank, and Mr. Dyved Lewys. Mr. Martin Jacoby played two violin solos with his accustomed skill, and Mr. Harry Walter accompanied.

An important musical exhibition, the proceeds of which are to go towards the establishment of a fund for the erection of a monument to Wagner in Berlin, is to be opened in that capital on the 7th inst. It will comprise autographs, portraits, and other objects of interest in connection with celebrated musicians, many noted private collectors in different countries having sent contributions. The exhibition will remain open until August 12.

Messrs. Greene and Borwick gave their third vocal and pianoforte recital at St. James's Hall on March 25. Mr. Greene sang a very attractive selection of old and modern songs; and Mr. Borwick gave very fine interpretations of Beethoven's Variations and Fugue in E flat (Op. 35), based on a theme from the last movement of his "Eroica" Symphony, and Liszt's "Etude d'éxecution transcendante" in F minor. Mr. S. Liddle was the accompanist.

Miss Grace Wonnacott, pupil of Professor Klindworth of Berlin, gave a successful pianoforte recital on March 30, at the Athenæum, Camden Road. Miss Wonnacott played Beethoven's Sonata in E flat, Liszt's Ballade in B minor, and Chopin's Scherzo in B minor, the last-named being encored. The recitalist also joined Miss Margaret J. Hollick in sonatas by Mozart and Grieg for pianoforte and violin. Madame Antoinette Sterling was the vocalist.

The conclusion of the article on "The Structure of Instrumental Music," by Mr. W. H. Hadow, is unavoidably held over owing to the unusual pressure upon our space.

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Under the patronage of Lord and Lady Cromer, Mr. Edward Kuckey gave a concert, with the assistance of Miss Harriette Thomas, a Welsh lady and pupil of Mr. Shakespeare, at Shepherd's Hotel, Cairo, on March 19. Mr. Kuckey's performances of the *Allegretto* from Grieg's Sonata in F and Sarasate's "Faust" Fantasie displayed high artistic execution and musical talent. Miss Harriette Thomas gave much satisfaction by the way she rendered some well-selected songs.

An opera, entitled "Phantasie," by Miss Ethel M. Smyth, is to be produced this month at Weimar, under Herr Stavenhagen's direction. A Mass in D by this gifted lady was produced by Sir Joseph Barnby at the Albert Hall some five years ago, and previous to that Mr. Manns performed some of her orchestral works at the Crystal Palace. She is a daughter of General J. H. Smyth, of the Royal Artillery, and pursued her musical studies in London, Leipzig, and Berlin.

The Bohemian String Quartet gave its second concert this season on March 29, at St. James's Hall, in the presence of a numerous and appreciative audience. Excellent interpretations were given of Dvorák's seldom heard Quartet in C (Op. 61), Sgambati's Quartet in C sharp minor (Op. 17), and Haydn's in G minor (Op. 74).

Miss Trixie Barrett announces her second *matinée musical*, which will take place at the Steinway Hall, Seymour Street, on Monday afternoon, June 6, at three o'clock. Miss Barrett will be assisted by Miss Rasey, Miss Joy Carol, Mr. Herbert Buchanan, Mr. Albert Archdeacon, Miss Muriel Handley (solo violoncello), Mr. Paul Mahlendorff (solo pianoforte), and Mr. Frank Lambart (accompanist).

The resignation of Mr. G. Graham Newstead from the appointment of organist and choirmaster at St. Andrew's, Lambeth, which he has held for seven years, has been marked by several tangible expressions of high appreciation.

Goring Thomas's cantata "The Swan and the Skylark" was performed, on March 26, by the Bow and Bromley Institute Choir, under Dr. McNaught. Miss Edith Hensler, Madame Edith Hands, Mr. Gwilym Richards, and Mr. Frederic Hosking were the soloists, and Miss Gwynne Kimpton led the orchestra. The work was heard with very great satisfaction by the audience.

The original orchestral score of Rossini's opera "Guillaume Tell" has just been acquired for the Library of the Paris Conservatoire. The manuscript was discovered by the well-known collecter, M. Charles Malherbe, in the hands of a second-hand bookseller, and it was bought for the Conservatoire at the very fair price of 7,000 francs, or about £280 sterling.

Mendelssohn's "Hear my Prayer" was performed on the Wednesday in Passion Week at St. Stephen's Church, Poplar, when the solo was expressively sung by Miss Edith Shapland, a pupil of Mr. Godwin Fowles, the organist and choirmaster of the church, who presided at the organ.

Mr. W. H. Eayres, the violinist, who has been laid aside for several weeks owing to severe illness, has, we are glad to say, now recovered, and is able to resume his usual professional engagements. Mr. Eayres is engaged for the approaching Musical Festival at Peterborough.

The Kent section of the Incorporated Society of Musicians invited Dr. W. H. Longhurst to a complimentary luncheon at the Royal Hotel, Ramsgate, on the 16th ult., at which a large number of members were present. Mr. P. V. Henniker was in the chair.

The South Place Ethical Society, Finsbury, gave its twenty-sixth and last concert of the twelfth season on Sunday, the 3rd ult., being the first anniversary of the death of Brahms, when the entire programme was selected from the works of that master.

Signor Alberto Randegger, a nephew of the popular conductor, played with remarkable success a Violin Concerto with orchestra, of his own composition, at a pupils' concert given at the Milan Conservatoire last month.

FOREIGN NOTES.

Amsterdam.—Special performances in memory of Johannes Brahms, extending over three days, were given by the Maatschappy tot Bevordering van Tonkunst, on the 2nd, 3rd, and 4th ult., under the direction of Herr Julius Röntgen. The programme included the "Deutsches Requiem," the Pianoforte Concerto in B flat, the B minor Clarinet Quintet (Op. 115), the Sestet (Op. 18), the Rhapsody (on Goethe's Harz-Reise), the "Triumphlied," and a number of minor vocal pieces. Amongst the soloists were Mesdames Noordwier-Reddinguis, Marie Brema, and Julia Uzielli, Herren Joh. Messchaert, Mengelberg, Mühlfeld, and others. The undertaking was most successful in every way.

Berlin.—The long-expected first performance of Herr August Bungert's "Odysseus," at the Royal Opera, took place on March 31, in the presence of a large audience, who received the work with every mark of favour and repeatedly recalled the composer. In marked contrast with the popular verdict have been the critical voices in the press, by whom the advent of this new post-composer of tetralogies, who, moreover, intends to erect a theatre of his own for their production, is by no means hailed with delight. The work was admirably mounted, and the performance, under the direction of Capellmeister Schalk, of Prague, specially engaged for the occasion, was an excellent one. Herr Kienzl's "Don Quixote" and Tschaïkowsky's "Yolanthe" will be the next novelties at the Royal Opera.——A number of compositions by Herr Arnold Mendelssohn, a relative of the immortal Felix, formed the programme of a concert given here last month by Herr Nodnagel, with the co-operation of Professor Schmidt-Köhne and Dr. Ludwig Wüllner. They consisted of excerpts from the music-dramas "Elsi" and "Der Bärenhäuter" and a cycle of songs, all of which proved highly effective and are welcomed by many competent critics as being replete with individuality, imaginative qualities, and thorough musicianlike workmanship.——Under the curious title of "Fafner-Bund," an association has just been formed here for the purpose of producing new works by native composers, which otherwise would have but small chance of obtaining a hearing. The connection of the new Society with the familiar "Wurm" in Wagner's tetralogy is not very apparent.——Herr Schalk has been definitely appointed to a conductorship at the Royal Opera.

Bremen.—A new opera, "Die Braut von Cypern," by Herr G. Kulenkampff, was brought out at the Stadt-Theater on the 1st ult., and very favourably received, the composer being recalled many times.——At the seventh Philharmonic concert of the season, on the 3rd ult., a new orchestral suite entitled "Carnaval," by the conductor, Herr Georg Schumann, was produced for the first time and proved a highly picturesque, humorous, and interesting work.

Brussels.—M. Eugène Ysaÿe has, it is stated, sent in his resignation as professor at the Conservatoire, and will succeed the late Anton Seidl at New York. The eminent violinist's successor at the Conservatoire will probably be M. César Thompson.——Herr Weingartner was the conductor of the fifth subscription concert of the Ysaÿe orchestra last month, and met with a most enthusiastic reception both in his capacity of conductor and composer.——At the Théâtre de la Monnaie, Miss Brema has been immensely applauded in the part of *Dalila* in M. Saint-Saëns's "Samson et Dalila," and has signed a fresh engagement for next season. The one hundredth performance of Massenet's "Herodiade" was recorded here on the 2nd ult.

Budapest.—A new opera in two acts, entitled "Ninon," by the Hungarian composer Eugene Stoganovitz, was brought out at the National Theatre on March 27, and very well received, notwithstanding the somewhat banal subject of the libretto. At a concert given by the Liszt Society, on the 6th ult., the first performance took place of several new chamber compositions by Zabados, Horvath, and Dohnanyi (the latter only fourteen years of age), which were considered highly satisfactory examples of talent existing in the ranks of the younger generation of native composers.

Christiania.—A new one-act opera, entitled "Silvio," the libretto of which purports to be a sequel to "Cavalleria

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Rusticana," by the Norwegian composer Guston Borg, has been produced with great success at the Royal Opera.

COLOGNE.—The production of both parts of Berlioz's "Les Troyens," on March 30 and 31, at the Stadt-Theater, was an event of considerable artistic importance, the first complete performance of the work on any stage having been given some years ago at Carlsruhe, under Herr Mottl's direction, since which time "Les Troyens" has only been produced on one or two occasions at Paris and at Munich. The difficult work had been most carefully prepared, under Professor Kleffel's direction, and both the choruses and solo parts were excellently rendered, amongst the latter Frau Pester-Prosky, in the *rôle* of *Dido*, being especially admired.

FLORENCE.—Considerable success was achieved on March 28, at the Teatro Pagliano, by a new one-act "pastoral episode" entitled "Nemea," of which Signor Ernesto Coop is the composer. There are only three solo parts in the piece, which is interpolated with choruses and dances, all of which proved highly effective.

FRANKFORT-ON-MAIN.—Herr Richard Strauss conducted his new symphonic poem "Don Quixote" at the eleventh subscription concert of the Museum last month, with a success which far exceeded that achieved by the work on its recent first performance at Cologne. Herr Hugo Becker was the interpreter of the violoncello solo part, which forms an important feature in the score.

HAMBURG.—The well-known Hamburg Bach-Verein, which has rendered excellent service in the cultivation of oratorio in this town, and which has been associated with the late Hans von Bülow's memorable performances of Beethoven's Ninth Symphony, has been dissolved. The Society gave its final concert on March 22, the twenty-fifth anniversary of its foundation, when a Missa Solemnis was produced from the pen of Herr Adolph Mehrkens, who had been the conductor from its beginning.

LEIPZIG.—The new opera, "Das Unmöglichste," by Herr Anton Urspruch, one of the senior professors at the Raff Conservatorium, Frankfort, was very well received on its first production here on March 29. Herr Urspruch has already become favourably known as a dramatic composer by an opera "Der Sturm," after Shakespeare's "The Tempest."——The well known musician and theoretical author, Dr. Johannes Merkel, has accepted a professorship at the Conservatorium. Herr Fritz von Bose, of Carlsruhe, has also taken over a pianoforte class at the same Institution. Herr Zöllner, for some years past conductor of the New York "Liederkranz," has been appointed to the conductorship of the University Choral Society in the room of Dr. Kretzschmar, resigned.

LINZ (AUSTRIA).—Under the auspices of the Linz Municipality, an Anton Bruckner Fund has been established for the purpose of giving biennial performances here of the Viennese master's works. The first of these took place on March 20, under Herr August Göllerich's direction, and created an amount of enthusiasm far exceeding any appreciation of the master's works during his lifetime. The works produced were the Symphony, No. 1, in C minor; the "Ave Maria" for mixed choir *à capella*, and the Grand Mass in F minor for soli, chorus, and orchestra.

MADRID.—The opera "Il Gladiatore," which obtained the first prize in the competition recently opened in Italy by M. Steiner, was produced at the Royal Theatre on March 21, with success. The composer, Signor Orefice, is one of the most talented pupils of Signor Mancinelli.——Wagner's "Das Liebesmahl der Apostel" is shortly to be produced, for the first time here, by the Sociedad de Conciertos, under Señor Gimenez's direction.

MILAN.—The Società Orchestrale opened its twentieth concert season on March 27, amongst the principal works in the programme being Svendsen's Symphony in D, the Overture to Reinecke's "King Manfred," and the "Liebestod" from "Tristan und Isolde." Signor Mascagni, who directed the performance, will be the conductor throughout the season.——Signor Verdi will, it is announced in Italian journals, shortly take up his residence in this town. The veteran composer, whose sojourn at Sant' Agata has been rendered painful by the recent death of his wife, will reside at the Hôtel de Milan, in the apartments long since named after him by the proprietor of that establishment.——At the Teatro Lirico the first performance took place, on the 2nd ult., of a three-act opera, "Hedda," by the French composer, M. Fernand Le Borne. The libretto, rendered in Italian by Signor Amintore Galli, is a sort of paraphrase of the well-known poetic legends of "Melusine" and "Loreley," and proved not ineffective, while the music found many admirers. The composer conducted.

MUNICH.—The first performance took place, on March 29, at the Royal Theatre, of an opera, "Der tolle Eberstein," by Herr Arthur Koennemann, with considerable success. This is one of the three operatic works which obtained a prize in the competition instituted last year under the auspices of the Prince Regent of Bavaria, and the last to be performed, all of them having proved successful and having been accepted for performance at other German theatres. The fact is certainly a somewhat remarkable one and speaks well for the discernment of the jury.——Following up the model performances of Mozart's maturer operatic works given in recent years at the Residenz Theater, Herr von Possart, the excellent Intendant of the Royal theatres, is now engaged in the mounting of the charming earlier works of the master—viz., "Der Schauspiel-Director" and "La Finta Giardiniera." These will be produced entirely in accordance with the original scores, and their respective librettos are being carefully revised by Dr. Kolbeck. At the Akademie concert of March 24 Dvorák's symphonic poem "Der Wassermann" was produced for the first time here, under the direction of Court Capellmeister Erdmannsdörfer, and received with high favour, its picturesque instrumentation and the characteristic local colour imparted to the legend being especially remarked upon by the press organs. In the same concert a new violin concerto by Herr Miroslav Weber, admirably played by the composer, was heard for the first time and proved a distinctly valuable addition to the literature of the instrument for which, as might have been expected, it is moreover exceedingly well written. Madame Jessel (of Frankfort) introduced a number of chamber compositions and songs of her own composition at a concert given by the lady on the 5th ult.

TOULOUSE.—A successful performance took place last month, at the Municipal Theatre here, of an opera in four acts entitled "Jessica," the libretto founded upon Shakespeare's "The Merchant of Venice." The composer, M. Louis Deffès, director of the Toulouse Conservatoire, was almost overwhelmed with plaudits at the conclusion of an excellent performance.

VENICE.—The remarkable oratorio "The Transfiguration," recently produced for the first time in connection with the Milan Congress of Church Music, has been performed here no less than six times during the last few weeks, with enormous and ever-increasing success. The composer, the young Abbé Lorenzo Perosi, who conducted, has had numerous applications for the production of the work in various parts of Italy.

VERVIERS.—A new opera, "Hermann et Dorothée," the libretto founded upon Goethe's well-known poem, the music by M. Le Rey, was brought out here on March 28 with much success. The composer is a pupil of Léo Délibes.

VIENNA.—The committee charged with the erection, in this capital, of a monument to Johannes Brahms have just issued a very dignified and earnest appeal to all lovers of the deceased composer for the support of the undertaking. A concert devoted to this object was given, on the 3rd ult., by Madame Alice Barbi, when a number of Brahms's *Lieder* were most admirably rendered by that gifted vocalist.——Herr Carl Goldmark has been appointed to the chair vacated by the death of Brahms in the directorate of the Gesellschaft der Musikfreunde.——Herr Gottfried Preyer, the worthy Capellmeister of St. Stephen's Cathedral, celebrated his ninety-first birthday last month in excellent health and spirits. He was born at Hausbrunn, in Lower Austria, in 1807.

WEIMAR.—The seventh Philharmonic concert of the season, on March 25, was conducted by Herr Felix Weingartner, the eminent Berlin Capellmeister, and proved an enormous success. Beethoven's C minor Symphony, Liszt's symphonic poem "Tasso," and the conductor's symphonic poem "Die Gefilde der Seeligen" (inspired by Böcklin's painting) were included in the programme.

WIESBADEN.—Herr Albert Eibenschütz, of Berlin, has

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been appointed to the directorship of the Royal Conservatorium, Herr Albert Fuchs (for the last nine years the esteemed director of the Institution) having accepted a leading professorship at the Dresden Conservatorium.

ZURICH.—The performance, at the Stadt-Theater, of a cycle of Wagner's operas, extending from the 6th to the 30th ult., and concluding with "Der Ring des Nibelungen," merits a record, considering the comparative smallness of the town, and reflects much credit upon the enterprising spirit of the management.

OBITUARY.

IN ANTON SEIDL, whose sudden death, from blood-poisoning, took place on March 29, in New York, the cause of the Wagnerian music-drama has lost one of its ablest, most enthusiastic, and most experienced champions. Like many of the leading orchestral conductors of the day —Richter, Nikisch, Mottl, Weingartner, Mahler — the deceased was a native of Austria-Hungary, having been born at Budapest on May 7, 1850, his family being originally German. He was a pupil at the Leipzig Conservatorium in 1870-72, and subsequently, on the recommendation of Dr. Richter, he was employed by Wagner, at Bayreuth, with other young musicians of talent, in preparing the scores and parts for the then approaching first production of the "Nibelungen" Tetralogy, in 1876. Thus young Seidl obtained that intimate acquaintance with that stupendous work and with the master's intentions in regard to it which rendered him one of the most competent of its exponents and fully justified his engagement as conductor of the forthcoming Covent Garden performances of the tetralogy. Seidl gained his first practical experience as Capellmeister at Leipzig and at Bremen, and afterwards became the conductor of the company known as the "Wagner Theatre," with whom Herr Angelo Neumann made the tour of Europe, and by whom, in 1882, the memorable first London performance of "Der Ring des Nibelungen" was given at Her Majesty's Theatre. Three years later Seidl succeeded the late Dr. Damrosch as conductor of the German opera and of the Philharmonic concerts in New York, where it is admitted on all hands he rendered yeoman service to the cultivation of musical art generally, and to the popularisation of Wagnerian opera in particular. He directed some of the Bayreuth performances in 1886, and his skilful and eminently musicianlike conductorship of the Wagnerian performances last year at Covent Garden is still fresh in the memory of opera-goers in the metropolis. But he retained his permanent engagements in New York till the last, having but recently declined the offer of a Capellmeistership at the Berlin Opera. On both sides of the Atlantic his loss is being most deeply and sincerely deplored.

We regret to record the death, at the age of seventy, of the REV. DR. WILLIAM STAINER, Sir John Stainer's only brother, which occurred at Highgate on the 9th ult. With much self-denial the deceased clergyman devoted his life to the amelioration of the deaf and dumb. He was acting chaplain of St. Saviour's Church, Oxford Street, where he ministered to those deprived of speech and hearing. He established in a number of Board Schools classes for the afflicted in whom he was so deeply interested, and also set up Homes for them in some ten centres. It is not surprising to learn that he was a man of a singularly kind and sympathetic nature.

Death has removed one of the oldest and most respected townsmen of Bedford in the person of ROBERT ROSE, at the age of eighty-four, which sad event, we much regret to record, took place on March 21. A native of Newport Pagnell, Mr. Rose settled at Bedford at an early age, where he started what has become a very flourishing music and musical instrument business, in which he was actively engaged within a fortnight of his death. Conjointly with his business, Mr. Rose, who was entirely self-taught, followed the profession of music in the town associated with the name of John Bunyan. He formed classes for the teaching of the Hullah system of class-singing, not only in Bedford, but in a great number of villages round about. Mr. Rose was for fifty years organist of St. Peter's, Bedford, a church of some historical interest, a former organist, in 1727, being William Weale, the composer of the beautiful old Psalm-tune "Bedford," which he wrote in *triple* time, be it observed. The organ, when Mr. Rose began his duties, was a small one-manual instrument, situated in the West gallery. Concurrently with his organistship at St. Peter's, Mr. Rose held a similar post at the Wesleyan Chapel, in those "good old times" when a band was in vogue in addition to the organ, and the hearty singing of that large Wesleyan congregation was something to remember. In later years Mr. Rose was organist at St. Paul's Church, to which he devoted all his attention till increasing deafness compelled him to resign. But even then he was often to be seen singing in the choir of the church. Not only was Mr. Rose an excellent musician, but he was a splendid man of business, exceedingly methodical in his habits, very observant, interested in all he saw, buoyant in spirit, and with a clear intellect up to the last. In spite of his advanced age his geniality, activity, and youthfulness never forsook him. He leaves behind him a very precious memory. His youngest son is Mr. Henry R. Rose, who succeeded Henry Smart as organist of St. Pancras Church, and who is also a professor of the organ at the Royal Academy of Music.

With regret we record the death of JOHN BRADBURY TURNER, which took place on the 14th ult. Mr. Turner, who was born at Stockport, on September 16, 1832, was taught the violoncello by Lieutenant-Colonel S. W. Wilkinson, a well known local amateur. In 1852 he entered the Royal Academy of Music as a resident student, under Sterndale Bennett, of whom he was a favourite pupil, G. A. Macfarren, Dr. Steggall, and others, and he subsequently became a Fellow of the Institution. The deceased musician was formerly music-master at Harrow School. He graduated Mus. Bac. at Cambridge in 1865, his exercise on that occasion being a setting of Psalm 13 for soli, chorus, and orchestra. His other compositions include a cantata, "Thy Kingdom come"; an overture, and a symphony. In addition was also published a Pianoforte Trio in C minor, an admirable and effective work, which has been heard from time to time at chamber concerts. But Mr. Turner's name is best known in association with Trinity College, London, with which he had been connected for a quarter of a century. He was one of the foundation professors of that Institution, and for many years he rendered valuable and faithful service as director of studies.

The death, we regret to say, is announced from New York of STACEY GARDNER POTTS, which took place in that city on the 11th ult. Mr. Potts, who came from an old New Jersey family, was born at Trenton in 1858. He was educated for the bar, but ultimately devoted himself entirely to literary and musical pursuits. From 1881 onwards he was successively organist at various churches. Mr. Potts was one of the editors of *The Churchman*, with which he had been connected since 1893. He was also, for a time, the American correspondent of THE MUSICAL TIMES.

An excellent musician and teacher of his art, JEAN LOUIS ARISTIDE HIGNARD died on March 27, at Vernon, at the age of seventy-six. A former laureate of the Conservatoire, he made himself known during the earlier part of his career as a composer of light opera, the most successful amongst a number of pieces of this order being "L'Auberge des Ardennes," to which Jules Verne, subsequently rendered famous by his romances, had furnished the libretto, and which was brought out at the Théâtre Lyrique, Paris, in 1860. M. Hignard was highly esteemed by his numerous pupils, amongst them M. Emmanuel Chabrier, and others who have obtained distinction in musical art.

The death is announced, on the 10th ult., at Smyrna, of the Armenian composer DICRAN TCHOHADJIAN, called by his numerous admirers the "Verdi of the Orient." He was a native of Constantinople, and made his studies at Russian and French conservatoires. On his return to Turkey he brought out his first opera on an Oriental subject, entitled "Lebledidji Horhar," which had an immense vogue at Constantinople, Smyrna, Athens, in Roumania, and in Egypt.

Signor JOSEPH LI CALSI died on the 16th ult. He was one of the conductors at Her Majesty's Theatre some twenty years ago and has been a professor at the

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Guildhall School of Music since its foundation. The deceased artist was in his seventy-third year.

The death is announced, on the 18th ult., at Leipzig, of Dr. Oscar Paul, professor in the philosophical faculty of the Leipzig University and a teacher at the Conservatorium, at the age of sixty-two. Dr. Paul, who was one of the best known personalities in Leipzig, has written a number of valuable articles on musical subjects. He was the musical editor of the *Leipziger Tageblatt* and one of the founders of the *Musikalisches Wochenblatt*.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Chelmsford.—Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise" were very creditably performed by the Chelmsford Musical Society, at its concert, in the Corn Exchange, on March 29. The band, led by Mr. G. H. Wilby, and chorus, numbering over 100 performers, acquitted themselves admirably under the efficient conductorship of Mr. F. R. Frye. The soloists were Miss Lilian Turnbull, Miss Minnie Cullis, Mr. Iver McKay, and Mr. John Sandbrook.

Crewkerne.—The Parish Church choir, assisted by the Crewkerne Choral Class, numbering together sixty voices, gave Stainer's "Crucifixion," at the Parish Church, on Palm Sunday. Under the skilful direction of Mr. L. A. Brookes, the choirmaster and organist of the church, the work was rendered with commendable excellence. The soloists were Mr. E. H. Harp (tenor) and Mr. W. C. Howe (bass), and Mr. Percy Blake presided at the organ.

Crickhowell.—The Crickhowell Choral Society gave Parts I. and II. of Haydn's "Creation" and a miscellaneous selection in the Clarence Hall, on the 13th ult. Mr. G. R. Sinclair (of Hereford) was the conductor, and the soloists were Miss Rosina Hammacott (soprano), Mr. Gwilym Richards (tenor), and Mr. A. Lord (bass). Mr. Donald Heins played the solo part in Saint-Saëns's Rondo Capriccioso for violin and orchestra, and Miss Hammacott sang the Jewel Song from Gounod's "Faust," with orchestral accompaniment.

Croydon.—Miss Agnes I. Fennings, pupil of Mr. R. I. Rowe at the Croydon Conservatoire, gave a pianoforte recital at the Small Public Hall on March 25. The programme included Sonata Appassionata (Beethoven), two pieces by Grieg, one by Weber, three by Schumann, and two by Liszt. Miss Fennings proved herself a pianist of very considerable attainments and made promise of future advancement. The vocalist was Miss Eleanor G. Gibbs.—In connection also with the Croydon Conservatoire of Music a students' concert was given on the afternoon of the 1st ult., at the Small Public Hall. The young performers displayed a high average of merit, and ten members of the teaching staff were represented by their pupils.

Devizes.—The second concert of the season given by the Devizes Musical Association took place on the 13th ult., when "The Messiah" was performed. The chorus entered into this work remarkably well, and the concert was one of the most successful that the Society has given. The soloists were Miss Stanley Lucas, Miss Lucie Johnstone, Mr. G. Perrins, and Mr. Douglas Hoare. Mr. J. Duys led the orchestra, and Mr. H. H. Baker conducted with commendable alertness and precision.

Earlestown.—The Philharmonic Society gave an excellent performance of Sir John Stainer's "Crucifixion" in the Parish Church, on the Tuesday evening in Holy Week. The soloists were Mr. Sprigings (Liverpool), tenor; Mr. Arthur Weber (Liverpool Cathedral), bass; and Mr. P. Couless. The whole work was given in a most careful manner, under the conductorship of Mr. Henry W. Radford, organist and choirmaster of the Parish Church.

Epping.—On the evening of Good Friday Stainer's "Crucifixion" drew a large congregation to the Parish Church. Mr. Donald Penrose conducted and Mr. Henry Riding was the organist.

Felixstowe.—The Choral Society of this attractive watering-place gave a commendable performance of "St. Paul" during the past month, at the Victoria Hall, which reflected the highest credit upon Mr. Thomas Palmer, the conductor, and all concerned in the presentation of Mendelssohn's fine oratorio. The soloists were Miss Amy Sargent, Miss Kate Taylor, Mr. Samuel Masters, and Mr. Arthur Walenn, all of whom acquitted themselves admirably. Mr. F. W. Smithies led the band, and Miss Nellie Palmer deserves a word of praise for the manner in which she played the violoncello obbligato to "Be thou faithful unto death."

Frome.—The choir of Wesley Chapel, assisted by singers from other Nonconformist churches, gave a performance of Rossini's "Stabat Mater" and the latter part of "The Messiah," in the chapel, on the evening of Good Friday, the 8th ult. The chorus numbered seventy voices, and the fine four-manual organ was augmented by a band of twenty-eight performers. The various solos were sung by Miss M. Richards (of London), Miss Bessie Grant, Mr. E. T. Morgan (of Bristol), and Mr. W. Dodds (of Windsor), who acquitted themselves with great satisfaction. Mr. W. E. Cambridge ably presided at the organ, and the indefatigable conductor, Mr. T. Grant (organist of Wesley Chapel), is much to be congratulated.

Gloucester.—The final concert this season of the Gloucester Choral Society took place at the Shire Hall, on the 19th ult. Madame Ella Russell made her first appearance here and both her songs were enthusiastically encored. Messrs. John Francis Barnett, Alfred Gibson, and Pezze gave a refined and finished performance of Mendelssohn's Trio in C minor, besides playing solos. Miss Olive Kennett and Mr. Charles Fry, in two amusing duologues, were honoured with double recalls, and Mr. Ernest Meads was also successful in two recitations. The choir sang two part-songs, under the direction of Mr. Higgs and Mr. A. H. Brewer, the latter also presiding at the organ.

Great Malvern.—The Malvern Choral Society gave a performance of Mendelssohn's "Elijah" on March 30, in the Assembly Rooms, under the direction of Mr. W. Higley. The principal soloists were Miss Carrie Siviter, Miss Alice Lakin, Mr. Herbert Emlyn, and Mr. W. J. L. Higley. The performance of the band—led by Mr. F. Ward—was excellent, and the chorus gave evidence of careful training. Mr. T. J. Bovington and Mr. Burston presided at the organ.

Guernsey.—Handel's noble oratorio "Israel in Egypt" was performed in St. Julian's Hall, by the Guille-Allès Choral and Orchestral Association, numbering upwards of 200 performers, on two evenings running—viz., March 22 and 23. The soloists were Madame Mallia, Miss Edith Hands, and Mr. Ager Grover, the duet "The Lord is a Man of war" being sung by all the tenors and basses of the chorus. The large body of singers gave evident proof of the careful training they had received at the hands of their excellent conductor, Mr. John David, who may be congratulated upon a most successful result of his labours. Mrs. John Gardner rendered valuable assistance as accompanist at the rehearsals.

Henley-on-Thames.—Sir John Stainer's "Crucifixion" was given in Holy Trinity Church, on Thursday evening in Passion Week, by the choir, assisted by members of St. Mary's choir. Messrs. J. W. Dempster and W. Dodds (of Eton College Chapel) ably sang the solos, and Mr. J. H. Chalmers, organist and choirmaster, presided at the organ.

Hull.—The choral and orchestral societies of the Hull Young People's Christian and Literary Institute gave a successful concert, at the Assembly Rooms, on March 31, when the chief feature was Stainer's "Daughter of Jairus." The soloists were Miss Kathleen Mayes, Mr. C. H. Briggs, and Mr. G. W. Haller. Mr. J. A. Wakelin was the accompanist, and Mr. Thomas G. Bufley efficiently conducted the full band and chorus of 100 performers.

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Knottingley.—The Knottingley Choral and Orchestral Society gave a concert, in the Town Hall, on March 30. The principal work selected being Macfarren's "May Day." Miss Alice Simons (late Parepa-Rosa Scholar at the Royal Academy of Music) acquitted herself admirably as the soloist in Macfarren's popular cantata and also in songs in the second part of the programme. The glees performed were Mendelssohn's "Farewell to the forest," Iliffe's "Come, fairies, trip it," and "The Shepherd's Chorus" from Schubert's "Rosamunde," the last-named for female voices only and with orchestral accompaniment. Mr. Mark Hill ably conducted a successful concert.

Leicester.—The Leicester Amateur Vocal Society gave its twenty-second annual visitors' evening, in the Temperance Hall, on March 29, when the chief feature of the programme was "The Jackdaw of Rheims," set to music for chorus and orchestra by William H. Speer. Other selections in an interesting scheme included Sullivan's dramatic cantata "On Shore and Sea" and Dr. G. J. Bennett's four-part song "Mary Morison." Mr. H. B. Ellis conducted, and Mrs. Ll. H. Parsons was the accompanist.

Newport, Fife.—The Newport Choral Society gave a concert in the Blyth Hall, on the 6th ult., when Mr. J. More Smieton's excellent cantata "Ariadne" was performed for the fiftieth time, with the composer as conductor. The work was produced in April, 1884, also under Mr. Smieton's baton; and so popular has it since become that its jubilee performance, under similar circumstances, is a very exceptional event. The soloists were Miss Joan P. Keddie (soprano), Mrs. Ireland (contralto), Mr. A. Kelt (tenor), and Mr. R. Chalmers (bass); while the orchestral accompaniments were efficiently rendered by an orchestra under the leadership of Mr. A. M. Stoole. At the conclusion of the cantata Mr. Smieton was congratulated upon the success which has attended the work since its first performance, fourteen years ago.

Newtown (North Wales).—Stainer's "Crucifixion" was given in the Parish Church on Palm Sunday, the 3rd ult., under the direction of the curate, the Rev. G. Roberts. The accompaniments were ably rendered on the organ by Mr. J. Macrone. The work was repeated on the 7th ult.

Preston.—The principal event of the musical season has been the performance, by the Preston Choral Society, of "Israel in Egypt," which took place on March 31. The Society was augmented by Mr. Whittaker's choir from Blackpool on this occasion, and a very fine representation was given of the massive double choruses, "The Hailstone" chorus especially being very effectively sung. With orchestral assistance by members of the Hallé band, there was a very adequate presentation of Handel's great descriptive work. The soloists were Mr. Wilde, Madame Sadler-Fogg, Mr. A. S. Kinnell, Mr. W. H. Cradock, Madame Alice Bertenshaw, and Miss Clara Broadbent. Signor Risegari conducted a most successful performance.

Ramsey (Hunts.).—The Parish Church choir and friends gave a very successful rendering of Mozart's Twelfth Mass on Good Friday. The soloists were Mrs. A. Newton, Mrs. J. Caton, Mr. Ernest Whellams, and Mr. Lawrence, all of whom sang with much acceptance. Mr. J. Legge presided at the organ and Mr. R. E. Newton conducted.

Reading.—On the 14th ult. the local Philharmonic Society gave a performance of "Elijah," in the large Town Hall. The principal vocalists were Madame Emily Squire, Miss Jessie King, Mr. Harry Stubbs, and Mr. Daniel Price, ably assisted in the double quartet by four members of the Society, Miss Ethel Ravenscroft, Miss L. Brooksby, Rev. W. Neville, and Mr. A. W. Knill; and in "Lift thine eyes," Miss Edith King took the second soprano part. The orchestra (augmented from London) and the chorus numbered over 200, and Mr. Strickland conducted a successful performance.

St. Albans.—A performance of Mendelssohn's "St. Paul" was given at the Town Hall, on March 24, by the St. Albans Oratorio Society. The precision and attack of the chorus throughout the work, no less than their refined singing, reflected great credit upon the conductor of the Society, Mr. W. H. Speer. The soloists were Miss Charlotte Dickens, Mrs. E. Gentle, Mr. H. Stubbs, and Mr. Charles Tree. Mr. Stanley Blagrove led the orchestra and Mr. George Rose presided at the organ.

Tunbridge Wells.—The Orchestral Society of this attractive resort, numbering fifty-two performers, gave its first concert of the season at the Great Hall, on March 31. The programme was a comprehensive one, and included Bach's Suite in D, Mackenzie's "Benedictus," Schubert's B minor Symphony, and Beethoven's "Prometheus" Overture. Mrs. Adeney played the solo part in Mendelssohn's Capriccio for pianoforte and orchestra in B minor (Op. 22); Miss Ferguson was the soloist in Beethoven's Pianoforte Concerto in E flat, and Miss Helen Jaxon contributed some songs with acceptance. Mr. Frederick Hunnibell conducted a very successful and interesting concert, at which Sir Walter Parratt and Dr. Lloyd were present.

Walsall.—The Walsall Institute Philharmonic Union gave a performance of "Samson," at the Temperance Hall, on March 28. The soloists were Miss Maggie Jaques, Miss Alice Laking, Mr. Charles Saunders, and Mr. Robert Carter, the last-named being well known locally. The band and chorus of about 150 performers gave an excellent rendering of Handel's fine work. Dr. Swinnerton Heap conducted with his customary ability and Mr. J. Rees was the principal first violin.

Organ Appointments.—Mr. G. Ernest Arundel, Organist and Choirmaster to Devonshire Square Church, Stoke Newington.—Mr. F. Docksey, to Bromsgrove Parish Church, Worcester.—Mr. H. F. Stephenson, Organist and Choirmaster to Christ Church, Mitcham.—Dr. John Greig, Organist and Choirmaster to the Scottish National Church, Crown Court, Russell Street, Covent Garden.—Mr. Charles T. Turner, Organist and Choirmaster to the Horbury Congregational Church, Notting Hill.—Mr. H. E. Wall, Organist and Choirmaster to Parish Church, East Farleigh, Maidstone.

Choir Appointment.—Mr. J. S. Buxton (tenor), to Llandaff Cathedral.

ANSWERS TO CORRESPONDENTS.

J. K.—*The "Dresden Amen" (the music of which can be obtained, price one penny, from Messrs. Novello and Company Limited) is used by Mendelssohn in the last movement of his "Reformation" Symphony (composed in 1829-30 for the Tercentenary Festival of the Augsburg Protestant Confession); and also by Wagner—who commenced his career as choirmaster at Dresden—in his music-drama "Parsifal." According to Johann Gottlieb Naumann, this "Amen" originally belonged to the Catholic Court Chapel, but found its way first into the Protestant churches of Dresden, and afterwards into many Evangelical-Lutheran country churches of Saxony. It subsequently, however, disappeared from most of the Protestant churches into which it had been introduced.*

J. W.—*For "melodious cantatas of the degree of difficulty of Stainer's 'Crucifixion,' suitable for performance by a church choir of forty voices with organ accompaniment," you might look at "Rebekah," by Barnby; "The Rainbow of Peace" and "The Holy Child," by Thomas Adams; "Bethany" and "Gethsemane," by C. L. Williams; "Blessed are they who watch," by Hugh Blair; and "Harvest Cantata," by John E. West.*

Alpha.—*Schumann wrote the following Fantasias for the pianoforte: Fantasiestücke (eight pieces) (Op. 12), Fantasia in C (Op. 17), and three Fantasiestücke (Op. 111). Schulhoff wrote only one Sonata (in F minor) for pianoforte, which may be obtained of Messrs. Novello and Company Limited. Dr. Peace's arrangement for the organ of the Overture to "Oberon" is published by Messrs. Cocks and Co.*

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J. P.—*Kummer's Trios for three bassoons and J. G. Galliard's Six Solos for bassoons may be obtained of Messrs. Novello and Company Limited, as may also those of Haydn's thirty-seven "Divertimenti" that are in print. We do not know of any early English bassoon music. Perhaps some of our readers could supply the information.*

Jamaica.—*As you are so far beyond the reach of teachers who could give you personal tuition in harmony, we should advise you to take some lessons by correspondence from a qualified teacher, perhaps in England. You will find Stainer's primer on "Harmony" an excellent book wherewith to begin your studies.*

L. R. A. M.—*The only analysis of Bach's "Chromatic Fantasia" of which we know is that contained in one of the programme-books of the "Popular Concerts." Perhaps Messrs. Chappell and Co., 50, New Bond Street, could supply you with one in which this analysis occurs.*

Anxious Enquirer.—*Consult "Organs and Organists in Parish Churches. A handbook relating to the custody, control, and use of Organs," by W. C. A. Blew (W. Reeves), price half-a-crown.*

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Pianist.—*A short analysis of Beethoven's Andante in F will be found in Ridley Prentice's "The Musician," Grade V., p. 23 (J. Curwen and Sons).*

A. Y. Z.—*Pronounce the word "live," in "live-long," as a short vowel.*

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*Above all praise and all majesty	Mendelssohn	1½d.	
*Achieved is the glorious work	Haydn	1d.	
*Achieved is the glorious work (2nd Chorus)	Haydn	1½d.	
*All glory to the Lamb	Spohr	1½d.	
Awake up, my glory	M. Wise	3d.	
Christ became obedient unto death	J. F. Bridge	1½d.	
Christ is not entered into the Holy Places	Eaton Faning	1½d.	
For it became Him	Oliver King	1½d.	
God is gone up	Croft	4d.	
*God, my King	Bach	1½d.	
Grant, we beseech Thee	H. Lahee	1½d.	
*Hallelujah unto God's Almighty Son	Beethoven	3d.	
*How excellent Thy Name, O Lord	Handel	1½d.	
If ye then be risen	J. Naylor	3d.	
If ye then be risen (two parts)	Myles B. Foster	3d.	
In my father's house	J. M. Crament	3d.	
In that day	George Elvey	8d.	
*It shall come to pass	B. Tours	1½d.	
King all glorious	J. Barnby	6d.	
*Leave us not, neither forsake us	J. Stainer	1½d.	
Let not your heart be troubled (Double chorus, unaccompanied)	Myles B. Foster	3d.	
Ditto (Four-part arrangement, with organ)	Myles B. Foster	3d.	
*Let their celestial concerts all unite	Handel	1½d.	
*Lift up your heads	Handel	1½d.	
*Lift up your heads	S. Coleridge-Taylor	3d.	
*Lift up your heads	J. L. Hopkins	1½d.	
O, all ye people, clap your hands	H. Purcell	3d.	
*O clap your hands	J. Stainer	6d.	
O clap your hands	T. T. Trimnell	3d.	
*O God, the King of Glory	H. Smart	4d.	
*O God, when Thou appearest	Mozart	3d.	
*O how amiable	J. Barnby	3d.	
*O Lord our Governor	H. Gadsby	3d.	
O Lord our Governor	Marcello	1½d.	
*O risen Lord	J. Barnby	1½d.	
Open to me the gates	F. Adlam	4d.	
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*Rejoice in the Lord	George Elvey	1½d.	
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The Lord is King	H. Gadsby	6d.	
The Lord is King	H. J. King	4d.	
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Where Thou reignest	Schubert	3d.	
Who is this, so weak and helpless	Rayner	2d.	

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And all the people saw	J. Stainer	6d.	
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As the hart pants	Mendelssohn	1½d.	
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Eye hath not seen (four-part setting)	Myles B. Foster	3d.	
Give thanks unto God	Spohr	4d.	
God came from Teman	C. Steggall	4d.	
God is a Spirit	W. S. Bennett	6d.	
Great is the Lord	W. Hayes	4d.	
Grieve not the Holy Spirit	J. Stainer	3d.	
Happy is the man	E. Prout	8d.	
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It shall come to pass	G. Garrett	6d.	
It shall come to pass	B. Tours	1½d.	
Let God arise	Greene	6d.	
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*O give thanks	George Elvey	3d.	
*O Holy Ghost, into our minds	G. A. Macfarren	1½d.	
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*O taste and see	Goss	3d.	
O taste and see	A. H. Mann	3d.	
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The wilderness	S. S. Wesley	8d.	
When God of old came down from Heaven	Rev. B. V. Hall	3d.	
We will rejoice	Croft	4d.	
Whosoever drinketh	J. T. Field	1½d.	

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ANTHEMS FOR TRINITYTIDE.

*Almighty and everlasting God	Gibbons	1½d.	
Ascribe unto the Lord	S. S. Wesley	8d.	
Beloved, if God so loved us	J. Barnby	1½d.	
Beloved, let us love one another	Gerard F. Cobb	1½d.	
Be ye all of one mind	Arthur E. Godfrey	3d.	
*Blessed is the man	John Goss	4d.	
Blessing and glory	Boyce	1½d.	
Blessing, glory	Bach	6d.	
*God came from Teman	C. Steggall	4d.	
*God so loved the world	Matthew Kingston	1½d.	
Grant, O Lord	Mozart	1½d.	
He in tears that soweth	F. Hiller	1½d.	
*Holy, holy, holy	Crotch	3d.	
How goodly are Thy tents	F. Ouseley	1½d.	
How lovely are Thy dwellings	Spohr	1½d.	
*I am Alpha and Omega	J. Stainer	1½d.	
I am Alpha and Omega	J. Varley Roberts	3d.	
I beheld, and lo!	Blow	6d.	
I know that the Lord is great	F. Ouseley	1d.	
I saw the Lord	J. Stainer	6d.	
I will magnify	J. Shaw	3d.	
I will sing of Thy power	Greene	4d.	
*I will sing of Thy power	A. Sullivan	1½d.	
I will sing unto the Lord	H. Wareing	3d.	
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*In Jewry is God known	J. Clarke-Whitfeld	1½d.	
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In the fear of the Lord	J. V. Roberts	3d.	
Let the peace of God	J. Stainer	4d.	
Light of the world	E. Elgar	3d.	
*Lord of all power and might	R. William Mason	1½d.	
Ditto (men's voices)	J. Barnby	2d.	
*Lord, we pray Thee	J. V. Roberts	1½d.	
O Father blest	J. Barnby	3d.	
O joyful Light	B. Tours	4d.	
O Lord, my trust	King Hall	1½d.	
*O taste and see	J. Goss	3d.	
*O taste and see	A. Sullivan	1½d.	
O taste and see	A. H. Mann	3d.	
O where shall wisdom be found?	Boyce	6d.	
Ponder my words, O Lord	Arnold D. Culley	1½d.	
*Praise His awful Name	Spohr	2d.	
Rejoice in the Lord	G. C. Martin	6d.	
*See what love hath the Father	Mendelssohn	1d.	
Sing to the Lord	Mendelssohn	8d.	
*Stand up and bless	J. Goss	4d.	
Teach me Thy way	W. H. Gladstone	1½d.	
*The Lord hath been mindful	S. S. Wesley	3d.	
*The Lord is my Shepherd	G. A. Macfarren	1½d.	
The Lord is my Shepherd	J. Shaw	3d.	
The Lord will comfort Zion	H. Hiles	6d.	
Thou shalt shew me the path of life	Alan Gray	1½d.	
We have heard with our ears	H. Aldrich	1s.	
Whatsoever is born of God	H. Oakeley	3d.	
Who can comprehend Thee	Mozart	3d.	

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A NEW EDITION OF

THE RUINS OF ATHENS

A CANTATA

THE MUSIC COMPOSED BY

L. VAN BEETHOVEN

THE ENGLISH WORDS WRITTEN AND ADAPTED BY

PAUL ENGLAND.

Price One Shilling and Sixpence.

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DAILY TELEGRAPH.

It has been changed into a cantata, with English words, written or adapted by Mr. Paul England, the object being to place Beethoven's music in the hands of our choral societies. . . . The result shows a purpose completely achieved, and Messrs. Novello may depend upon a good reward for their enterprise. Such is the beauty of the music—Greek-like in its simple outline—that the cantata will spread rapidly over the country, the more because so much of it is already well-known.

DAILY NEWS.

The chorus of Dervishes, sung by about 500 of the tenors and basses of the Royal Choir, was encored by acclamation; and if Sir Frederick had cared to accept it a similar fate might have befallen the Turkish March and the delicious Interlude. Even still better was the performance of the final chorus, with its curious reminiscences of Mozart and of the prison chorus in "Fidelio." Altogether the revival was a notable one.

DAILY CHRONICLE.

It was a treat to hear music at once so solid and so graceful. "The Ruins of Athens" is not to be ranked among Beethoven's highest achievements, though none but he could have made such effective use of the barbaric element in the chorus of Dervishes—a taking air, emphasised by the wildest accompaniment. . . . The quaint Turkish March and the chorus, with which the work reaches a majestic termination, were also warmly applauded, but nothing—not even the elegant march and chorus, "Twine ye the garlands"—told so well as the impulsive number for the Dervishes, which was rendered with appropriate vigour and energy. . . . As the work is now made suitable for the concert platform, it should be adopted by all choral societies anxious to include in their *répertoires* compositions of the highest class.

WESTMINSTER GAZETTE.

Considering the rubbishy character of the productions which so frequently secure the attention of local choirs, it is indeed astonishing that such a beautiful work as this of Beethoven should have been neglected so assiduously—though doubtless the absence hitherto of any decent arrangement of the work for this purpose has had something to do with the matter. With the preparation of such an arrangement as that used last night, however, this difficulty has been overcome, and it may be assumed that henceforward the work, which contains some of Beethoven's most graceful and spontaneous choral writing, will be heard more often.

ATHENÆUM.

It is needless to state that the music of "Die Ruinen von Athen" does not display Beethoven in a lofty mood, the master keeping in his lightest manner from the first bar to the last. Consequently there was no serious strain on the executants on Wednesday, and the choral numbers were rendered with power and spirit, the favourite Dervishes' chorus being, of course, encored.

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PRODUCED BY THE ROYAL CHORAL SOCIETY, AT THE ROYAL ALBERT HALL, MARCH 16, 1898.

THE

GATE OF LIFE

DRAMATIC CANTATA

FOR

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THE MUSIC COMPOSED BY

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DAILY TELEGRAPH.

The story, which in some form or other has often been set to music, is a variant of that we find in Benedict's "Saint Cecilia," Sullivan's "Martyr of Antioch," &c., but it seems to be one which has interest for the public, and is not without inspiration for composers. Mr. Leoni, at any rate, has set to it strains which won over their first audience to warm demonstrations of sympathy. . . . Choral societies will find "The Gate of Life" most useful.

STANDARD.

It must be gladly conceded at once that the score shows the hand of a musician who can write with taste and freshness in feeling. The heathen choruses and dances in the first of the three brief parts, the hymn of the Christians, in which the French device of singing with closed lips is adopted, and the final scene of the martyrdom, display full knowledge of effect.

DAILY NEWS.

Comparatively simple and unsophisticated music of this sort, sometimes recalling Gounod, sometimes the Italians, but almost always melodious and pretty, would be far better suited to the country choirs, the more especially as it presents few difficulties and employs only three soloists.

MORNING POST.

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BOOK 1.

1. The Good Shepherd ... Miss E. Hunter
2. Andante ... W. Wolstenholme
3. Andante con moto ... A. R. Gaul
4. Communion ... [illegible]
5. Melody ... [illegible]
6. Andante from "Mors et Vita" ... [illegible]
7. Soft Voluntary ... W. A. Thomas
8. Slow March ... F. Cunningham Woods
9. A Song of Peace ... [illegible]
10. Andante in G minor ... E. H. Thorne

BOOK 2.

1. Allegretto ... F. Cunningham Woods
2. Larghetto ... J. Barnby
3. Adagio ... W. Warder Harris
4. Concluding Voluntary ... A. R. Gaul
5. Introductory Voluntary ... E. F. Rimbault
6. Torrente. Melody ... Myles B. Foster
7. Andante con moto. from Quartet in D ... Spohr
8. Adagio ... William Sterndale Bennett
9. Introductory Voluntary ... Dante McIntyre

BOOK 3.

1. Andante Tranquillo ... C. H. Lloyd
2. The Village March ... Ferris Tozer
3. Romance, from Serenade for Strings ... Mozart
4. Gavotte, from "Semele" ... Handel
5. An Evening Prayer ... Alfred W. Townsend
6. Heaven and the earth display (Athalie ... Mendelssohn

BOOK 4.

1. Meditation ... Berthold Tours
2. Allegro moderato ... W. John Reynolds
3. Funeral March, from Pianoforte Quintet Op. 44 ... Schumann
4. Concluding Voluntary ... Cuthbert Harris
5. Introductory Voluntary ... E. H. Turpin
6. Solemn March ... C. H. Lloyd

BOOK 5.

1. Agnus Dei ... F. Cunningham Woods
2. Minuet, from 9th Pianoforte Sonata ... Mozart
3. Jerusalem Coelestis ("Mors et Vita") ... Gounod
4. Andante Grazioso ... Kate Roundy
5. Allegro con spirito ... Frederick A. Keene
6. Communion ... W. Wolstenholme
7. Allegro, from Finale to 9th Pianoforte Trio ... Haydn
8. Concluding Voluntary ... Cuthbert Harris

BOOK 6.

1. O Salutaris Hostia ... Myles B. Foster
2. Slow March, from the 4th Sonata ... Bowie
3. O great is the depth, from "St. Paul" ... Mendelssohn
4. Processional March ... J. Warriner
5. Largo, from "Xerxes" ... Handel
6. Forsake me not, Duet from "The Last Judgment" ... Spohr
7. Allegro moderato ... W. Warder Harris
8. Minuet ... Samuel Ould

BOOK 7.

1. Intermezzo ... John E. West
2. Minuet from Pianoforte Sonata Op. 10, No. 3 ... Beethoven
3. Introductory Voluntary ... S. [illegible]
4. March ... Oliver [illegible]
5. Simple Song ... Max [illegible]
6. Minuet and Trio from Quartet Op. 3, No. 1 ... [illegible]
7. Pastorale ... Alfred W. [illegible]
8. Andante ... T. L. Southgate

BOOK 8.

1. Elegy ... C. H. [illegible]
2. Prelude from No. 6 Pièces de Clavecin ... Couperin
3. Andante tranquillo ... Frederick A. [illegible]
4. Soft Voluntary ... Ferris [illegible]
5. Allegretto Pastorale ... W. John [illegible]
6. Andante in F, from String Quartet in D minor ... Mozart
7. Meditation ... W. Wolstenholme
8. Finale from Pianoforte Trio Op. 58 ... Spohr
9. Canon ... Bartholomew [illegible]

BOOK 9.

1. Larghetto ... F. Cunningham Woods
2. Recessional March ... E. H. Turpin
3. Andante sostenuto (Longsang ... Mendelssohn
4. Adagio and Allegro ... W. G. [illegible]
5. Communion ... Alfred R. [illegible]
6. Andante con moto ... John Francis Barnett
7. Andante Religioso ... Alfred W. Townsend
8. Processional ... Cuthbert Harris
9. Minuet from Quartet in G minor ... Spohr
10. Melody in A ... W. H. [illegible]

BOOK 10.

1. Allegro moderato ... E. Bunnett
2. Opening Voluntary ... Ferris Tozer
3. While my watch I am keeping, Choral from "The Resurrection" ... Gounod
4. Meditation ... E. D. [illegible]
5. Slow Air, from Suite de Pièces ... [illegible]
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3. Andante con moto .. .. A. R. Gaul
4. Christmas Bells .. .. G. J. Elvey
5. Minuet .. .. Philip Hayes
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7. Soft Voluntary .. .. H. A. Harding
8. Slow March .. .. F. Cunningham Woods
9. A Song of Praise .. .. J. Stainer
10. Andante in G minor .. .. E. H. Fellowes

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1. Allegretto .. .. F. Cunningham Woods
2. Larghetto .. .. J. Barnby
3. Adagio .. .. W. Warder Harvey
4. Concluding Voluntary .. .. A. R. Gaul
5. Introductory Voluntary .. .. E. F. Rimbault
6. Tempo di Minuetto .. .. Myles B. Foster
7. Andante con moto, from Quartet in D minor .. .. Schubert
8. Adagio .. .. William Sterndale Bennett
9. Introductory Voluntary .. .. Daniel McIntyre

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1. Agnus Dei .. .. F. Cunningham Woods
2. Minuet, from 9th Pianoforte Sonata .. .. .. Mozart
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4. Andante Grazioso .. .. Kate Boundy
5. Allegro con brio .. .. Frederick A. Keene
6. Communion .. .. W. Wolstenholme
7. Allegro, from Finale to 9th Pianoforte Trio .. .. Haydn
8. Concluding Voluntary .. .. Cuthbert Harris

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1. O Salutaris Hostia .. .. Myles B. Foster
2. Slow March, from the 4th Sonata .. .. .. Boyce
3. O great is the depth, from "St. Paul" .. .. Mendelssohn
4. Processional March .. .. J. Warriner
5. Largo, from "Xerxes" .. .. Handel
6. Forsake me not, Duet from "The Last Judgment" .. Spohr
7. Allegro moderato .. .. W. Warder Harvey
8. Minuet .. .. Samuel Ould

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1. Impromptu .. .. John E. West
2. Minuet, from Pianoforte Sonata (Op. 10, No. 3) .. Beethoven
3. Introductory Voluntary .. .. S. J. Rowton
4. March .. .. Oliver O. Brooksbank
5. Sunday Song .. .. Max Oesten
6. Minuet and Trio, from Quartet (Op. 9, No. 1).. .. .. Haydn
7. Pastorale .. .. Alfred W. Tomlyn
8. Religioso .. .. T. L. Southgate

BOOK 8.

1. Elegy .. .. C. H. Lloyd
2. Rondo, from No. 6 (Pièces de Clavecin) .. .. Couperin
3. Andante Grazioso .. .. Frederick A. Keene
4. Soft Voluntary .. .. Ferris Tozer
5. Allegretto Pastorale.. .. .. .. W. John Reynolds
6. Andante in F, from String Quartet in D minor .. Mozart
7. Meditation .. .. W. Wolstenholme
8. Finale, from Pianoforte Trio (Op. 88) .. .. .. Schumann
9. Canon .. .. Battison Haynes

BOOK 9.

1. Larghetto .. .. F. Cunningham Woods
2. Recessional March .. .. E. H. Fellowes
3. All men, all things ("Lobgesang") .. .. Mendelssohn
4. Allegro poco maestoso .. .. W. G. Cusins
5. Communion .. .. Alfred R. Gaul
6. Andante con moto .. .. John Francis Barnett
7. Andante Religioso .. .. Alfred W. Tomlyn
8. Evensong .. .. Cuthbert Harris
9. Minuet, from Quartet in G minor .. .. .. Schubert
10. Melody in A .. .. W. H. Callcott

BOOK 10.

1. Allegro moderato .. .. E. Bunnett
2. Opening Voluntary .. .. Ferris Tozer
3. While my watch I am keeping, Choral from "The Redemption" .. .. Gounod
4. Meditation .. .. E. D'Evry
5. Slow Air, from Suite de Pièces .. .. Lully
6. Allegretto Pastorale .. .. H. A. J. Campbell
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A. C. Mackenzie

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THE MUSICAL TIMES

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Miss AGNES NICHOLLS.	Mr. WATKIN MILLS.
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Principal: Sir A. C. MACKENZIE, Mus. Doc.

Midsummer Half-Term begins Monday, June 13. Entrance Examination therefor, Thursday, June 9, at 2.
Syllabus for the 1898-99 L.R.A.M. Examination is now ready.
Fortnightly Concerts, Saturdays, June 4 and 18, at 8.
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Prospectus, Entry Forms, and all information may be obtained from the Secretary. F. W. RENAUT, Secretary.

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Director: Sir C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.
Hon. Sec.: CHARLES MORLEY, Esq., M.P.

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The A.R.C.O. Examination begins on July 18.

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The College Library is open daily from 10 a.m. to 5 p.m., also on Tuesdays and Thursdays from 5 p.m. to 7 p.m.

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LIST OF MR. ROBERT NEWMAN'S CONCERTS,

SEASON 1898.

WEDNESDAY, JUNE 15, at 3 o'clock.

MR. ROBERT NEWMAN'S

TSCHAÏKOWSKY CONCERT.

Conductor: Mr. HENRY J. WOOD.

PROGRAMME.

Overture—"Triomphale" .. .. Tschaikowsky.
On the Danish National Hymn.
(First performance in England.)
Symphony, No. 6, in B minor, "Pathétique" .. Tschaïkowsky.
Pianoforte Concerto in B flat minor .. .. .. Tschaikowsky.
Madame CARRÈNO.
Suite—"Casse Noisette" .. .. Tschaïkowsky.
Overture—"1812" .. .. Tschaikowsky.

Miss CLARA BUTT will sing:
"O ma Lyre Immortelle" ("Sapho") .. .. .. Gounod.
"Che faro senza Euridice" ("Orfeo") .. .. .. Gluck.

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WEDNESDAY, JUNE 22, at 3 o'clock.

MR. ROBERT NEWMAN'S

GRAND WAGNER CONCERT.

Conductor: Mr. HENRY J. WOOD.

PROGRAMME.

"Huldigungsmarsch" .. .. Wagner.
Overture and Venusberg Music ("Tannhäuser") .. .. Wagner.
Good Friday Music ("Parsifal") .. .. Wagner.
"Ride of the Valkyries" .. .. Wagner.
"Entrance of the Gods into Walhalla" ("Das Rheingold") Wagner.
Prelude to Act III. ("Die Meistersinger") .. .. .. Wagner.
"Siegfried's Rheinfahrt" ("Götterdämmerung") .. .. Wagner.
Introduction to Act III. ("Tannhäuser") .. .. .. Wagner.
"Kaisermarsch" .. .. Wagner.

Herr G. A. VAN DER BEECK will make his First Appearance in England and sing:
"Preislied" ("Die Meistersinger") .. .. Wagner.
"In fernem Land" ("Lohengrin," Act III.) .. .. Wagner.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1898.

ALEXANDER CAMPBELL MACKENZIE.

HEREDITY is a marked characteristic of the Mackenzie family. Music has permeated four generations. The great-grandfather of the subject of this sketch was a member of the Forfarshire Militia Band. His son, John Mackenzie (1797-1852), was a violinist in Aberdeen and afterwards in Edinburgh. His son, Alexander (1819-1857), the father of Sir Alexander, was quite a distinguished violinist in the Scottish capital. He was a pupil of Sainton, in London, and of Lipinski, at Dresden. Moreover, he was the first Scottish musician to go to Germany to complete his musical education. An excellent soloist, a first-rate musician, and an admirable player of Scotch airs, he was a great favourite in Edinburgh, where he led the orchestra at the Theatre Royal. He also edited the "National Dance Music of Scotland," and his premature death, at the age of thirty-eight, caused genuine regret.

Alexander Campbell Mackenzie, his distinguished son, was born in Edinburgh, August 22, 1847. Young Mackenzie's earliest recollections are associated with histrionic surroundings. He became impregnated, so to speak, with dramatic feeling, the natural consequence of his childhood's environment. Moreover, he was reared in an atmosphere of music. He received his first lessons in music—pianoforte and violin—at a very early age, and went to Hunter's school for his general education. It so happened that young Bartel, a member of Gungl's band, had settled in Edinburgh. Upon his advice young Mackenzie left the parental roof and went to Schwarzburg-Sondershausen, Bartel's native place, in order to study music.

The boy was only ten years old when his father, who was in weak health, took him to Germany. On parting from his son Mr. Mackenzie said: "I shall never see you again," which proved to be only too sadly true, as three days after his return to Edinburgh he died. The first letter his son ever received contained the news of his father's death.

AT SONDERSHAUSEN. AGED 10.

The Scotch laddie, having been duly settled in the little German town, found that there was only one English-speaking person in the place. Mackenzie entered, as a private pupil, the house of the elder Bartel, the Stadtmusiker, or Stadtpfeiffer, of Sondershausen, who was one of the last of those descendants of the Meistersingers. The Stadtmusiker, who had certain "rights," took apprentices in music, and it was no uncommon thing for a youthful clarinettist to be practising in the wash-house, or a trombone player to be similarly occupied in the wood-cellar. Mackenzie took violin lessons from Uhlrich, a pupil and colleague of Ferdinand David's at Leipzig, and received instruction in theory from Stein, a great friend of Liszt's, who also conducted the Ducal orchestra.

In those days Sondershausen was a hot-bed of the "music of the future." It was a much smaller place than Weimar, near which it is situated. "But," says Sir Alexander, "our band was better than that at Weimar, so much so that Liszt used to bring his compositions in manuscript from there and we used to play them. At the Loh concerts on Sundays people attended from all parts of Germany in order to hear this modern music. As a boy I played second fiddle in the Ducal orchestra, and thus drank deeply from the well-springs of 'advanced' music. For instance, we were the second town in Germany

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to perform 'Lohengrin,' and we played the 'Tristan' prelude before the opera was brought out. 'Tannhäuser,' of course, Berlioz's 'Harold' and 'Fantastique' symphonies, and his 'King Lear' and 'Francs Juges' overtures. I became acquainted with the score of Gounod's 'Faust' before it was known in England. The last piece that I played in that orchestra was Liszt's 'Faust' Symphony, from the proof sheets. That was in 1861; and when I heard it again by Mr. H. J. Wood's orchestra last year in London it all came back to me after the thirty-six years' interval." Those writers who are in the habit of designating Sir Alexander "Academic," will do well to remember the fact that during the most impressionable years of his life he was nurtured in music of the most advanced school and that it formed his daily artistic sustenance.

MASTER ALEX. MACKENZIE. AGED 12.

KING'S SCHOLAR AT THE R.A.M.

In 1862 young Mackenzie, then aged fifteen, returned home. He had become so Germanised that when he arrived at Leith he could hardly speak his native language. Being very anxious to take some lessons from Sainton, his father's old master, he came to London in order to see that genial man and excellent teacher. The opera season was just about to begin and Sainton was very busy. "I took him some of my compositions," says Sir Alexander, "including a Festal March, which had been played in Germany. "Well, my dear boy," he said, "I don't think that I can give you any regular lessons just now. There will soon be a competition for a King's Scholarship at the Royal Academy of Music. Enter for it, and if you get it—and I should say that you stand a very good chance—I'll take you as a pupil there." In the meantime I obtained an engagement as one of the rank and file of the fiddlers in a theatre orchestra. The first person I called upon in London was the late Berthold Tours, with whom I subsequently played at the same desk in the orchestra. When I first arrived in London from Germany my hair was very long, and as I wore a turban hat, my somewhat feminine appearance aroused the curiosity of the boys in the street, who followed me with an attention more obtrusive than pleasant. In sheer desperation I made for the first barber's shop I could find in the Blackfriars Road, and had my hair cut!" The present hirsute covering of Sir Alexander's pericranium is in strong contrast to that of his youthful days. "If," he says, pointing to his early photograph, "I could only finish my career with a head of hair like that, I should die happy."

In December, 1862, Mackenzie duly competed for the King's Scholarship and won it, the successful lady candidate being Miss Agnes Zimmermann. "As I had," he says, "to attend at Tenterden Street from 10 a.m. to 5 p.m. on the day, I had to absent myself from a rehearsal at the theatre, with the result that the conductor discharged me. However, when he heard that I had gained the scholarship I was reinstated. My masters at the Academy were Charles Lucas, for harmony; F. B. Jewson, for pianoforte; and for violin, my principal study, dear old Sainton. I knew nothing of counterpoint before I went to Lucas. When I showed him anything rather startling in my composition exercises, he would remark, punctuating it with a pinch of snuff: "That is all very well for young Scotland (*pinch*), but it *won't* do; take it out, sir." At the Academy concert of December 17, 1864, the *Musical World* records that "a fragment from a manuscript opera, 'Lallah Rookh,' by Mr. A. Mackenzie, was performed." In the following year Mackenzie said "good-bye" to the Academy, but not for ever.

FIDDLING IN LONDON THEATRES.

In order not to overburden his mother, young Mackenzie, who was then only fifteen, continued to fiddle away in various theatre bands. He played at nearly every theatre in London during his studentship, under various conductors. On one occasion—probably his first appearance as a conductor—he had to take the baton on an emergency, when his youthful appearance called forth the remark that he should grow a beard as soon as possible. "I have never had a lesson in orchestration in my life," observes Sir Alexander. "But I picked up an immense deal of practical knowledge and invaluable experience in orchestration during my nightly work in those theatre orchestras."

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A TEACHER OF MUSIC IN EDINBURGH.

Upon the completion of his Academy course, Mackenzie's friends thought that he should take his father's place at Edinburgh. He accordingly returned to his native city in 1865, but worked in a different sphere. He became well known as an excellent solo violinist; so much so, that when Mr. Arthur Chappell brought Joachim, Strauss, Lady Hallé, and Piatti, the pillars of his "Popular" quartet, to Scotland, Mackenzie was considered competent to play second violin in the quartet. He also started Classical Chamber Concerts in conjunction with Mr. William Adlington, the well-known concert agent, at which Schumann's Pianoforte Quartet and Quintet were performed for the first time in Scotland. He became conductor of the Scottish Vocal Music Association in November, 1873, when many choral works, such as Schumann's "Paradise and the Peri" and "Faust," were introduced to the Scottish capital.

He was in great request as a pianoforte teacher. He taught at the Edinburgh Ladies' College for six hours every day except Saturday. Eight pupils played the same piece, or the same scales, simultaneously upon eight different pianofortes! Thus forty-eight lessons were given in the six hours *per diem*. "The plan used to work admirably," Sir Alexander says, "and the rhythmical faculty was well developed in those girls. But there was a frightful wear and tear to the nerves in watching sixteen hands simultaneously, and I found it a tremendous strain, especially as I was teaching altogether for no less than ten or eleven hours each day." He also taught at the Training College for the Church of Scotland. The late John Hullah, the Government inspector, repeatedly referred to him in the most complimentary terms in his official reports to the Education Department. "Mackenzie," said Hullah, "combines in himself the rarest of opposing qualities. He is not only an earnest, excellent, and conscientious musician, but he is also endowed with thorough business capacities."

SIR ALEXANDER A SCOTCH PRECENTOR.

On October 1, 1870, the present Principal of the Royal Academy of Music was appointed Precentor and Leader of the choir of St. George's Parish Church, Charlotte Square, Edinburgh. "The church had been preached empty," he says, "and we filled it with music. I had a choir of thirty voices, all paid, and I retained this appointment for ten years." The choir held the foremost place in the Scottish capital, and when Sir Alexander resigned the leadership, the Kirk Session of St. George's passed the following resolution at losing their able conductor:

The Kirk Session record their regret at losing his services as the conductor of the choir of St. George's, and express their sense of the great proficiency to which he had brought the choir, and the very efficient manner in which he had performed his duties as conductor; also the pleasure they had in their communications with him, and sincerely wish him every success in the new sphere of life which he has adopted.

AN IMPORTANT COMPOSITION.

His "new sphere of life" was composition. The ceaseless activity and mental strain of daily teaching prevented Mackenzie from following the bent of his inclination. He had little time for composition. But those Edinburgh years were not altogether barren in creative effort. Besides a Pianoforte Trio and a String Quartet (still in MS.), he had written a Pianoforte Quartet in E flat, which he called Op. 11. This work he published, at his own expense, at a German house. Strangely enough, Hans von Bülow had come across the proof sheets of the quartet at the German publisher's and then and there made enquiries about the composer. "When he heard that I had paid a German publisher £20 for the printing of my pianoforte quartet, he fired up and said: 'Write him a furious letter, and say you will buy the quartet back. I have a few pounds to spare; you shall have them.'" The refusal of this kind offer by no means depreciated the friendly interest of Bülow in his young friend. Bülow and Manns were two of the best friends the young Scottish composer ever had. The Pianoforte Quartet in E flat was performed in London on March 4, 1875, at one of the chamber concerts given by Mr. Willem Coenen. Through the kindness of Mr. Coenen we are enabled to make two extracts in reference thereto from his autograph album. The first records the introduction of Mackenzie, through his quartet, to the musical critic of the *Times*:

J. W. DAVISON, with many sincere thanks for the treat given me by his concert at St. George's Hall this evening, and especially for Mackenzie's Quartet.

To his friend, W. Coenen, Esq. March 4, 1875.

The second is a letter to Mr. Coenen and speaks for itself:

2, Darnaway Street, Edinburgh,
March 13, 1875.

DEAR SIR,—Had not a heavy week's work prevented me, I should have written to you before this to thank you most heartily for your kindness in bringing my little work before the public. I have not seen any notice of it as yet, but I suppose there may be some mention of the concert in this week's musical papers. I may say that I live here in Schlaraffenland [a fool's paradise], pretty far removed from any musical circles likely to encourage a young Scotch musician, and consequently I have double difficulty in getting a hearing of anything that I may do. I am therefore the more obliged to you for bringing the quartet forward, and I only hope that it did not disappoint you in its effect. The encouragements I have had from yourself, Dannreuther, and M. de Bülow are sufficient to incite me to some further work, and I hope soon to be able to put something better before you.

Meanwhile, although somewhat late, be kind enough to accept warm thanks for your assistance and encouragement. —Believe me, dear Sir, faithfully yours,

W. Coenen, Esq. A. C. MACKENZIE.

HANS VON BÜLOW.

When Hans von Bülow conducted a series of orchestral concerts at Glasgow and Edinburgh, in the winter of 1877-78, he sought out

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the young Scotch musician whose pianoforte quartet had so greatly impressed him. Bülow accepted for performance an overture, "Cervantes," still in MS., by Mackenzie, and the young composer went to Glasgow to hear it performed. He arrived when Bülow was giving "the horns a dose" at the rehearsal. Bülow asked Mackenzie to conduct it in the evening, but the composer begged to be excused as he had not any dress clothes with him. "Mrs. Stillie," said Bülow to the wife of the distinguished Glasgow critic, "has your husband a second dress suit he will lend my friend?" Mrs. Stillie's affirmative reply only partly relieved the difficulty. At that time Mackenzie, owing to long-continued ill-health, was very slim, while Stillie was of a comfortable rotundity. However, such a fitting (or misfitting) opportunity was not to be thrown away, and Mr. Mackenzie appeared, not as a wind-baggy (*pace* Carlyle), but as a baggily-clad musician on that occasion. On the following Monday Bülow came to Edinburgh to conduct, when he was Mackenzie's guest. The overture was again performed, but Bülow insisted that the composer should conduct it, while he, wearing a red fez, sat amongst the audience and applauded most vigorously. "He put me forward from the best of motives," says Sir Alexander, "and was very kind." Bülow had some curious methods for exercising his memory. Before entering a train he would walk up and down the platform committing to memory the numbers on all the carriages.

During his teaching period at Edinburgh, Sir Alexander Mackenzie kept in touch with his old master, Sainton, and his orchestral colleagues in London, by playing in the orchestra at the Birmingham Festivals of 1864, 1867, 1870, and 1873. In the humble capacity of a second violin player he assisted at the first performances of the following works: "The Bride of Dunkerron" (Smart), "Naaman" (Costa), "Kenilworth" and "The Light of the World" (Sullivan), "The Woman of Samaria" (Sterndale Bennett), "The Ancient Mariner" and "Paradise and the Peri" (J. F. Barnett), "Nala and Damayanti" (F. Hiller), "St. Peter" (Benedict), "The Lord of Burleigh" (Schira), and "Fridolin" (Randegger)—all, except "The Woman of Samaria," under the direction of their respective composers. "The only time I ever saw Costa laugh," says Sir Alexander, "was when Schira was conducting the rehearsal of his 'Lord of Burleigh.' When we were playing our greatest possible *fortissimo*, Schira shouted at the top of his voice, 'Fire, fire!'"

FLORENCE.

The wear and tear of the exacting life led by Sir Alexander Mackenzie during those toilsome Edinburgh years, with its ceaseless activity, Sundays and week-days, proved a terrible strain upon his constitution—in fact, he quite broke down in health. Moreover, he longed to exchange the routine work of teaching for the more congenial, if less pecuniarily profitable, occupation of composing. Accordingly, having saved sufficient money, he relinquished his Edinburgh appointments, and, on the advice of Bülow, settled at Florence.

For the first six months after his arrival at Florence the exhausted, hard-worked teacher from Edinburgh did nothing. But one to whom hard work from his childhood had been the very elixir of life was not likely to dwell in idleness from mere choice. When his health had been recuperated he set to work at the congenial task of composition, and wrote his cantata "The Bride," given at the Worcester Festival of 1881. This was followed by "Jason" (Bristol, 1882), "Colomba" (1883), and "The Rose of Sharon" (Norwich, 1884), all of which were composed at Florence.

LISZT.

During his sojourn at Florence Sir Alexander renewed the acquaintance, which he had formed during his boyhood at Sondershausen, with Liszt. The king of pianists and the Scottish composer met frequently at the house of Carl Hildebrand, a rendezvous of artists, poets, and musicians. Owing to an unfortunate misunderstanding on the part of Liszt the friendship between the two men was in danger of being terminated; but when the great-souled artist found that he had made a mistake, he seemed as if he could not do sufficient to show his regret. "Where is that Scotchman?" he said, "I want to know his music." Mackenzie was at once obliged to fetch his Scotch Rhapsodies; and, although supper was waiting, Liszt insisted upon playing one of them, from the four-hand arrangement, with Sophie Menter, before he would sit down to the meal, and the other was played before he retired to rest. The next morning Liszt took the scores away with him to Pesth in order that they should be performed by the Philharmonic Society there. His request to have them performed, for some reason or other, was not complied with; he showed his disapproval of the treatment meted out to his young friend's music by absenting himself from the city for some years. Mackenzie saw a great deal of Liszt while he was living at Florence, and played duets with him on several occasions. In conjunction with Liszt he here became acquainted with the works of Tschaïkowsky, Borodin, and Rimsky-Korsakow, and thus acquired familiarity with the Russian school long before it had become a craze in London. In fact, he introduced Tschaïkowsky's now famous "Pathetic" Symphony to a London audience at the Philharmonic concert of February 28, 1894, and repeated it on March 14, as well as Borodin's Symphony in B minor on February 27, 1896. When, in later years, Liszt was invited to England in 1886 to hear a performance of his "St. Elizabeth," given at the Novello concerts conducted by

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Sir Alexander, Liszt replied: "Mackenzie! Ich schulde ihm etwas (I owe him something). I will come." The visit of Liszt—after an absence of forty-five years from London—to Westwood House, Sydenham, the residence of the late Henry Littleton, was the great event of the Spring of 1886. This visit, which will always be remembered as having called forth so much spontaneous enthusiasm—even more than the distinguished visitor himself had anticipated—was due to the happily combined influence of Mackenzie, the late Walter Bache (Liszt's devoted pupil), and Messrs. Novello.

It is interesting to record the fact that the commencement of a Fantasia on Mackenzie's opera "Troubadour" was found after the great pianist's death on his writing table. It was his last attempt at composition. In connection with Liszt and his compositions, Sir Alexander relates the following incident. One morning he saw him off to Rome by a train leaving Florence at 5.30 a.m., Liszt, who allowed himself no luxuries, travelling second class. Mackenzie had just heard of a performance in England of Liszt's 13th Psalm. When he told the composer, Liszt immediately replied: "Herr, wie lange" (Lord! how long!)*

J. W. DAVISON.

At the Worcester Festival of 1881, Sir Alexander having temporarily left his Italian retreat, conducted his cantata "The Bride." Here, for the first time, he met J. W. Davison, who was very complimentary to the Scottish composer, telling him that he knew his Pianoforte Quartet, and so on. At that time Davison was contributing to the columns of the *Musical World* his "Pills for candidates. (*Administered by Dr. Beard.*)" One of the pills administered by "Dr. Beard" (otherwise "J. W. D.") to his patient Mackenzie was an extract from a pianoforte sonata. Mackenzie, thinking that he could detect the style of the music, replied "That's Dussek." Davison replied: "You're the first man that has guessed that. *You're one of us!*" Who, besides "Dr. Beard," formed the noble army of Davison's "us" is not recorded. Here is another Davison story. After the Norwich Festival of 1884, at which "The Rose of Sharon" was produced, Sir Alexander made his way to Westgate to visit some friends. He called frequently upon Davison at Margate, where the great critic was living in one of the hotels. Davison used to "come down" about two o'clock in the afternoon and sit over some oysters in the bar till about the hour of five. Upon the entry of a jug-laden lady customer asking for her counter-pint of thorough Bass, Davison, pointing to Mackenzie, said: "Susan, don't you know who this is? This is the composer of the 'Rose of Sharon.' *Nothing like it since 'Elijah'!*" When the name of Wagner was mentioned, "J. W. D." would exclaim: "Police! Police!"

LONDON AND THE NOVELLO CONCERTS.

In 1885 Messrs. Novello revived the oratorio concerts that had been given from 1869-1875. They offered the conductorship of the concerts to "Mr." A. C. Mackenzie and he accepted it. The duties attending the post were very responsible and onerous. Several new and, moreover, difficult works were performed during the two seasons. Amongst these may be mentioned "St. Elizabeth" (Liszt), "Stabat Mater," "Spectre's Bride," and "St. Ludmila" (Dvorák), "The Golden Legend" (Sullivan), "Morset Vita" (Gounod), "The Rose of Sharon" (Mackenzie), &c. Meanwhile, having settled at Sydenham, he continued to compose. Previous to this he had brought with him from Florence a "Ballad for Orchestra" founded on Keats's "La Belle Dame sans Merci," first performed at the Philharmonic concert of May 9, 1883. The period 1886-7 witnessed the composition of the "Story of Sayid" (Leeds Festival, 1886), "Troubadour" (Drury Lane, 1886), "Jubilee Ode" (Crystal Palace, 1887).

THE PRINCIPALSHIP.

During the year 1887 Sir Alexander resided at Maidenhead, coming up to town for his concert engagements. But the longing to get back to Florence proved too strong for him and he returned to Italy in the latter part of the year. Almost immediately after he had set his foot on Italian soil, the death of Sir George Macfarren caused the Principalship of the Royal Academy of Music to become vacant. Sir Alexander Mackenzie was appointed to that important office February 22, 1888. His wise administration of our oldest music school—with the assistance of valued colleagues whose help he always gratefully acknowledges—is too well known to need comment or commendation.

Sir Alexander composed one of his finest works, "The Dream of Jubal," to Mr. Joseph Bennett's admirable poem, for the jubilee of the Liverpool Philharmonic Society, which took place on February 5, 1889. He directed three concerts of the Royal Choral Society for the late Sir Joseph Barnby during that musician's lifetime, and after his death, in 1896, he conducted the Society's concerts for the remainder of the season. In the same year he directed six concerts for the late Sir Charles Hallé at Manchester and elsewhere. In 1892 he was elected conductor of the Philharmonic Society, the first concert under his direction taking place on March 9, 1893.

DISTINCTIONS AND COMPOSITIONS.

Sir Alexander Mackenzie received the honorary degree of Mus.D., St. Andrew's, 1886; Cambridge, 1888; and Edinburgh, 1896. He received the gold medal for art and science from the Grand Duke of Hesse, 1884; the Order,

* Liszt's 13th Psalm was first performed in England at a concert given by the late Walter Bache, at St. James's Hall, February 28, 1873.

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Art and Science, Saxe-Coburg and Gotha, 1893. He is a Corresponding Member, Istitúto Reale di Firenze, a Member of the Royal Swedish Academy (1898), and of other foreign societies. In 1895 he received the honour of Knighthood from the Queen.

In a little penny memorandum-book, first used many years ago, Sir Alexander has entered every one of his numbered and unnumbered compositions, the latter amounting to sixty. His Opus 1 is a Romance for pianoforte, published in Edinburgh. One of his earliest songs, "The song of love and death," was published by Novello, "and it is not a bad song either," the composer says. As he had heard nothing of the manuscript for two years, he wrote to his friend Berthold Tours, little knowing that he was musical adviser to Messrs. Novello, asking him: "Who is the man in possession at Novello's?" "I am the man in possession," replied Tours, "and from a pile of things left by my predecessor I have extricated your song." It was very soon afterwards published. Within the limits of our space it is only possible to record, in *addition* to those already mentioned, the more important compositions by Sir Alexander Mackenzie.

Choral Works.—"The New Covenant" (Glasgow, 1888), "The Cotter's Saturday Night" (Edinburgh, 1892), "Veni, Creator Spiritus" (Birmingham, 1891), "Bethlehem," 1894, "His Majesty" (comic opera, 1897).

Orchestral.—Scherzo (Glasgow, 1878), Scottish Rhapsodies, Nos. 1 and 2. Overtures: "To a Comedy," "Tempo di Ballo," "Twelfth Night," and "Britannia" (on "Rule, Britannia"). Incidental music to "Ravenswood" (Lyceum, 1890), "Marmion" (Edinburgh), and "The Little Minister" (Haymarket Theatre, 1897). "From the North" (three pieces for orchestra).

Concertos.—(Violin), Op. 32 and Pibroch; (pianoforte), "Scottish" (Op 55).

In addition to his larger works, he has written numerous violin, pianoforte, and organ pieces; songs, part-songs, and anthems. His "Benedictus" for violin has attained great popularity. In connection with his Benedictus, Sir Alexander relates the following incident: "Last year, during the Jubilee festivities, a gentleman asked to be introduced to me, and on shaking hands with me he said: 'I want to know you; our band plays your Benedictus *twice a week* at Hong Kong!'"

THE ROYAL ACADEMY OF MUSIC.

Sir Alexander speaks in high terms of his staff of professors and of the students at the Academy. Speaking upon the subject of the Academy and of a thorough preparation for the musical profession, Sir Alexander says: "The curriculum is not only very thorough, but the range of music studied within those walls embraces all schools, ancient and modern. I have a very thorough belief in the value of systematic teaching under competent professors. The benefits attending the study of music in an Academy are akin to the education acquired at a large University, where a young fellow learns his classics and sits at the feet of those who are his superiors in knowledge. A wild, hot-headed youth, permeated with the fantastic side of music, needs to be moulded into something like order; this we endeavour to do, and when he has, so to speak, subjugated himself to those principles of law and order which have guided the great masters of music, then he is fit to develop whatever originality he may possess."

It should be recorded that the initiation of the Examinations of the "Associated Board" is due to Sir Alexander. Being dissatisfied with the scheme of the Academy Local Examinations, he, in company with Mr. Thomas Threlfall, Chairman of the Committee of Management of the Academy, called upon Sir George Grove, in order to enlist the co-operation of the Royal College of Music in promulgating a more satisfactory system of examinations, the success and development of which have been attended with remarkably gratifying results.

"What new works have you now in hand?" we asked Sir Alexander before leaving his pleasant study, situated at the top of his house near the Zoo. "Well, I should like to do something in my lighter vein. And why not? Besides a one-act serious opera by my friend Fred. Corder, I have still a comic opera by B. C. Stephenson in my desk. My first popular success was a comic part-song for male voices, 'A Franklyn's dogge leped over a style.' However, I have just finished three orchestral pieces—Prelude 'Astarte,' Pastorale, and 'Flight of the Spirits,' for a stage performance of 'Manfred.' No one would dare to write an overture after Schumann's. And then what do you think of these words which I have just begun to set?" he asks, as he hands us a dainty book of verse by a living poet. "A capital idea," we reply, on glancing at the racy couplets. "In what form do you propose to cast it?" "A choral ballad," is the response—"different sections of the choir answering one another in telling the story. Yes, I think it will do," he adds with a cheery smile as we say "good-bye" at the conclusion of a pleasant chat with the composer of "The Rose of Sharon."

SOME PRESENT ASPECTS OF MUSIC.

IV.

IN his noble Ode, William Collins describes the Passions as drawn to "Music, heavenly maid," by the sound of her shell. They—

> Thronged around her magic cell,
> Exulting, trembling, raging, fainting,
> Possest beyond the muse's painting:
> By turns they felt the glowing mind
> Disturbed, delighted, raised, refined;—

till, "filled with fury," they snatched the instruments, and—

> Each (for madness ruled the hour)
> Would prove his own expressive power.

We all know how Fear, Anger, Despair, Revenge, and generally the more violent of the

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crew acquitted themselves; and with what tender appreciation the poet dwells upon the expression of Hope, Melancholy, Cheerfulness, and Joy. Moreover, we all remember the closing invocation:

O Music, sphere-descended maid,
Friend of pleasure, wisdom's aid!
Why, goddess, why, to us denied,
Lay'st thou thy ancient lyre aside?

. . . . . .

Where is thy simple, native heart,
Devote to virtue, fancy, art?
Arise, as in that elder time,
Warm, energetic, chaste, sublime.

Let it be noted that our poet draws a distinction between Music and the action of the Passions. It was not she that engendered fury, kindled love, but the Passions, playing upon her instruments. May we then conclude that in its essence, its primary state, music is apart from human feeling, though capable of giving utterance to it; in other words, that while music can be made the "language of emotion" it is not emotional of necessity?

In the invocation just cited, Collins clearly longs for a revival of primary conditions. "Return in all thy simple state," he exclaims. So William Blake, in another invocation:

How have you left the antient love
That bards of old enjoyed in you!
The languid strings do scarcely move,
The sound is forced, the notes are few.

It is curious to observe how far the poets generally refer to music as operating in spheres distinct from that of passion. There is, for example, the sphere of imagination, and Pope indicates it:

I seem through consecrated walks to rove,
I hear soft music die along the grove:
Led by the sound, I roam from shade to shade,
By god-like poets venerable made.

Dryden makes the world's grey fathers see a god in Jubal's shell; Keats asked for music dying; as a supreme delight, Milton "took in strains that might create a soul under the ribs of death"; and, in a well-known passage, the prose-poet, Carlyle, speaks of music as laying open "the infinite" to our gaze. Here obviously is no question of passion, but of the working of an attribute higher than an elementary and common endowment. Even when the poets do connect music and emotion, it is generally with reference to gentle effects and calming influences. Hear Shakespeare:—

In sweet music is such art,
Killing care, and grief of heart
Fall asleep, or, hearing die.

When griping grief the heart doth wound,
And doleful dumps the mind oppress,
Then music with her silver sound,
With speedy help doth lend redress.

Soft stillness, and the night
Become the touches of sweet harmony.

Referring to a "wild and wanton herd"—

You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music.

Nought so stockish, hard, and full of rage,
But music for the time doth change his nature.

Most heavenly music!
It nips me into listening, and thick slumber
Hangs upon mine eyes.

Such quotations might be multiplied a hundredfold from the works of other poets:

Tennyson:

Music which gentlier on the spirit lies
Than tired eyelids upon tired eyes.

Moore:

Oh! 'tis only music's strain
Can sweetly soothe and not betray.

Hogg:

Slight emblem of the bliss above,
It soothes the spirit all to love.

Among the prose-writers who bear like testimony is Luther: "Music is . . . the only art that can calm the agitations of the soul." Hazlitt: "It came upon my heart like the calm beauty of death; fancy caught the sound, and faith mounted on it to the skies. It filled the valley like a mist, and still poured out its endless chant, and still it swells upon the ear, and wraps me in a golden trance, drowning the noisy tumult of the world." I could easily fill these pages with extracts similar in purport.

It is certainly curious and significant that so many of our great writers in verse and prose regard music less as a stimulus to emotion than as a means of calming it; less as an exciting voice than as one which, "with most miraculous organ," speaks of peace. For them the art chiefly appeals to the "divine attribute of the imagination," or else calms the tempests of feeling.

But—here the poets may be dismissed—music has yet another function, which belongs to itself in its abstract forms. This is much less recognised than any other because apparent only to those who have some technical knowledge and perception. It is none the less real on that account. What musician is not conscious of intellectual gratification, and the pleasure that comes of order and proportion, when listening to such a work as Bach's Prelude and Fugue in G minor; or to Beethoven's Variations on a Theme by Diabelli, or to the closing movement of the "Jupiter" Symphony? In these and countless other cases there is no question of emotion. The enjoyment is purely intellectual, and for keenness, as musicians know, it suffers nothing by comparison with the delight which arises from forms less abstract. We have, then, three aspects of music—viz., those which appeal respectively to the emotions, the imagination and the intellect. So much for demonstration, and now for some very practical remarks.

The question is whether, at the present time, a due sense of proportion is shown in our cultivation and patronage of the three grand divisions of music. My own reply is distinctly in the negative. Let us take the case of what I have chosen to describe as intellectual music. Every close observer must admit that this form of the art has actually lost ground. I am old enough to remember a time when it enjoyed no small share of favour—when audiences heard purely abstract music with pleasure, and followed with more or less appreciation a contrapuntal

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development. Some of us do so now, but we are the survivors of a musical public which has practically passed away and given place to another, trained, when trained at all, under different influences, and having, as it seems to us, a susceptibility in which we do not share. Within my experience of music, nothing is more remarkable than the changes just indicated. It may be in recollection that some of their causes, or what I take to be such, were pointed out in a previous paper, and they need not be discussed now. Enough that, what with public craving for nervous excitement, the inevitable result of our modern life; what with the abuse of the modern orchestra in ministering to that unhealthy appetite, and what with the preponderance among our enlarged audiences of persons imperfectly equipped for judging questions of art, the forms of intellectual music are almost set aside, or minister only to the pleasure of a small minority. Some time ago a dead set was made against the fugue. It would be uncharitable, perhaps, to suppose that many sneered at what they could not comprehend, but it is far more easy to believe that than to accept the idea that the "dead set" was made by persons of musical culture and perception. I know no other case of open and destructive hostility to music of this kind, but indifference, in such a case, is as fatal as virulent opposition, and unless a change comes the intellectual forms of our art will be given over by the living world into what it would call the dead hands of scholars. That prospect is distinctly lamentable.

In the domain of music appealing to the imagination—music, that is to say, which, like Beethoven's C minor Symphony, is emotional and suggestive, but indefinite, our present condition is by no means satisfactory. Not but what it has thousands of admirers, who welcome its masterpieces, and revel in their legitimate and exalting effect. All the same, slowly yet surely, this class of works is being elbowed out of favour by programme music, and by "up to date" compositions brave in the trappings of sensationalism. To my mind we have here the most alarming feature in the present outlook. Intellectual music, for many generations to come, perhaps for ever, will be the pleasure of the few. But works of the class now referred to should be the delight of every amateur who is out of leading-strings. Alas, they are not, and the very citadel of music is in danger, since by them the most precious interests of the art stand or fall. Are we, then, to conclude that imagination as a popular faculty is dead? Not at all. But every movement is made along the line of least resistance, and the activity of imagination ceases when the merely physical effects of music satisfy, as, also, when we are bound down to a "programme." The fear is that imagination, in this particular field of its legitimate activity, will gradually weaken, and that we shall more and more lean upon the programmist, who so kindly saves us trouble, and, at the same time, saps our strength.

My preaching is vain of immediate effect, I know. He who remonstrates with the impulses of his age casts paper against the wind, only to find it blown back in his face. There are some who say, "Ephraim is joined to his idols; let him alone." That may be politic, but it is neither manly nor dutiful. The destiny of all things, humanly speaking, is shaped by victories in the war of opinion, and it is the business of every man who enters into the conflict to fight on, even though he stand alone as a "forlorn hope." This explains why I return again and again to the vital matter of present tendencies in music, and bid all whose ears my voice can reach to reflect upon the growing degeneration of taste and neglect of the high principles of art. What other course is open when we find the noisiest and most barbaric movement in a favourite symphony received with the greatest applause; when a mere eccentricity like Saint-Saëns's "Danse Macabre," sandwiched between masterpieces of Mozart and Beethoven, is awarded honours refused to them; when compositions that deal sensationally with repulsive subjects have a better chance of success than any other; when composers are busy with illustrations instead of creations, and when the process of composition itself is degraded to the art of a tessellated pavement? Of course, this is a passing phase. The law of change governs evil as well as good, and the tide ebbs as well as flows. It will do so the sooner in the present case the more those who are alive to the danger are earnest and persistent in warning. Probably not many of us will live to see Music once more clothed and in her right mind, after the present period of madness; but it is a comfort to know that such a result is not beyond the possible or even the probable.

Joseph Bennett.

THE STRUCTURE OF INSTRUMENTAL MUSIC.*

By W. H. Hadow, M.A., B.Mus.

III.

THE INFLUENCE OF THE ROMANTIC MOVEMENT.

In the instrumental music of the eighteenth century design prevailed over expression; by Beethoven the two are held in equipoise; with the romantic composers the balance inclines on the emotional side. Hence an apparent paradox. In Beethoven's form the highest organisation of structure goes with the richest emotional content; in the romantic period music becomes more directly expressive, and yet, on the whole, its artistic value declines.

* The substance of three lectures, musically illustrated, delivered at the Royal Institution, February 12, 19, and 26, 1898.

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For this there are two main reasons: first, that in some cases the emotion itself is ill-balanced and extravagant; second, that the art of the time is not as a rule pure music, but music saturated with literature. In Germany, as in France, the composers were intimately affected by the poets and essayists; they maintained the same causes, they opposed the same enemies; it is little wonder that they sometimes employed the same weapons. Hence, though in many respects they did true and eminent service to music, they yet stand on a lower plane than Beethoven, some because they mistook violence for strength, some because they were pre-occupied with an alien method.

A distinction should be made between the two great literary movements which gave inspiration respectively to Schumann and Berlioz. In Germany the aim was to create a national literature; to construct a "Temple of Art" which should no longer be "modelled after the be-powdered Olympus of Versailles." In France it was almost entirely a revolt against formation and a direct appeal to the passions and sympathies of the reader. Hence there was a taint of sensationalism in the latter from which the former was preserved by the dignity of its ideal. And it may be added that Berlioz wrote while the stress of the French movement was at its height; Schumann at a time when German letters had established themselves in authority, and when men could take a quieter and more dispassionate view of the struggle.

The beginning of the new school may practically be dated at 1830, the year in which Berlioz won the Prix de Rome; in which Chopin entered Paris; in which Schumann gave up the law and definitely began his career as a musician. The field was almost open. Schubert had been dead two years, Beethoven three, Weber four; apart from the Italian opera composers, there was no one of European repute except Spohr, quietly occupied at Cassel with his violin and his pupils, and Mendelssohn, standing on the threshold of manhood and soon to be accepted by one at least of the romantic writers as an unquestioned leader and guide.

For it was Mendelssohn who first revived through Germany an interest in the great choral works of J. S. Bach; and among all musical influences which affected the romantic movement, that of Bach is perhaps the most noticeable. It shows itself mainly in two composers: Schumann and Chopin. "Only study Bach," wrote the one, "and the most complicated of my works will seem clear"; while of the other we know that before one of his rare public improvisations he would shut himself up with the "Wohltemperirte Clavier" and master Bach's secret before he gave forth his own. To this is due in part the harmonic richness which characterises the music of both, and at the same time a certain weakness of structural design. For Bach, the "ancestor of harmony," as Schumann calls him, would obviously afford but little guidance in the great cyclic forms; and thus it is that the strength of the romantic school lies not so much in sonata or symphony, as in the treatment of smaller lyric or narrative pieces in which structural organisation is less elaborate and less complex. The influence of the Viennese composers was on Schumann comparatively slight and on Chopin almost non-existent. It is to Bach and to Bach alone that they owe the greater part of their musical training.

Nationality has always been an important factor in musical art, but nowhere does it show itself with such prominence as in the composers of the present century. In earlier days it was, to some extent, overlaid by the adoption of a common method; in the romantic period it rose to the surface as the language of music grew more free, and so afforded a wider scope for differentiation. Further, it was ostensibly recognised by the romantic writers themselves. Berlioz, despite his frequent quarrels with Paris, remained throughout intensely French in feeling and sympathy. Schumann stood in the forefront of a movement which should do for German music what his hero, Jean Paul, had done for German letters; Chopin's chief ambition, as he himself said, was to be "the Uhland of his fellow-countrymen." Liszt rises to his highest level when inspired by the ballads and dances of his native land. Nor, indeed, is there much room for controversy on a question the negative answer to which would remove music from the category of the arts.

More direct in its bearing on musical structure is the poetic view of composition which is specially characteristic of this period. With Berlioz it reaches its extreme limit in the definite imposition of a programme; with the more distinctively instrumental composers it acts rather by hint and suggestion, but it is never very far absent. Schumann is keenly alive to its influence. He was conspicuously well read; he was himself an author of no small reputation; on more than one side his music strikes us as the outcome of a mind trained in a school of letters. Chopin, too, though far less ostensibly, seems always to write with a definite emotional impression, and his music stirs us in a manner far more intimate and personal than that of a Bach fugue or a Mozart adagio. One result of this is the extreme prevalence of short lyric or narrative forms, which sometimes make their point by the vivid presentation of a single melodic idea, sometimes set out with the intention of illustrating a certain emotional state, and almost always are more affected by the character of their contents than by principles of pure design.

Thus, in treating the larger forms of symphony and sonata, the composers of this period

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are never wholly successful. If they forego their special method and follow the models of Vienna they seem to be hampered by the restraints of alien and unfamiliar conditions. They cannot be said to have penetrated to the deeper principles which underlie the structure of Beethoven, and either imitate the accidents of his form or, in modifying them, remove at the same time elements that are essential. If, on the other hand, they enlarge the scale without altering the character of their favourite "poetic" pieces, their work, though it is here more interesting, because more spontaneous, is somewhat lacking both in balance of detail and in coherence of general outline. In some cases—*e.g.*, the Ballades of Chopin—we find a distribution of ideas which is not only new, but convincing; such instances are few and exceptional. Structurally speaking, the interest of the period is focussed on two main points: the first, its remarkable power of dealing with the smaller canvas; the second, its removal (though sometimes at too heavy a cost for its own achievement) of conventional restrictions which the preceding age had accepted. By the former of these it enormously increased the lyric use of the pianoforte, by the latter it repealed some outworn and obsolete enactments, and so prepared the way for the true freedom of a rational code.

As the essential feature of the romantic period was the return to Bach, so that of our own day is the return to Beethoven. No doubt a few composers have carried still farther the methods of revolt, and have "taken up music where Berlioz laid it down." Others, again, are taking their tone from Wagner, and applying to the concert-room principles which for their true expression require the stage. But in the greatest instrumental works of recent years, both symphonic and chamber, we may observe schemes of design which follow in direct evolution from those of the "Eroica" and the "Appassionata." They are, of course, much indebted to the experience of the intervening generation; they have borrowed something of its language; they have inspired their phrases with something of its passion; they have learned from it new schemes of colour and new points of style. But in Brahms, especially, we find the heritage of the romantic composers employed to an end which they had not the strength to attain. In balance, in proportion, in organic diversity and coherence, his music owns no rival since the time of the Viennese school; it is at once the climax of past attainment and the pioneer of the future advance. Such works of his as the Sextet in B flat, the first Violin Sonata, and the Clarinet Quintet are typical examples of the stage to which instrumental structure has now attained; and though it be certain that these forms will one day be superseded, as they have superseded others, it is equally certain that from them will their successors be developed.

FROM MY STUDY.

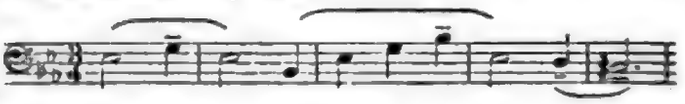
Writing to a friend a short time since, and touching upon the importance of attention to the phrasing in classical music, Mr. Moritz Rosenthal, the distinguished pianist, made the following observations:

"That the chief interest I take in reproductive music lies in the correct phrasing, I confess openly. May I adduce a few examples of well-known and much misunderstood works? A familiar melody of Mozart is usually phrased as below:—

Now it is clear that the 'divine' theme sounds thus as monotonous as possible. I hope to have caught the meaning of the master in the following phrasing—

"In the 'Eroica' Symphony, the common phrasing is (and all great conductors follow this erroneous way)—

This gives the idea four E flats, and a chromatic descent, not to C sharp, but to D flat. It sounds very commonplace. The true reading is most assuredly this—



Here the C sharp opens a strange perspective in an unknown country—the *pays du génie*.

"A feature in the 'Kreutzer' Sonata is misunderstood by all violinists. They play—

and flatter themselves with the funny idea that they have caught the meaning of the immortal composer. But, of course, the melody corresponds to the first two notes, and goes as follows—

The melody in its simplest form is—

not—

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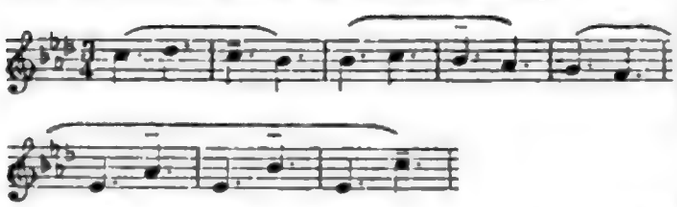
"In the A flat Valse of Chopin (Op. 42) pianists play—

but, of course, this is the noble melody—



"In the 'Sehnsuchts-Walzer' of Schubert I have always heard the following reading—

No doubt it is a pleasure to dance to this rhythm, but the passage should be rendered thus—"

Whatever we may think of the examples cited by Mr. Rosenthal, they at least show how much interest, and possibility of valuable results, attend the study of phrasing in cases where the composer has not fully and definitely expressed his intentions, or has been "edited" without due care.

It is well known to every reader of musical history that Voltaire was a great admirer of Rameau, and that the two masters collaborated, as poet and musician, in "Samson," the "Princess de Navarre," and the "Temple de la Gloire." But it may not be so much a commonplace of record that the greater of the two had ideas about the musical drama which to some extent anticipated those of Gluck. The facts concerning this matter were set forth by Mr. Hugues Imbert in a book entitled "Symphonie Melanges de Critique Littéraire et Musicale" (Paris, 1891).

In 1731 Voltaire began writing the tragedy of "Samson" with a view to the music of Rameau; and here is part of a letter addressed, in 1733, to Berger, secretary of the Prince de Carignan, a nobleman who seems to have acted as patron and protector of the fine arts in Paris.

"You, Sir, the worthy secretary of a Prince who wills to be at the head of our pleasures, and who consequently has the most delightful department in the world, have the kindness, I beg you, to acquaint me when it will be necessary to send him a copy of the words of 'Samson.' I have written that work simply to contribute from afar to the glory of M. Rameau, and to serve his talents, as one who supplies the canvas and the easel contributes to the glory of the painter. But although I play only a subordinate part in this affair, I much desire that there may be no difficulty to overcome, and that I may count personally upon the protection of M. le Prince de Carignan, alike as to the manner in which this opera will be performed and as to the examination of the text. I hope that you will influence him in my favour, and that it will be to you I shall owe the obligation of his kindness."

In a subsequent letter to the same person Voltaire entered more fully into the matter:

"I acted foolishly in writing an opera, but desire to work for a man like M. Rameau carried me away. I thought only of his genius, and did not perceive that mine (if so be that I have one) is not at all adapted for lyrical composition. I wrote to him, some time ago, that I should have made an epic poem much sooner. It is assuredly not that I contemn this kind of work. There is nothing contemptible in it. But it demands a talent which I believe I do not possess. Perhaps with tranquillity of spirit, and the attention and advice of my friends, I might produce something less unworthy of our Orpheus, but I foresee that that would put off the performance of the opera till next winter. This, however, would benefit the work, and make the public more desire it. Our great musician, who, no doubt, has enemies in proportion to his merits, should not be sorry to see his rivals pass before him. The point is not to be played soon, but to succeed. Better be applauded late than hissed early."

Later on, Voltaire spoke of "Samson" in an epistle to his friend the Comte d'Argental: "I had entirely abandoned my hero of the ass's jaw-bone, because of the slight you put upon this rough Hercules and the bizarre poem which bears his name. But Rameau protested; Rameau said that I cut his throat, that I treated him as a Philistine."

In another letter to Thiriot (1735), Voltaire remarked:

"I am told that 'Les Indes,' Rameau's opera, will be a permanent success. The profusion of semiquavers in it will, I think, provoke the Lullists, but in the long run it must be that Rameau's taste will become the dominant taste of the nation, in proportion to the growth of national enlightenment. The ears are formed little by little. Three or four generations change the organs of a nation. Lulli has given us a sense of hearing which we had not, but the Rameaus will bring it to perfection. You will give me news of that in a hundred and fifty years from now."

The affair of "Samson" dragged along a slow course. Rameau does not appear to have been very keen in the matter. He was a little doubtful as to the reception of a Biblical opera

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by the Church, and also, perhaps, with regard to the prejudice likely to be excited by Voltaire's co-operation. Nevertheless, at the close of 1735, we find the poet-philosopher still full of the theme. He writes again to Thiriot:

"I do not quite understand what is said about an interesting Dalila. I want my Dalila to sing beautiful airs in which French taste is founded upon that of Italy. That is the interest which I have in an opera. A fine and well-varied spectacle, brilliant fêtes, plenty of airs, few recitatives, short acts—that is what pleases me. . . . I wish 'Samson' to be in a new style; only one scene of recitative in each act, no confident, no verbiage. Are you not weary of uniform singing and of the perpetual *eu* which ends our feminine syllables with a monotony of antiphony? It is a cold poison (*un poison froid*) which kills our recitative."

At this time came the troubles caused by Voltaire's audacious "La Pucelle," and the author thought it wise to cross the frontier without delay. But he took his anxieties with him. "Amid the sorrow which has pierced my heart, it is difficult, my friend, to think of 'Samson.'" Nevertheless, he did keep that work in mind, for we find him writing to Thiriot:—

"I hope soon to send you the copy of 'Samson.' I persist in the opinion that our operas should serve music more and avoid long recitatives. There are hardly any in 'Samson,' and I believe that the genius of Orpheus-Rameau will, consequently, be more at its ease; but it is necessary to obtain a reasonable censor, who will remember that 'Samson' is designed for the Opéra, not for the Sorbonne. Lend your influence, I pray you, to this new species of opera, and let us say, with Horace, 'O imitatores, servum pecus.'"

In February, 1736, Voltaire sent the following letter to the same correspondent:—

"I have not been able to obtain official sanction for 'Jules César,' only a tacit permission, and that makes me tremble for 'Samson.' The heroes of the fable and of the history are seemingly in an enemy's country. Spite of that, I have worked at 'Samson' ever since I learned that we had gained the battle of Peru.* But Rameau must back me up, and not let himself be influenced by all the asses' jaw-bones that talk to him. Perhaps my latest success will give him confidence in me. I have thought about the matter maturely, and I will not let myself drop into commonplaces. *Samson* is not a subject susceptible to ordinary love. The more one is accustomed to its intrigues, which are all the same under different names, the more I am resolved to avoid them. I am strongly persuaded that love, in 'Samson,' should be a means, and not the end of the work. It is he, not Dalila, who should interest. That is so true that if Dalila appeared in the fifth act she would be a ridiculous figure. Such an opera, full of spectacle, majesty, and terror, should admit love only as a divertissement. Everything has its own proper character. In a word, I conjure you to let me make of 'Samson' an opera in antique taste. I will answer to M. Rameau for the greater success if he will connect with his beautiful music some airs in a modified Italian manner. Let him reconcile Italy with France."

In another letter appears the following:—

"I have read 'Samson' with Madame du Châtelet, and we are agreed that love, in the first two acts, will have the effect of a flute amidst drums and trumpets. It will be fine to have two acts run on without the jargon of intrigue in the temple of Quinault. I maintain that one treats love with proper respect when one refuses to waste it, and will not introduce it save as an absolute master. When it is not necessary, nothing is more cold. We find that the interest of 'Samson' should fall absolutely on *Samson*. . . . Moreover, the first two acts will be quite short, and the theatrical terror which there reigns will be to the two acts following as a tempest is to the calm day which comes after it. Wherefore, encourage our Rameau to show all the audacity of his music."

Another letter of the same period, addressed to Berger, deserves quotation:—

"I hope that the indulgence with which my 'Americains' has been received will encourage our great musician, Rameau, to have more confidence in me, and to finish his opera of 'Samson' on the plan that I have all along proposed. I have worked solely for him. I have gone off the ordinary route in the poem because he has done the same in music, and I believe that it is time to open a new career for opera, as for the tragic stage. The beauties of Quinault and Lulli have become commonplace. Few will be bold enough to counsel M. Rameau to make music for an opera the first two acts of which are without love, but he should be bold enough to put himself above prejudice. He ought to believe in me and in himself. He may be assured that the part of *Samson*, played by Chassé, will make at least as much effect as that of *Zamore* played by Dufresne. Try to persuade that head of semiquavers that his interest and glory encourage him; that he promised to work entirely in agreement with me; above all, that he will not pass his music about from house to house; that he will adorn with new beauties the pieces I have written for him. I will send him the work whenever he wishes."

Time went on, but "Samson" did not, at least as far as the music was concerned. Rameau soon had his masterpiece, "Castor et Pollux" in hand, and although, still later, he and Voltaire worked together at the "Princesse de Navarre" and "Le Temple de la Gloire" (both written for the Court), the Biblical drama

* This reference is to the tragedy of "Alzire," about the sanction of which trouble had arisen.

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stuck fast. Voltaire, however, could not forget it. As late as 1768 he wrote to a friend: "Do you know that Rameau had made delicious music for 'Samson'? He has put some of it in the 'Incas,' in 'Castor et Pollux,' in 'Zoroastre.'" And there was an end of an enterprise which might have anticipated Gluck, with whom, by the way, Voltaire became acquainted, and whose reforms he supported. Notwithstanding the fiasco of "Samson," it served to place Voltaire, as his letters concerning it show, among the first to advocate dramatic truth in opera, and the subordination of the merely pleasing to the higher ends of art.

X.

WILLIAM EWART GLADSTONE.

"Music is of enormous advantage both to those who hear and to those who perform it. It is a great blessing to the people, and I think that there are few satisfactions in my mind greater than to witness the progress it has made in the course of the last fifty years." Such is the testimony which the veteran statesman, whose death has caused the hearts of Englishmen to vibrate in sorrowing unison, bore to the influence of music. Although he was in his eighty-eighth year when he uttered these words to 20,000 people gathered under the walls of Hawarden Castle, the views he then expressed were a life-long conviction. Of Mr. Gladstone's personal attainments in the practice of music, it is said that he used to play the violoncello and possessed a charming tenor voice. Judging only from his speaking voice, one can easily believe this to be true. He always showed a very keen appreciation of, and love for the divine art. And in this connection it is interesting to recall the fact that, next to the loving ministrations of those dearest to him, nothing more gently soothed the weariness of the long and painful, but patiently borne sufferings of his last illness than the strains of consoling music. It was not only his constant but only source of enjoyment during many weeks of waiting for his call to higher service.

As a proof of his interest in music and musicians, Mr. Gladstone more than once attended the annual Festival of the Royal Society of Musicians, and at the gathering of 1865 he made a very eloquent and remarkable speech. Unfortunately, his speech was not reported verbatim, but the following digest of it from the journals of the day will furnish some idea of his remarks:—

When the Chancellor of the Exchequer (Mr. Gladstone) was called upon to speak the assembly were instantly hushed in breathless expectation; and they were not disappointed, for Mr. Gladstone made a speech full of his glowing and characteristic eloquence. He uttered a fervid eulogy of the art of music, and contrasted the way in which it was regarded in this country, even within his own memory, and the manner in which it is regarded now. Then (he said) music was looked upon as a gift vouchsafed only to a few. Now, it is understood that the gift is extended to the whole human race; those who are destitute of it being below the ordinary standard of humanity; and (he added) our own countrymen are as largely endowed with it as any nation upon earth. Let us cultivate it and promote its progress.

Mr. Gladstone naturally showed a special interest in Church music. In regard to its wonderful progress in this country during his long life, we cannot do better than quote a portion of his speech made at St. James's Palace, February 28, 1882, at a meeting held in connection with the founding of the Royal College of Music, H.R.H. The Prince of Wales being in the chair:—

Now I am bound to say that I take a sanguine view of the capacity of this nation for music. . . . I do not hesitate to say, in looking back over the last half-century, that I have witnessed no change more remarkable among the many changes and the many developments which have marked that half-century, than the change in the sentiment, and, if I may say so, in the attitude of the nation with respect to music. . . . The music in the ordinary churches of the Church of England fifty years ago was a disgrace to the country and to the religion it professed. I remember one particular case, not of an obscure village church, but of a village church hard by one of the ancestral mansions of this country, and where the benefice was held at the time by a member of the family that inhabited the mansion, and in which, in utter despair of redeeming the music of the parish from its disgrace, the alternative had been to extinguish it altogether. The services on Sunday mornings proceeded from beginning to end without a note of music of any kind; and bad as that was, I do not hesitate to say that it was far better than to be doomed to stand and suffer many of the grotesque performances which usually characterised the attempts of that period.

The sentiments so eloquently expressed in the above quotation found an echo in a letter which Mr. Gladstone addressed to Messrs. Novello and Co., in acknowledging a copy of their "Short History of Cheap Music":—

"DEAR SIRS,—I receive your gift with particular pleasure, as proceeding from a firm which is inseparably associated in my mind with the introduction of cheap (instead of frightfully dear) music into this country, and thereby with the remarkable extension of musical taste, knowledge, and practice among the people of this country during the last half-century.

"I remain, Dear Sirs,

"Your very faithful and obedient,

"W. E. GLADSTONE."

"Dollis Hill, N.W.,

"May 18, 1894."

It was characteristic of Mr. Gladstone that he made no reference in the above letter to the important share he had had towards the attainment of this end by the repeal of the Newspaper Stamp Act and the Paper Duty, which helped to bring about the consummation he, in the above letter, so warmly appreciated.

The music arranged to be sung at the funeral of Mr. Gladstone in Westminster Abbey, on the 28th ult., consisted of the following:—

Funeral-Equale for four trombones, Beethoven (composed by him in 1812, and performed at his own funeral in 1827); Funeral March in B minor, Schubert; Funeral March in A flat minor, Beethoven. Opening sentences to music by Croft. Psalm xc. to Chant by Purcell. Hymns: "Rock of Ages," "Praise to the Holiest in the height," and "O God, our Help in ages past," to Croft's fine old tune "St. Ann's." Anthems: "I heard a voice from heaven," Goss; and "Their bodies are buried in peace," Handel. Dead March in "Saul," Handel; Marche Solennelle in E flat, Schubert.

The choir of Westminster Abbey to be augmented by those of the Chapel Royal, St. Paul's Cathedral, the Temple Church, and St. Margaret's, Westminster. The accompaniments to consist of trombones and drums, in addition to the organ. Organist and Director of the music, Professor Sir Frederick Bridge, Mus.D.

ALTHOUGH Dr. Hopkins has relinquished his Sunday duties, it by no means follows that he will henceforth lead a life of idleness. There is every reason to hope and expect that he will devote a portion of his

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well-earned leisure to the use of his pen. In fact, he has just written a voluntary, characterised by his old familiar charm, for "The Village Organist." And then there is his promised "Handbook on the Organ," "which," he says, "is to appear in the year when I am eighty!" We need hardly say that it is already eagerly anticipated. It should be his *magnum opus*.

The "Swarry" of the "boiled mutton and usual trimmings" nature, associated with the name of Mr. Samuel Weller, by no means had its counterpart in the "Annual Soirée" given by the bookbinding and printing staffs of Messrs. Novello and Company, Limited, at Novello Works, Soho, on the evening of the 20th ult. The company consisted of about 300 *employés* of the firm, in addition to the directors and their families and a few of their personal friends. One of the large rooms, about 116 feet long, of the new factory had been most deftly and handsomely transformed from its prosaic work-a-day appearance into a most attractive saloon, where music and dance long held sway. The tasteful decorations of this main apartment and its attendant rooms reflected the greatest credit upon those of the staff who so efficiently carried out what Mr. Weller might naturally have called "the trimmings." The electric light vied with smiling countenances in casting a brightness upon the gay scene quite in harmony with its festive surroundings. The daintily printed programme indicated no less than forty-four numbers, about equally divided between the votaries of Apollo and Terpsichore. An efficient orchestra had no difficulty in inciting lads and lassies—and even some of an older growth—to

> Come and trip it as you go
> On the light fantastic toe
> At Novello Works, Soho.

The musical portion of the programme was entirely sustained—and admirably sustained too—by those "in the house." During the evening Mr. Augustus Littleton, one of the directors of Novello and Company, made some genial remarks, in the course of which he humorously compared the present large gathering with that of the first of the series, held twenty years ago, when the said "swarry" partook of the nature of a modest "tea," presided over by himself. He concluded by wishing all present "long life, health, and happiness." Those responsible for the organization of this happy function must be congratulated upon their highly successful efforts in having provided a very enjoyable evening.

The language of the drum, as we know that instrument, is limited. Notwithstanding the extension of its vocabulary by Beethoven—and more especially by Berlioz—the drum for the most part confines its utterances to a modest tonic and dominant; in fact, it is practically a dissyllabic member of the orchestra. It is, therefore, interesting to light upon something out of the beaten track with regard to the drum, even though it comes from a far country and refers to a more primitive instrument than that with which we are familiar. We take the following "drum language" information from our excellent contemporary, the *Athenæum*:—

Herr R. Betz, a schoolmaster in a Duala village in the Camaroons colony, has devoted four years to a study of the drum language, and is now able to boast that he "understands nearly all that is drummed and is also able to drum himself." The results of his industry are published in the *Mittheilungen aus den Deutschen Schutzgebieten*, and are well worth perusal. The "drum" consists of a hollowed-out cylinder of red-wood with two slits on the top. Two drumsticks are used, and four notes can be produced by striking different parts of the drum. Words are produced by combining these four notes and varying their duration and strength, and in this manner conversations can be carried on. Public announcements are made by means of this drum-language, and slanders or libels propagated by means of it—a very common practice—are actionable at law, and the fines inflicted are higher than if the slander had been merely by word of mouth. This is only reasonable, for the drum is audible for a long distance. The beats of the drum do not represent letters, as in the Morse code, but words. Thus C F F C means "give gin"; C F F "a demijohn." Herr Betz illustrates his paper with notations of several hundred sentences in the "drum language."

It is impossible to orecast the importance of Herr Betz's interesting discovery. With instruments improved upon the native pattern, and a mastery of their attendant dialect by *our* native composers, we may reasonably look for some striking developments in the region of orchestral music. Not only will drum concertos be written by the score, but the young bloods will be making a rush on percussionic-symphonic poems. Before the thing becomes a craze, however, perhaps one of our distinguished Scottish composers will, so to speak, turn on the tap gently by composing a Drumtochty Idyll.

We live in a record-breaking age, no doubt, but occasionally, out of a spirit of enthusiasm for the present, are tempted to be oblivious of the records of the past. Thus, for example, *àpropos* of the benefit concert of Mr. Robert Newman, the excellent and enterprising manager of the Queen's Hall, the *Athenæum* recently observed that the concert in question made "the 106th performance of his orchestra during the present season," adding, "this fact is, without the shadow of a doubt, unexampled in the history of music in England." Now, so far from there being not the "shadow of a doubt" on the matter, we have really to deal with the rock-like solidity of incontestable certainty. At the Exhibition of 1873, Messrs. Novello undertook to provide a series of daily concerts with orchestra under the direction of the late Sir Joseph Barnby, which opened on Easter Monday, April 14, and lasted till October 31, the date of the closing of the Exhibition, thus consisting of 133 concerts. As for the character of the music discussed, a reference to the bound volume of programmes establishes the fact that the daily *menu* generally included a symphony or a concerto, two overtures, and vocal solos.

We most heartily congratulate Sir Charles Hubert Hastings Parry upon the honour which Her Majesty the Queen has been pleased to confer upon him. The announcement of this well-merited distinction has been received with general satisfaction in both professional and amateur musical circles. Sir Hubert's music not only reflects his own natural geniality, but it is permeated with those special characteristics which indicate its thoroughly English type, using the word English in its best and widest sense. It is just thirty years ago since the name of Sir Hubert Parry first appeared in The Musical Times. At that time he was known as a Gloucester amateur. Suffice it to say that in the intervening three decades the Director of the Royal College of Music has worthily won and maintained his position as one of our foremost musicians and most distinguished composers. His many friends will cordially wish that his years may be many wherein he may enjoy this newly acquired and highly deserved mark of the Queen's favour.

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HAPPY dwellers in Kent! In that pleasant corner of the British Isles the County Council has a bye-law which runs as follows: "No person shall sound or play upon any musical or noisy instrument or sing in any public place or highway within 50 yards of any dwelling-house after being required by any constable or by any inmate of such house personally, or by his or her servant, to desist." A conviction having been obtained under this beneficent decree, an appeal was made against the decision of the local justices. The two judges who heard the appeal differed in their opinion as to the power of any local authority to make such a bye-law. Accordingly the case was brought before the High Court, when seven judges, headed by the Lord Chief Justice, heard the arguments, with the result that the conviction was affirmed and the appeal dismissed. It is most satisfactory to know that this decision was arrived at by a majority of six judges to one—the single dissentient being the judge who had differed from his colleague when the case had been previously brought before him. If the County Council of London would only follow the laudable example of their brethren of the hop county we should jump for joy, and receive the news of our emancipation from the exasperating piano-organ man and others of his ilk with "Kentish fire."

THE discovery of a number of Schubert manuscripts, even if it does not reveal the existence of that additional symphony so firmly believed in by Sir George Grove, must always be a matter of congratulation to music-lovers. There have been found recently by a newly appointed choirmaster of St. Peter's Church, in Vienna, the autographs of a Mass, a Fantasia, and a Rondo for pianoforte duet, unknown hitherto, as well as nine *Lieder*, already published. In the same press, which had remained unopened for many years, the explorer was further gratified by the discovery of an autograph choral work, with orchestra, completely scored by Beethoven. The latter was at once secured by the Gesellschaft der Musikfreunde; while the Schubert MSS., which are said to contain some interesting annotations, will, it is hoped, also be appropriated by one of the Viennese institutions, and are to be shortly published.

FACTS, RUMOURS, AND REMARKS.

MUSIC, as was inevitable, played a prominent part in celebrating the jubilee of Queen's College, London. Mr. Gadsby, one of the professors, composed an anthem for the special service in St. Peter's, Vere Street, on the 1st ult., and conducted a concert of the orchestral class next day. On the 4th, there was a concert by the Old Queen's Society, under Miss Ellen Howard. On the 5th, Mr. Shakespeare had the direction of a vocal concert, supplemented by harp recitals, and followed, as a "wind-up," by a performance of Tasso's "Aminta," with new music by Mr. Gadsby. It is worth while giving these particulars here to show the status assigned to music at the great educational centre in Harley Street. Queen's College may be congratulated upon the value of Mr. Gadsby's services. During many years he has laboured for the Institution with zeal and success, not least in the matter of composition, and, through his works, in giving dignity and importance to the public musical exercises.

I DO not know who are responsible for the arrangements in connection with the Medical, Surgical, and Hygienic Exhibition, which opened in Queen's Hall on the 31st ult., but it is creditable to the authorities that Mr. Borowski, their musical manager, was desired by them to engage an orchestra entirely made up of native performers. Now Borowski is not an English name, and it may be asked why the committee did not put one of our own countrymen in the post of director. The answer is that Mr. Borowski became a naturalised British subject long ago, and therefore entitled to share the privileges as well as the responsibilities of Britons. Again, it may be asked why the committee of an exhibition devoted to the healing art have thought proper to engage a complete orchestra, and prepare for two concerts a day. Well, grave writers have seriously claimed for music a distinct therapeutic value, and thus we have a connection established at once. The main point is, however, the consideration shown for British performers at a time when they are fighting an up-hill battle.

THE committee of the Bristol Festival have taken another step towards the music-meeting of 1899 by issuing a circular asking for a guarantee fund of £4,000, without assurance of which they cannot go on. Bristol and Clifton between them should easily make up the amount in promises, especially as the Festival of 1896 resulted in a profit, the then guarantors escaping scot free. Should the celebration next year be less fortunate, I cannot think so badly of Bristol and Clifton as to suppose that they would pay up in other than a cheerful spirit, rejoicing thus to sustain the local credit and further the cause of art.

A WELCOME to the Worcestershire Philharmonic Society, which gave its first public concert in the county capital on the 7th ult., under the direction of Mr. Edward Elgar. The programme, containing some features of special interest, was altogether above the average in such cases, and the *début* proved a great success. Should the new Society flourish, as all must hope, it cannot fail to have a good influence upon the Triennial Festival held at Worcester.

IF the people of Bournemouth have not a very wide musical horizon, it is scarcely the fault of those who manage the Winter Gardens. Sixty symphonic concerts were given, under the direction of Mr. Dan Godfrey, Junr., between October 7, 1897, and the 9th ult. In the course of these performances were played fifty-five overtures, forty-nine symphonies, nine pianoforte concertos, nineteen ballet selections, twenty-three suites, eight violin concertos, five violoncello concertos, two flute concertos, and forty-eight pieces described as "Various"—in all, 118 works. The number of English compositions in the list is only twenty, but the achievement is highly to be praised for all that.

THE programme of Mr. Frank Winterbottom's fifth symphony concert at Stonehouse was determined by public vote. Here is the poll: Overtures—"Fidelio," 46; "Month of May," 14; "Son and Stranger," 60; "Rienzi," 82. Solos—"Romance," 31; "Serenade," 51: "Kol Nidrei," 82. Symphonies—"Pathétique," 143; B flat (Beethoven), 4; No. 8 (Beethoven), 12; "Clock" (Haydn), 34; "Unfinished" (Schubert), 55. The miscellaneous pieces need not be cited. From the figures given it appears that the Stonehouse people have a liking for Tschaïkowsky and Wagner, but do not care more than sixteen votes for Beethoven's symphonies.

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MENTION has been made in the London papers of a concert of English music at Bologna not long since. I can now give the programme. From Sullivan's works were chosen the Prelude of the "Tempest" music; Stanford was represented by his "Irish" Symphony, Parry by his Symphonic Variations, Mackenzie by his Intermezzo in "The Rose of Sharon," and Cowen by two numbers from his "Suite de Ballet." This was, on the whole, a fair representation of our living composers and their works.

THE opening of the "New Italian Opera House," formerly known as the Olympic Theatre, was promised for June, and Mr. Mapleson has issued a long list of titled and other supporters, together with a catalogue of the works to be produced. That, apparently, is as far as we have got, and further developments are anxiously awaited.

I HEAR from Wimborne good accounts of music in the Minster. There have been two great festival services, one in Advent, when Spohr's "Last Judgment" was performed, and one at Easter, with the "Hymn of Praise" as its most conspicuous feature. A correspondent writes that 1,300 persons attended the first and contributed £15 to the offertory; whereas, at the second, the congregation numbered 1,600, and the "bags" produced £30. Mr. J. Edis Tidnam, organist of the Minster, is to be congratulated for thus helping to wake up the "sleepy South."

THE American monthly, *Music*, publishes "An Interview with David Bispham." One has a right to be cautious in receiving these reports, which have no great character for accuracy, but it may be noted—with some grains of salt at hand—that Mr. Bispham gave his opinion on various subjects. He thinks that opera in America will go "hand in hand with the future of America," which is not unlikely. He thinks excitement is "a necessity of the human race," but does not tell us how much of it is safe. He thinks it is not very easy to find serious-minded Americans who know anything about music. Mr. Bispham may have said this, and much more set down to him, but he could not have said that "Schumann came to England with his wife." That must be the interviewer's own.

I READ in an American journal that the Rev. Dr. Smith, author of "My country, 'tis of thee," wrote that national hymn to a tune which he found in an old music-book. The tune was that of "God save the Queen," and Dr. Smith declares he did not know it as such. Where in the world had he been living?

MR. FFRANGCON-DAVIES'S "cantillations" have not pleased all his American critics. The *Concert-Goer* says:—

I have great admiration for Mr. Davies as an artist; he is intelligent and thorough and sings really well; but I am sorry he has not been content to stick to legitimate vocal art instead of taking up something which cannot create more than a passing interest at least. We have quite enough elocutionists as it is without our singers joining the already overcrowded ranks of those somewhat annoying persons. The subjects chosen for these cantillations are of the most gruesome description. They deal with violent death, purgatory, hell, lost souls, broken hearts, and all such pleasing things so capitally calculated to send one forth refreshed and rejoiced from the concert-room.

"So many men, so many minds." Here is an American critic who, after lavishing praise upon some chamber music of the Russian school, refers thus to Beethoven's Quartet in A minor: "I beg the classicists to pardon my brutal frankness when I declare that I found an almost hopelessly cold, mechanical, and joy-killing composition. It had moments of light, certainly, through the thick clouds of its obscurity, and we accepted those with due gratitude, but we were all glad when it was over. I believe the Kneisels played this particular quartet with the sole purpose of mitigating our grief at bidding them good-bye." As a classicist, I will not only pardon these remarks, which are evidently honest, but will pray that his judgment may be better informed. An American writer, after hearing Weingartner's "Fields of the Blessed," dismisses it thus: "I hope that I shall never have to remain long in Elysium if I am to hear nothing more soothing there than such vague meanderings as Weingartner's."

JOSEPH BENNETT.

DR. E. J. HOPKINS'S "NUNC DIMITTIS."

"ON this day Dr. Hopkins, the honorary organist, will preside at the organ, the previous day being the fifty-fifth anniversary of his first service at the Temple Church." Thus ran the announcement which appeared in the music list of the far-famed Temple Church under the date of the 8th ult. No wonder that the venerable sanctuary was crowded at both services on so memorable an occasion. If the record is not unique, it is very rare, especially in London, for an organist to have held an appointment for fifty-five years. And in the case of Dr. Hopkins everyone will admit that it has been held with distinction, the Temple Church having been for many years a veritable Mecca to church organists. We had the pleasure of giving a biographical sketch of Dr. Hopkins in our issue of September last. Therefore there is no need to refer to the incidents of his long career. Suffice it to say that on May 7, 1843, when he played his first service at the Temple Church, he was a young man nearly twenty-five; and that now, just upon the completion of his eightieth year, he has a perennial sprightliness which many a man half his age might envy.

It was distinctly appropriate that all the music sung on this "Nunc Dimittis" occasion should be selected from the compositions of the veteran organist. The opening voluntary in the morning was the Adagio Cantabile in D. The service throughout the day was Hopkins in A — Te Deum, Jubilate, Cantate, and Deus. This service, although composed more than forty years ago, possesses a genial freshness while preserving the best traditions of the English Church school—that is to say, music that is vocal and grateful to the singer. The anthem in the morning was "The King shall rejoice," composed by Dr. Hopkins to celebrate the marriage of the Prince of Wales in 1863, the Prince being a Bencher of the Temple. The hymn before the sermon was "Nearer, my God, to Thee," sung to the tune "Whiteford." The sermon, entitled "The good and perfect gift" (James c. i. v. 17), preached by Dr. Hopkins's old friend and fellow-worker, Canon Ainger, the Master of the Temple, was worthy of the occasion. Through the kindness of Canon Ainger we are enabled to give the following extracts from his discourse, having special reference to the hero of the day. After alluding to the restoration of the sacred edifice in 1842, Canon Ainger proceeded to refer to the music thus:—

A young musician—one of a family of notable musicians—was appointed to improve the music—and he revolutionised it. We are so accustomed in these days to choral

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service, of what used to be called the "Cathedral" type, that we may easily forget how great was the novelty, as well as the charm, to the general public of fifty years ago, of such a service, in which, by the courtesy of the "two learned Societies of this House," they were allowed to take part as worshippers. Indeed, such services were then rightly known as "Cathedral," for I believe I am right in saying that when introduced into the Temple Church, it caused the church to stand alone in this respect among the churches of London, with the single exceptions of St. Paul's, Westminster Abbey, and the Chapels Royal.

And from this date (almost to a day fifty-five years ago) the fame of the Temple Church, for unique historical associations, for architectural beauty, for the rare art and perfection of its music, continued to increase.

. . . . . .

You are all aware of the particular interest attaching to this day. It is not possible, as you will well understand, to say all one would, in his presence, of a dear and valued colleague who, after an unprecedented period of loyal service, is leaving us, full of years and of honours, happily, too, with health and strength unimpaired, to enjoy, as we trust, many years of that repose he has so nobly earned. But he will forgive me, I know, if I lay stress upon the special *quality* of the obligation he has put upon us—the special service that he has rendered to the music of this church far beyond even that of a rare technical knowledge and instrumental execution, and an even rarer gift of melodic invention. The quality I speak of—and I will rather call it a *grace* than a quality, for it is in the deepest, truest sense a "spiritual gift" as much as those reckoned up by St. Paul—is the grace of invariable self-suppression, of the subordination of musical display to the highest purpose of divine worship. If we, my brethren, have ever fallen into the error of mistaking the purpose for which the divine gift of "Sunday" was instituted, it was never from our organist that we learnt it. It is from the *devout* among our congregations, not the *undevout*, that I would seek the fitting tribute to the worth of his long service. They will tell you (as they have often told me) that church was to them "a little Heaven below," just because they were never tempted by anything in the music they heard there to give to man's art or skill a higher place in their affections than to that atmosphere of reverence, of spiritual loveliness, and of spiritual comfort which such art and skill shed abundantly around them. For this gift of his, and for all we owe to it, we tender to our friend our heartfelt gratitude and affection.

The concluding voluntary at the morning service was the Allegro moderato in A.

The afternoon service, the last official act of the organist of four-score years, was a specially interesting occasion. Not only was there a large number of organists and choirmasters in the congregation, but the presence of several of Dr. Hopkins's sightless pupils from the Royal Normal College and School for the Blind, at Norwood, gave an unusually pathetic tinge to this valedictory service. The opening voluntary was the Andante Grazioso in A flat, and the anthem, "God who commanded the light to shine out of darkness," composed for the recovery of the Prince of Wales, 1872. One of the most attractive features of Dr. Hopkins's organistship at the Temple has been his extemporaneous introductions to the anthem. And on this leave-taking Sunday he worthily upheld the old traditions. Age naturally weakens physical power, but on this occasion the "father of English organists" was in his grand old extemporaneous form. The hymn before the sermon was "Lead us, Heavenly Father, lead us," sung to the tune "Feniton Court," so named after Judge Paterson's seat near Ottery St. Mary, Devonshire, Dr. Hopkins having composed it while on a visit there. This devotional tune, so simple in its melodic and harmonic beauty, caused the chords of human emotion to vibrate in the heart of many a worshipper. It was sung very slowly, the rich volume of tone from the men's voices in the congregation giving it fine effect. The final voluntary was the Allegro Finale in A, followed, however, by the National Anthem. Thus ended a splendid achievement of noble service covering fifty-five years within the historic fane of the Temple Church.

CHURCH MUSIC.

OF the many services rendered to the advancement of sacred art by earnest and well-advised lovers of Church music, no more striking and uplifting influence has been in evidence of late years than the frequent employment of the orchestra at great festivals in St. Paul's Cathedral. It has been upon these occasions that many have realised the eloquence and majesty of the greatest of all musical combinations—a fine choir, an effective orchestra, and the stately sounds of the organ. Such a combination Mendelssohn is said to have pronounced as the finest thing on earth; and when heard under the great and inspiring surroundings of our metropolitan Cathedral such music becomes a gift of priceless value.

On the 11th ult. the Festival of the Sons of the Clergy took place, with the accustomed imposing effects, under the direction of Sir George Martin. Sullivan's Overture "In Memoriam" was, as usual, the Prelude; Professor Villiers Stanford's fine Evening Service in A and Schubert's "Song of Miriam," with, we presume, the added and not altogether satisfactory instrumentation attributed to Lachner, were the leading musical features of the great service.

Recently at St. Andrew's Church, Pau, Mendelssohn's "Lobgesang" and Gounod's "Gallia" were effectively given, under the direction of the organist, Mr. Luard, the orchestra consisting of over twenty members of Mons. Brunel's Municipal orchestra.

Sir John Stainer's effective cantata "The Daughter of Jairus," so appropriate to the period of Eastertide, was given at Keighley Parish Church on the 10th ult. At St. Luke's Church, Sydney, New South Wales, Mr. Lee Williams's oratorio "Gethsemane" was recently given, under the direction of Mr. A. Gough. Stainer's cantata "The Crucifixion" was also sung upon a recent occasion at the same church. The earnest cultivation of Church music is one of the notable "onward movements" at Sydney at the present time.

At Brixton Church what was called a "Special Orchestral Service" was held on the 1st ult., the music including one of Schubert's overtures and Mendelssohn's noble Overture to "Athalie"; which might find a place in our Church festival schemes much more frequently than it does at present.

The Dedication Festival at St. Philip's, Queen's Road, Battersea, took place on the 1st ult. The music at Matins included Smart's Te Deum in F, "Hail, Festal Day" (Baden Powell), Sir George Martin's 150th Psalm, and Gounod's "Messe Solennelle." At Evensong the Canticles were sung to the setting by Gounod in D. The anthem was "Let their celestial concerts all unite" (Handel), and after the blessing Mendelssohn's "Elijah" (Part I.) was given. The soloists were Masters Winterflood and Williams, Messrs. Frederick Ward (tenor) and Harry Weston (bass). The accompaniments were efficiently played on the organ by Mr. Frank Heavens, organist and choirmaster of Grosvenor Chapel, South Audley Street. Mr. B. Heaviside, organist of the church, conducted.

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The London Church Choir Association held a Festival Service in St. Saviour's Collegiate Church, Southwark, on April 28, when a choir of 400 voices assembled for Evensong, under the direction of Dr. A. Madeley Richardson, organist of the church. The Canticles were sung to Field in D; the anthem was "Lord, Thou art God," Stainer; and the service concluded with Sir George Martin's Jubilee Te Deum. The twenty-fifth annual festival of the Association will be held on Thursday, November 17, 1898, in St. Paul's Cathedral. The music for the Canticles will be specially written for the occasion by Dr. E. J. Hopkins, and the anthem will be composed by Mr. Myles B. Foster. The musical arrangements are under the direction of Sir George Martin, organist of St. Paul's, and hon. conductor of the Association.

Entirely within the scope of these remarks is an acknowledgment of the excellent work done by the Kyrle Society in giving very effective renderings of the classic oratorios, &c., in our London churches, more especially for the benefit of poor congregations. Indeed, it is not too much to say that in this direction the Kyrle Society has during the past twenty years done more than any other musical body in the beneficent work of bringing the oratorio to its original home, the church. The choral force of the Society is of excellent materials, well-trained and skilfully directed by Mr. F. A. W. Docker. The soloists number not a few of our most useful professional singers; and one good feature of the work done is the fact that many young vocalists of high promise have found in these performances an excellent experience in oratorio methods and traditions. From both philanthropical and artistic points of view, the Kyrle Society well deserves high praise and earnest support.

There is a revived interest in the Masses of Haydn and Mozart; and, indeed, some of the best of these, as Mozart's First Mass, which has been recently sung in several important Catholic churches, including the London Oratory, well deserve frequent use and a permanent place in the rich stores of Church music set to Latin words, notwithstanding the ill-advised treatment in many instances of the text in such solemn passages as the Kyrie Eleison and "Dona nobis pacem." The eminent architect, Welby Pugin, led quite a crusade against the employment of Masses displaying such treatment of the sacred text. The violation of good sense in this regard was no doubt brought about by the excessive preponderance of ornate music intended to be pleasant to listen to in the private chapels of the "great ones of the earth," an abuse the clergy frequently protested against with marked earnestness.

The proposed testimonial to Dr. Longhurst, in recognition of his seventy years' service at Canterbury Cathedral, first as chorister and subsequently as organist, will take the form of a silver salver, an illuminated address, and a purse of money. The inscription on the salver will be surmounted by the arms of the Cathedral and the arms of the city of Canterbury engraved together, in token that the Cathedral body unite with the citizens in doing honour to one who has earned the esteem and regard of all, alike ecclesiastical and civil. The presentation will be made on the 8th inst., by the Mayor of Canterbury, the Dean and Chapter kindly offering the use of the Cathedral Library for the purpose.

On Sunday evening, 22nd ult., Barnby's "Rebekah" was performed at Essex Church, Kensington, with augmented choir. The soloists were Miss Carrie Blackwall, Mr. Sinclair Dunn, and Mr. Albert Norcross.

ORGAN MUSIC.

The late Mr. W. T. Best once earnestly protested against public statements and discussions concerning organists' and other musical artists' salaries and fees, as undignified and injurious. The good people of Sydney, New South Wales, would seem to hold an opinion quite different from that of the great organist just named. The city organist, Mons. A. Wiegand, has been recently "called into court," so to speak, to listen to a proposal to reduce his salary, and to be subjected to a certain amount of criticism concerning the character of his recitals, more especially from what is called the educational point of view. As M. Wiegand has obviously striven to make his recitals popular and consequently lucrative, it seems somewhat unkind to have taken him rather sharply to task and to seriously propose to reduce his stipend, when the original intention of his engagement was the creation of a popularly attractive form of recital, and his employers, as far as can be gathered, were hardly prepared to encourage the educational type of organ recital, which is a form of entertainment not calculated to pay from the financial point of view. The discussion was evidently conducted by the Sydney organist and his employers' representatives, sundry members of the Corporation, with a good deal of spirit and with no small amount of pleasant *badinage*. As a characteristic sequel, M. Wiegand played some extempore variations on "Pop goes the weasel" at a subsequent recital—a significant and practical commentary upon the possible "popular" employment of the resources of the "largest organ in the world." It is fair to the Sydney organist to add that he was tempted to this display of musical fancy by the words "Pop goes the weasel" being needlessly dragged into the controversy regarding his position. The incident suggests the question, what may or may not be played on the organ? No information is at hand as to the result of the discussion.

Mr. Roger Ascham has given a long series of recitals up to the present time at Feather Market Hall—a name which rightly or wrongly suggests a connection with the ostrich feather trade—Port Elizabeth, South Africa. His programmes have been excellent; recent schemes have included too much neglected specimens of E. T. Chipp's organ music, Rheinberger's Sonata in A minor (Op. 98), Guilmant's "Marche Religieuse" on the initial figure of Handel's chorus "Lift up your heads," and a transcription by Mr. Ascham of the *Scherzo* on a pedal bass or single bass note, from a manuscript Sonata in F for pianoforte *à quatre mains* by Pettersson. From another distant place—Montreal, Canada—we learn that Mr. W. Reed lately gave a recital at the American Presbyterian Church. His programme included two excellent specimens of British organ music in Sir R. P. Stewart's highly effective Concert Fantasia and Mr. J. E. West's Sketch in C minor. Another scheme included J. Hatton's Impromptu in E and works by such standard composers of organ music as Bach, Handel, Lemmens, and Salomé.

Very interesting are the schemes of a series of "Orgel-Foredrag" given by Mr. Albert Mallinson, a pupil of Dr. Creser, at the Jesuskirken at Valby, Copenhagen. In addition to selections from Bach, Handel, &c., and sundry modern French composers of organ music, Edward Bache's Andante and Allegro in D, Chipp's Canzonetta, S. S. Wesley's Andante, W. Creser's "Melodia," Dudley Buck's "At Evening," not to add some effective transcriptions, appear in these programmes.

A specially good programme was played by Mr. W. S. Hoyte at the opening of the admirable organ at St. James's, Piccadilly. The scheme included

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Bach's Prelude and Fugue in B minor, Kauffmann's Fantasia, Variations, and Fugue, Gottschalk's Meditation, Hollins's Grand Chœur, and E. d'Evry's Meditation. Mr. Ernest Newton played, at the opening of Messrs. J. W. Walker's fine new instrument in St. Thomas's Church, Portman Square, on the 8th ult., a selection which included Mendelssohn's First Sonata and Saint-Saëns's "Benediction Nuptiale." Mr. E. H. Lemare's Recital, on the 4th ult., at St. Margaret's, Westminster, included such notable transcriptions as Brahms's Academic Festival Overture and a Wagner selection, with Mr. d'Evry's new Meditation and Toccata, movements by Mr. A. Hollins, and his own Romance in D flat. At Holy Trinity Church, Richmond, Mr. F. Curry recently played a selection including Lachner's March in B flat, and a revival of interest in an *Allegro* from an Organ Concerto by Dr. Dupuis. Mr. T. Keighley's recent programme at Albion New Church, Ashton-under-Lyne, contained two of Dr. Hiles's Impromptus, pieces of marked value.

There was a very interesting meeting at the Royal Manchester College of Music on Wednesday evening, the 11th ult., when Mr. Pyne gave an opening recital upon the large organ which Miss Dorothy Lees has presented in memory of her father, who was so liberal a benefactor of the Institution. Messrs. Wadsworth have supplied an admirable instrument for concert purposes, of four manuals and pedal clavier, including thirty-one speaking stops. The more sonorous reeds are of rich, full tone, and the *cor Anglais* is delightful, although the clarinet on the solo register is, perhaps, a little coarse, and the mixtures might be subdued slightly. It need not be reported that Mr. Pyne with great skill displayed the instrument, which is so valuable an acquisition to the College, and with its handsome case, designed by Mr. E. Salomons, forms a noble finish to the embellishments of the pretty concert-room.

At the Parish Church, Blackburn, Mr. J. H. Rook's programme included Overture, Merkel; Aria and alla Marcia, Sir Alexander Mackenzie; and Fugue, Boëly. The organ in this church is a notable specimen of the fine workmanship of Cavaillé-Coll of Paris. Mr. E. Smith played an effective selection at the recent opening of the new organ at the Devonshire Square Baptist Church, including one of the Preludes and Fugues by Bach in C and a Festal March by King Hall. Mr. H. E. Carver, assistant-organist of St. George's Chapel Royal, at the opening of the new organ in St. Paul's Church, Maidenhead, played a selection of music chiefly of the modern French school, features of his scheme being Allegretto in F sharp minor, Guilmant, and Offertoire on an Easter Hymn, Batiste. At the Kentish Town Congregational Church Mr. R. T. Gibbons gave a recital on the 21st ult. His selection included Liszt's Triumphal March, "From Crag to Sea," one of the few possible and effective organ transcriptions to be made from this composer's works. Mr. Rudolph Loman's programme at the recent monthly recital at the Dutch Church, Austin Friars, contained the Organ Sonata in D minor by Alphonse Mailly.

Mr. Allan Paterson, organist of Govan Parish Church, Glasgow, inaugurated the new organ at Thornliebank Parish Church, on the 13th ult. His programme contained Handel's Concerto in D minor, one of the most interesting specimens of the kind by the master; Tours's excellent Allegretto Grazioso; and Smart's Allegro Pomposo in G. The programme was altogether a good one.

At St. Mary's Parish Church, upon the occasion of the opening of the Eton House by H.R.H. Princess Christian at Victoria Park, on May 12, Mr. D. A. Fox gave an organ recital.

ROYAL OPERA, COVENT GARDEN.

THE summer opera season at Covent Garden—it can no longer be called "Italian"—was commenced on the 9th ult., and the first three weeks have been remarkable for the number of works mounted. The attention was first called to the re-arrangement of the orchestra, the heavy brass instruments having been placed in an alcove under the stage on either side of the prompter's box, and the conductor's seat being moved back, enabling him to face the whole of his orchestra. This has proved a decided improvement and has greatly contributed to the better balance of tone that has on most occasions prevailed. M. van Dyck appeared as the *Knight of the Swan* on the first night. Madame Eames, whose voice this year seems to have gained in richness of quality, presented *Elsa* as a dark-haired daughter of fair Brabant, and *Telramund* introduced Herr Feinhals, a fine baritone singer with a very German manner.

The following evening "Romeo et Juliette" brought three new vocalists. Miss Suzanne Adams, who personated *Juliette*, sang with great charm of vocal tone and style, M. Saléza, as *Romeo*, made a most favourable impression by reason of the good quality of his voice and the earnestness of his acting, and Miss Fanchon Thompson, who rendered *Stephano's* fateful song in a manner that indicated ability to sustain more important characters.

Both these operas were conducted by Signor Mancinelli; but on the next night the baton was handed to Herr Hermann Zumpe, and there was a notable falling away in the orchestral playing. The work was "Die Walküre," and some allowance may be made for Herr Zumpe's slight acquaintance with his forces; but his direction of other performances, although more successful, was characterised by similar want of grip and slovenliness of phrasing. The twins on this occasion were embodied by Herr Costa and Frau Cziuk, both estimable artists, who thoroughly know the business of their parts, though neither possesses the vocal means to meet all the requirements of a Covent Garden audience. Miss Brema as *Brünnhilde* was superb, and Herr van Rooy, who made his first appearance here as *Wotan*, caused that character to be quite acceptable.

Criticism is scarcely called for concerning the performance of "Faust" on the 12th ult. Madame Eames and M. Bonnard sustained the principal characters.

The title-*rôle* of "Carmen," on the 13th ult., was sustained with vivacity and point by Mdlle. Zelie de Lussan. Miss Suzanne Adams was a demure *Micaela*, and M. Saléza, as *Don José*, increased the good opinions he had previously earned. M. Flon conducted.

The climax of the week was attained on the following night, when M. Jean de Reszke and Madame Nordica made their appearance in "Tristan und Isolde," with Miss Marie Brema as *Brangäne* and Herr van Rooy as *Kurwenal*. M. Jean de Reszke's embodiment was vocally superb, and although Madame Nordica scarcely realised the white heat of *Isolde's* passion in the first act, she vocalised her music with impressive beauty. The somewhat rough quality of Herr van Rooy's voice added force to his impersonation of *Kurwenal*, and save for the roughness with which the orchestral portion was played, under the direction of Herr Zumpe, the performance was excellent.

The only other operas calling for mention are "Philémon et Baucis" and "Orphée," both sung in French, on the 17th ult.; "Tannhäuser," presented on the 20th ult.; and "Die Meistersinger," mounted on the following evening. Miss Marie Engle appeared as *Baucis* in "Philémon," and Miss Marie Brema sustained the title-*rôle* of "Orphée" with her usual earnestness, but not altogether in a manner to efface the recollection of Signorina Ravogli's beautiful embodiment. M. van Dyck was the exponent of *Tannhäuser*, with Mdlle. Pacary as *Elizabeth* and Mdlle. Ganne as *Venus*, the last being a new-comer of good presence and fair voice. MM. Jean and Edouard de Reszke appearing as *Walther* and *Hans Sachs*, with Madame Eames as *Eva*, made the performance of "Die Meistersinger" memorable. The orchestra, under Signor Mancinelli, played admirably; but the *Beckmesser* of M. Soulacroix was too grotesque, and the chorus, as hitherto, showed its usual disinclination to move in the street fight.

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ROYAL CHORAL SOCIETY.

A MORE effective interpretation of Sir Arthur Sullivan's dramatic cantata "The Golden Legend" has rarely been given than that which took place on the 5th ult., at the Albert Hall. The members of the Royal Choral Society mustered in full force and sang with magnificent precision, dramatic force, and wealth of tone. The pitch in the "Evening Hymn" was admirably maintained, but a determined effort on the part of the audience to have the beautiful number repeated was frustrated by Sir Frederick Bridge boldly making an appeal that the continuity of the work might not be disturbed, which had the effect of silencing the thoughtless and noisy. The charming quality of Miss Esther Palliser's voice and her sympathetic style peculiarly fit her for the part of *Elsie*, and the chaste and pure character of her music has never been more happily realised. Signorina Giulia Ravogli also delivered the airs and passages assigned to *Ursula* with fine appreciation of the devout resignation which characterises the music. Mr. Edward Lloyd was, as usual, an ideal *Prince Henry*; Mr. Andrew Black declaimed the words of *Lucifer* with his customary success, and Mr. Charles Ackerman was a most efficient *Forester*.

The cantata was preceded by the second performance by this Society of the conductor's setting of Mr. Rudyard Kipling's stirring ballad "The Flag of England," one of the few works which promise to be remembered of the many written in celebration of the Queen's sixty years' reign. Miss Esther Palliser was less successful in this work, and in truth a voice of exceptional strength and penetrating quality is required to cut its way through a chorus of some 800 voices directed to sing *forte*; but in less exacting and more expressive portions Miss Palliser gave effective expression to the composer's melodious strains. The choir, of course, sang with zeal, and the clever work received such hearty and prolonged applause that Sir Frederick Bridge, who conducted, had to return to the platform and bow his acknowledgments.

PHILHARMONIC SOCIETY.

A NEW American pianist and a new English composition were the attractions for the concert of April 28. Of these the second should deserve first consideration, but—*place aux dames!* Madame Bloomfield-Zeisler's *début* in England was heralded by a great flourish of trumpets in the shape of fulsome eulogisms quoted from more or less obscure American papers, preliminary puffs in which she was compared with, and even extolled above, some of the greatest European pianists. This sort of thing avails little in this country, and after hearing our new visitor in Rubinstein's D minor Concerto (No. 4) we consider that she was found wanting. There is no denying the agility of her fingers or the charm of her touch and phrasing, especially in quiet, expressive passages; but where sustained power and brilliant aplomb were required her performance could not compare with that of, say, Mr. Frederic Lamond, who last played this Concerto in the same hall, and by his superb virtuosity almost misled us into considering Rubinstein's tuneful but somewhat cheaply effective effusion a masterpiece. Madame Bloomfield-Zeisler was much better in the *Scherzo* from Litolff's Pianoforte Concerto (No. 4, Op. 102), which she rattled off with a delightful clockwork precision, suggesting an excellent wrist action and a good sense of rhythm. Mr. F. H. Corder's dramatic scene for orchestra "Pippa passes," founded chiefly on Scene ii. of Browning's poem, proved a disappointment. He composes so little that, knowing his gifts as we do, we looked forward to a ripe, masterly work, free from all traces of haste in conception or execution. We listened to his music attentively and expectantly, but could not rise above a dutiful admiration of the clever composer's cleverness. His subject suggests great possibilities in the hands of a free-lance who would not hesitate to attempt reproducing the story in all its naked brutality; a musician, we mean, who would dare to ask his orchestra to play "gemein," if needs be, as Richard Strauss has been known to do. But Mr. Corder's passion does not move us; it does not even shock us; and after enduring it and smiling at the last word spoken or rather breathed through the "am'rous flute" by that "babbling egotist" the Cuckoo, we shrug our shoulders with a *cui bono?* The work opens ineffectively with an oboe melody, which is intended to represent *Pippa's* wonderful song "The year's at the spring," but somehow fails to suggest the exquisite "Morgenstimmung," as Grieg would say, of Browning's famous lyric. It is sadly lacking in spontaneity, and few of the themes in the subsequent *Allegro molto appassionato* have the power to move us and make us partake, as it were, in the scene which the music vainly endeavours to portray. That Mr. Corder's workmanship is quite exceptional and his orchestration worthy of the author of an excellent handbook on that branch of our art need hardly be affirmed. Mr. Plunket Greene sang two songs, "Come away, Death," and "The Battle of Pelusium," by Professor Stanford, and provided with orchestral accompaniments for this occasion. In the case of the Shakespeare song, a lugubrious setting has been made even more lugubrious by an orchestral colouring in which the very depths of despair seem to be sounded, and sighs and moans alone come from the muted strings. The battle song (splendidly declaimed by Mr. Greene), on the other hand, proved very stirring and effective. Sir Alexander Mackenzie conducted Brahms's F major Symphony, and secured a sonorous performance of this noble masterpiece. But we cannot agree with the very slow *tempo* (frequently *tempo rubato!*) which he adopted for the delightful *Poco allegretto*. The movement, one of the most spontaneous Brahms ever penned, did not make its customary effect in consequence.

Herr Moritz Moszkowski, beloved of musical amateurs, old and young, in general, and Philharmonic audiences in particular, came on the 12th ult. as a pianist—came, saw, and conquered. It was his English *début* in this character, and a most successful one. He is a fascinating player. His technique seems perfect; wonderful facility and brilliancy, a beautiful touch, absolute accuracy, and, thrown over all, the spell of a sympathetic, unaffected personality—no wonder the audience, and especially the large contingent of delighted musical students, rose at him. His new Concerto in E was evidently "made to measure," for it fitted him like a glove. We do not expect heaven-sent inspirations from Moszkowski, and his latest work does not disappoint us in that respect. But we look, nor look in vain, for *esprit*, tunefulness, brightness, brilliancy in what he produces, and we are happy to find ourselves in the presence of a composer who writes as he feels, who never strikes attitudes, or goes beyond his depth, but aims at charming our senses with melodious, euphonious, and artistically-made music. The concerto, which is in four instead of the more usual three movements, may perhaps be no great work, but it is almost sure to become popular; certainly it was an emphatic success on the 12th ult., when the composer was four times recalled. He also played three short drawing-room pieces of his own, and conducted three short, catchy, and beautifully scored movements from his ballet "Laurin." M. Emile Sauret gave a refined performance of Beethoven's Violin Concerto; Signorina Marcella Pregi sang two airs by Handel and Mozart in artistic style, but with a small and not very sympathetic voice; and Sir Alexander Mackenzie conducted, besides the Concerto, a finished performance of Mendelssohn's "Melusina" Overture. There was no symphony, and nobody seemed to miss it!

RICHTER CONCERTS.

"DEAR old Richter," back once more at dear old St. James's Hall; a sultry, breathless night, a brilliant audience that seems to include everybody who is somebody in musical London; a programme commencing with the glorious C major chord of the "Meistersinger" Overture, and closing with the no less glorious C major chord of Brahms's First Symphony; superb performances, enthusiasm warm and wild, and a noisy, noisome nigger minstrel in the yard outside! Such is the typical Richter concert, and such was the first of this season's four concerts on the 23rd ult. The great conductor, still *facile princeps* amongst the gentlemen who "make music with a stick" (to quote a little friend of ours), was in splendid form, and the delighted audience tried hard, yet tried in vain, to encore the very first

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piece on the programme. Nothing could have excelled the playing of the orchestra in the extremely difficult, "tricky" Symphonic Suite "Scheherazade," by Rimsky-Korsakoff (Op. 35), which was given for the first time at these concerts, and proved another addition to the lengthy list of Russian works that seem all masterly technique, bewildering arabesques, put together, or rather side by side, in the most whimsical fashion; strange, wayward rhythms, and brilliant, glaring colour, produced by the most daring orchestral devices, frequently new and beautiful, ever and anon bizarre and childish, but always calculated with quite uncanny certainty. Verily, the average Russian composer, he of the band of *real* Russians, who look askance at Tschaïkowsky as "under foreign influence," is a past master of the gentle art of making bricks without straw! Strip this precious Suite of its glittering orchestral garb and search for what we Westerners consider the kernel and substance, the very heart and soul of music, Melody, and there seems not enough to furnish material for a Strauss waltz. There are some pretty tunes in the two middle movements, and we greatly admire one splendid passage of real grandeur near the end of the work, where the shipwreck on the Loadstone Rock is depicted in the most graphic and powerful manner. But the rest is notes, notes *et præterea nihil!* Even the wonders of the brilliant orchestration soon pall, even as to look into the sun becomes unendurable after a short while, and we rebel against the utter lack of emotional qualities in a very lengthy work. Do Slavonic music-lovers admire this kind of music, we wonder, and must we Anglo-Saxons, Celts, and Teutons first become Slavs before we can appreciate these strange effusions at their full and proper value? We suppose our Russian friends do derive some satisfaction from them, something more, we mean, than a mere tickling of the senses. To us, we confess it with sorrow and all due humility, they seem like "linked boredom long drawn out," to vary a famous quotation. Brahms's C minor Symphony supplied the longed-for contrast to Rimsky-Korsakoff's piece, and never has the great master's magnificent epic seemed greater or moved us more deeply than on this occasion. Its glories seemed to "bring all Heav'n before our eyes," as its ravishing beauties and touching accents brought tears into them. It was grandly played.

WAGNER CONCERTS.

MR. SCHULZ-CURTIUS'S concerts have become an institution and one without which a London musical season would appear robbed of one of its greatest attractions. The programmes arranged for the present season, if not so interesting as usual, are still distinctly strong and varied, as witness that of the first concert, given at Queen's Hall on April 26, when Mozart's "Jupiter" Symphony, Beethoven's "Leonora" (No. 3) Overture, a lengthy Wagner selection, and two dances from Rubinstein's "Feramors" were the purely orchestral pieces. Of these the symphony, as conducted by Herr Mottl, proved the most interesting, on account of the slow *tempi* adopted by him in the opening *Allegro* and the *Menuet*. These movements gained thereby in stately dignity and repose what they lost in brightness, buoyancy, and warmth, and if they sounded somewhat "stodgy" and cold to us, who have become used to quicker readings, we daresay that Herr Mottl's *tempi* were probably more nearly those intended by Mozart. The *Adagio* was perfectly phrased, and "sung" with beautiful tone, and the final Fugue went with rare brilliancy and *entrain*. In the "Flying Dutchman" Overture and the "Kaisermarsch," Herr Mottl's fondness for "brassy" effects, often exaggerated into sheer ear-splitting noise, was as marked as ever, and once more we refused to reconcile ourselves to his *tempo rubato* reading of the magnificent march. The dances from "Feramors," delightful specimens of Rubinstein in his proper element, were played with all possible finish and greatly relished. Miss Ella Russell sang *Leonora's* great air ("Fidelio"), that matchless song of wedded love than which nothing more moving ever came even from Beethoven's pen. Here is an inspiration worthy of the greatest singers' art, and yet how few attempt its difficulties, executive and interpretative! All honour, then, to Miss Russell, both for her choice of a most exacting solo and a finished and impressive performance. She also sang the part of *Senta* in a selection (Spinning chorus and Ballad) from the "Flying Dutchman," in which a chorus of ladies and Miss Rosa Green assisted with good effect.

At the concert of the 17th ult. we seemed to feel

> . . . like some watcher of the skies
> When a new planet swims into his ken.

Herr Felix Weingartner made his first appearance in England, and we came under the magnetic influence of a leader of men and a poet amongst conductors. Weingartner is great, of that there can be no doubt after his superb performances on the 17th. It only needed the opening *Adagio* of the "Freischütz" Overture (No. 1 on the programme) to show that no ordinary wielder of the baton stood before us. What are his strong points? He seems, above all, a thoroughly sound and sane musician, bent on reproducing the great master's *ipsissima verba*, so to speak, and imbuing them with their fullest beauty and nobility. He inflicts no far-fetched "new readings" upon us, nor is he a *tempo rubato* faddist when dealing with composers to whom rhythm was—as it is still, and has been since the world began—of the very essence of music. His rhythmical accuracy is enchanting; wonderful elasticity, combined with absolute clearness and perfection of detail, distinguish his readings of such strongly rhythmical pieces as Berlioz's Overture "Carnaval Romain" and the *Finale* to Beethoven's Seventh Symphony. Another of his strong points is beauty of tone. Never have we heard more euphonious combinations of wondrous sounds than he conjured up in the awfully solemn Prelude and *Finale* to "Parsifal" and the ravishing slow movement of the Symphony. Nor was there a moment throughout the concert when the orchestra sacrificed beauty of tone for mere noisy "effect." In short, performances like those of the "Freischütz" and "Carnaval Romain" Overtures, the Parsifal selection, and the A major Symphony have not been heard in London for many a day; and when it is remembered that the conductor had to deal with an orchestra perfectly strange to him, his triumph (he was recalled three times at the end of the concert) must be considered complete. A word may be added respecting the physical aspect of his conducting, for it is a pleasure to follow Herr Weingartner's movements. They combine the dignity and calm of Dr. Hans Richter with the quicksilvery alertness and exuberance of Mr. Henry J. Wood, and to watch him draw a long slow-time *crescendo* out of the orchestra and lead up to some great climax is a fine sight and sufficient to explain his influence over his players. His symphonic poem, "King Lear" (Op. 20), is emphatically one of those very complicated works which one would like to hear again before expressing a decided opinion upon its merits. This much may be said, however, that it is a specimen of sensible programme music that can be understood without an "illustrated guide," in which every theme is labelled and everything means something. An acquaintance with Shakespeare's tragedy, such as may be assumed in the case of an audience at a high-class concert, is all that is required to understand and appreciate the "story" of Herr Weingartner's poem. The music is the work of a gifted composer and a serious thinker. It has strength, solidity, directness, and sincerity to recommend it; and if the melodic invention seems none too spontaneous, if even the pathetic figure of Cordelia fails to inspire a strain of genuine fresh and haunting beauty, there is yet so much to admire in the way of ingenious polyphony and metamorphoses of themes, excellent orchestration, sonorous and sombre rather than brilliant, and last but not least there are moments of such deep impressiveness and almost tragic intensity, that we shall be glad to hear the work again. It was received with a warmth that should have rejoiced the heart of Herr Weingartner.

LAMOUREUX CONCERTS.

THE concert conducted by M. Lamoureux, on the 4th ult., at the Queen's Hall, scarcely calls for criticism. The chief feature was a performance of Tschaïkowsky's Sixth Symphony in B minor, and the French conductor's reading of the work was commented upon at length in THE MUSICAL TIMES for April and May of this year. There

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is nothing more to add to what has been said concerning his marvellously finished interpretations of Saint-Saëns's symphonic poem "Le Roûet d'Omphale" and the "Siegfried Idyll," which were the other notable features of the programme. But Mr. Leonard Borwick's fine rendering of the solo part of Mozart's Concerto in A (B. and H., No. 23) for pianoforte and orchestra calls for record and emphatic praise. The classic purity of the opening *Allegro*, the gently pathetic grace of the *Andante*, and the innocent and sprightly prattle of the final *Presto* were expressed to perfection by our English pianist, and this, combined with the keen sympathy and delicacy with which the orchestral portions were played, went to make up a performance that will long be remembered by all appreciative listeners.

Between the leaves of the programme book was inserted a copy of a letter from M. Lamoureux to Mr. Newman expressing a desire to give his services at an extra concert as a mark of appreciation of Mr. Newman's enterprise. This concert took place on the 21st ult. and was attended by a crowded audience. It was opened with the Overture to Mozart's "Magic Flute" and comprised Beethoven's "Eroica" Symphony and several familiar excerpts from Wagner. Saving for an occasional lack of robustness and breadth in the phrasing, the selection was superbly rendered, and emphatically proved the success of Mr. Newman's engagement of M. Lamoureux to conduct an English orchestra. It is pleasant to know that these concerts will be resumed next November.

MR. ROBERT NEWMAN'S BENEFIT CONCERT.

WHEN the Queen's Hall Symphony Orchestra, through their leader, Mr. Arthur W. Payne, signified their desire to offer Mr. Newman a benefit concert, it was a foregone conclusion that the programme would consist mainly of Wagner selections. They and their conductor wished their chief a "bumper" house—and there is nothing like your Wagner just now for drawing crowds to a concert-room, unless, indeed, it be Tschaïkowsky's "Pathetic" Symphony. As a matter of fact, the programme was wholly (and chronologically) Wagnerian, and it did attract a full house on April 30. Mr. Wood repeated his oft-recorded triumphs with his glowing and brilliant performances of the overtures and preludes to "Rienzi," "The Flying Dutchman," "Tannhäuser," "Tristan," "Die Meistersinger," and "Parsifal," those six great masterpieces—a whole programme in themselves—whose unparalleled popularity is the best proof of Wagner's wisdom in prefacing his operatic works with properly developed movements. They have, perhaps, done more for Wagner than all the articles and pamphlets and books that have ever been written for and against him and his art. Like those earlier works of genius, the overtures of Mozart, Beethoven, Weber, and Mendelssohn, they have, moreover, proved a perfect God-send to concert-givers. This being the case, and seeing that orchestral concerts are scarcely complete without one or two overtures, it seems passing strange that so useful and satisfactory a form of art is so little and, on the whole, so unsuccessfully cultivated in these days. When and where will the composer arise who shall continue the chain of really great overtures which, beginning with Gluck's "Iphigenia," seems almost to have come to an end with "Parsifal"? Mr. Wood and his orchestra were at their best in the "Flying Dutchman" and "Meistersinger" overtures, and the Trauermarsch from "Götterdämmerung"; the last-named especially was played with magnificent breadth and a noble pathos and dignity that were intensely moving. The orchestral arrangement (violin solo, Mr. Payne) of the song "Träume" (the *melody* of which, by the way, is *not* to be found in the love music in "Tristan," as the analyst stated) and "Elizabeth's Greeting" completed the programme. Miss Ella Russell sang this beautiful air with infectious and appropriate enthusiasm and twice over, first in English and then in German. The latter suited both her voice and the music much better. We were delighted to notice that in both performances the *whole* of the orchestral introduction was played, instead of merely a few bars. Other singers, please copy!

CRYSTAL PALACE CONCERTS.

THE programme of the concert of April 23—St. George's Day—was largely devoted to vocal and choral music, the *pièce de résistance* being Mendelssohn's "Lobgesang," which had not been heard at Sydenham for nearly eight years. An excellent performance was secured, under the direction of Mr. Manns, the choir having previously distinguished itself in Bishop's "Sleep, gentle lady," which was encored and repeated. Madame Ada Patterson sang with good effect Costa's "I will extol Thee"; Madame Ella Russell gave "The night is calm and cloudless," from the "Golden Legend," to the great satisfaction of the audience, and Mr. Henry Piercy sang "Come, Margarita, come."

The great feature of the concert on April 30 was Mr. Leonard Borwick's admirable rendering of the solo in Schumann's Pianoforte Concerto; but a very favourable impression was made by the new symphonic prologue to Chaucer's "Canterbury Tales" from the pen of Mr. W. H. Bell, who was twice summoned to bow his acknowledgments at the close of his work. Mr. Manns directed a fine performance of Beethoven's Symphony in B flat (No. 4), and the programme, which opened with Dvorák's brilliant "Carnival" Overture, included vocal pieces from Madame Marian McKenzie and Mr. Arthur Walenn.

Mr. Manns's annual benefit concert took place on the afternoon of the 7th ult., when a number of distinguished artists contributed to the success of the entertainment. Thus Madame Bloomfield-Zeisler, who made her *début* at Sydenham, played Saint-Saëns's Concerto in C minor with all the facility and individuality which render her perhaps the most interesting of all living Amazons of the keyboard. Herr Kruse greatly distinguished himself by his broad and impressive rendering of Max Bruch's G minor violin concerto, while Miss Ella Russell took part with the choir in Mendelssohn's "Loreley" *Finale*. Mr. Lloyd also sang, and Mr. Manns, who was most enthusiastically received, conducted throughout with his habitual animation and skill.

THE FEIS CEOIL AT BELFAST.

(BY OUR SPECIAL CORRESPONDENT.)

WHAT is a Feis Ceoil? The question is a very natural one to be put by the uninitiated. The term consists of two Irish words signifying a "feast of music," or a musical festival. Before proceeding to pronounce an opinion upon the Feis Ceoil, I will endeavour to show how its title should be pronounced. "Faysh Keole" is, I venture to think, a very fair approximation in plain English. It is said that the Feis Ceoil can trace its origin back to pre-historic times. The word Feis is associated with the ancient Gathering of Tara, hence Thomas Moore's well known lines—

> The harp that once through Tara's halls
> The soul of music shed.

The modern Feis Ceoil, according to official information, "aims at the cultivation of Irish music and its presentation to the public in a becoming manner. It also includes amongst its objects the advancement of musical education and activity in Ireland generally, so as to regain for the country, if possible, its old eminence among musical nations." Excellent objects which cannot be gainsaid. The Feis Ceoil Association, having its central office at 19, Lincoln Place, Dublin, was formed only two years ago. The first meeting, held in Dublin last year, was attended with encouraging success. It was quite in the natural order of things that the second Feis Ceoil should take place at Belfast. The commercial importance of the capital of Ulster would be sufficient justification for its selection as the place of meeting. But there was a peculiar fitness in the choice of Belfast, inasmuch as a little more than a hundred years ago a memorable gathering of Irish native harpers was held there which resulted in the important collection of Irish folk-songs associated with the name of Edward Bunting. The promoters of that Feis Ceoil of harpers—held July 11-13, 1792—engaged Bunting, then a youthful musician of nineteen, to note down the native airs played by those old Irishmen, the folk-melodies which in all probability would otherwise have become extinct,

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and therefore irrecoverable. It speaks well for the foresight of those Belfast enthusiasts of 1792 that Bunting's excellent collection has formed the basis of all subsequent compilations, including that associated with the more familiar name of Thomas Moore.

The modern Feis Ceoil takes the form of a series of musical competitions and concerts somewhat after the model of the Welsh Eisteddfod. But whereas at the Eisteddfod the competitions may range from the trimming of a Welsh hat to the singing of a double chorus by Handel, the Feis Ceoil contests are exclusively musical, as the festival held at Belfast from Monday, the 2nd, to Saturday, the 7th ult., abundantly proved.

The opening day (Monday) was devoted to the preliminary competitions and a conversazione given by the Lord Mayor (Alderman Henderson) and the Lady Mayoress of Belfast, in the Exhibition Hall, Botanic Gardens. The guests included delegates from various parts of Ireland, from the Highlands of Scotland, and from Wales. The meetings of the Feis Ceoil were held in the Ulster Hall. This fine building, with its numerous smaller halls, proved to be fully adequate to the requirements of the festival. The whole of Tuesday was occupied with the vocal solos, pianoforte, and junior violin competitions. Some remarkably fine playing was heard in the pianoforte contest, one of the test pieces, Weber's noble Sonata in A flat, being played, and admirably played, from memory, by four of the lady competitors. The first concert, which took place in the evening, was devoted entirely to Irish music, the lady members of the chorus wearing sashes of the national colour. This home-made concert was not without interest, even to a jaded Londoner. The chief novelty was a performance on the Irish pipes by a genuine Paddy, who hailed from Gweedore, Donegal. This gentleman, Mr. Turlough Sweeney, played an Irish reel in a manner which proved the truth of the words (admirably set to music by Mrs. Needham and sung during the evening)—

> And off we'll go, so merrily O,
> With heel and toe,
> And toe and heel.
> O where is the dance from here to France,
> Can our hearts entrance like an Irish reel.

Mr. Denis O'Sullivan, an Irish vocalist well known in London, infused genuine humour into his singing of such typical Irish songs as "Widow Machree" and "The low-backed car." Space does not allow me to enlarge upon the various native airs sung at this initial concert, which, if rather too long, was decidedly enjoyable.

"Organ and Harmonium" headed the agenda paper of Wednesday. The test piece for the king of instruments was Hesse's Toccata in A flat, which was very creditably executed by more than one performer. In the afternoon, "string quartet, senior violin, and boys' solo singing" was "the bill of fare." The test piece in the first-named was Haydn's delightful Quartet in G (Op. 76, No. 1), with its charming slow movement. The prize-winners (Mr. George Brett's quartet) played in so refined and highly artistic a manner as to evoke surprise from the adjudicator that the performers were all amateurs. The solo violin competition also reached a high standard, and it was abundantly evident that the capacities of the various players were by no means limited to a scraping acquaintance with their instruments. The chief feature of the concert in the evening was a performance of Sullivan's "Golden Legend," with full orchestra and chorus, the principals being such well known artists as Madame Medora Henson, Miss Lucie Johnstone, Mr. Lloyd Chandos, and Mr. Denis O'Sullivan. If the work did not receive an ideal rendering, there were many points which reflected great credit upon the conductor, Dr. F. Koeller. The "Golden Legend" was preceded by performances of the prize anthem, "Remember now thy Creator," composed by the late G. F. Horan, and the prize overture, "Song of the Naiades," a melodious work by Mr. Brendon J. Rogers.

The contests arranged for Thursday proved to be disappointing in the collapse of the school competitions. The executive had arranged no less than *three* classes for "School Choirs or School Singing Classes." It will scarcely be credited that there was only *one* entry for all three classes, and that one was a school choir that came all the way from Dublin. The result is highly discreditable to the elementary schools that must abound in a great city like Belfast. The little people from North Strand School, Dublin—who entered a class in a higher grade than was necessary—acquitted themselves admirably, and their able teacher, Mr. Nesbitt, deserves the highest commendation for his skilful training of the children. The manner in which they sang (in two parts) the sight test was as remarkable as the facility with which they wrote down the ear test. In the latter instance they caused much amusement by correcting a mistake made by one of the adjudicators when he repeated the playing of the test on the pianoforte. The children used the tonic sol-fa notation. The evening concert commenced with a performance of the Feis Ceoil prize cantata, a setting of Thomas Campbell's "Reullura," composed by Dr. F. Koeller, conductor of the Belfast Philharmonic Society. It is impossible to express an opinion upon this ambitious work, owing to its inadequate performance. It abounds in passages that strike the ear as decidedly ungrateful on a first hearing, and the work is so heavily scored that the voices were simply overpowered by the blasts of the brass, more or less in tune. Mozart's "Zauberflöte" Overture and Beethoven's C minor Symphony, which formed the second part of the concert, came, therefore, as refreshing dew on the parched earth.

Friday witnessed the larger choral competitions, in which the Belfast people showed a keener interest than in the contests on the previous days. The morning was devoted to the smaller choral societies—*i.e.*, those numbering not less than twenty or more than fifty voices. The test pieces included "In going to my lonely bed," by Richard Edwards, one of the most delightful specimens of unaccompanied part-music. The winners were the Dublin Glee Singers, conducted by Mr. Joseph Seymour (a prize-winner in the composition competitions), and their excellent singing, the result of skilful training, obtained for them the high number of ninety-five marks out of a possible 100. Three choirs (thirty-five to fifty voices) competed for the great prize of £50 and a miniature gold harp to the conductor. The principal test piece, Meyerbeer's 91st Psalm, was not very happily chosen. In selecting the music, not only should the choirs be considered as to what will be interesting to them, but also the audience for the same reason. The prize was gained by the Belfast Madrigal Society, conducted by Dr. Koeller. Only two choirs entered for the male-voice competition. The singing of the prize-winners—The Belfast Select Choir, conducted by Dr. Price—was of the most refined nature, and drew from the judges the high tribute that "the singing of the choir was the most beautiful they had ever heard." A prize-winners' concert in the evening attracted a large and enthusiastic audience. Saturday's doings (for which I was unable to remain) ranged from "the recording of unpublished Irish airs in the phonograph" to a "country fiddlers'" competition. The first prize in the Brass and Reed Band competition was won by the Cork Working Men's Band, and in the Brass Bands, the Sirocco Brass Band (Belfast) and Boys' Brigade Band (Lurgan) were equal.

The general impressions produced upon me by the Feis Ceoil were distinctly favourable. The scheme being only in its infancy must not be judged by a standard that would be applicable to an institution of matured growth. Much will depend upon its general management if it is to take root, as I sincerely hope it will, in the Emerald Isle. The promoters have acted wisely in making instrumental music a strong feature. The remarkably high standard attained by the various performers on instruments during the Belfast meeting was a most gratifying surprise in the proceedings. The choral music was also excellent; the solo singing not so good. I have already referred to the school singing, or rather the absence of it. The Feis Ceoil movement in Erin's Isle deserves the sympathy of all who are interested in the spread of the divine art of music.

The prize list is of such great length that it is impossible to give the names of all the successful competitors in the various contests. The following, however, are the prize-winners in the composers' competitions:—Cantata, F. Koeller (Belfast); overture, Brendon Rogers (Dublin); anthem, G. F. Horan, since deceased (Dublin); original part-song and pianoforte solo, Leopold Dix (Dublin); original song, Mrs. Needham (London); original song (Irish words), J. C. Culwick (Dublin); violin and

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pianoforte duet, F. R. McClintock (London); arrangement of Irish air as a part-song, Joseph Seymour (Dublin).

The adjudicator in the composition competitions was Sir Walter Parratt, Master of the Queen's music. Dr. Roland Rogers acted as adjudicator, in co-operation with several leading Irish musicians, in the practical subjects.

The courtesy of Miss Edith Oldham (one of the first scholars of the Royal College of Music) and her unwearying labours as honorary secretary of the Feis Ceoil, call for full recognition. In the same connection must be mentioned the name of Mr. Charles H. Brett, the honorary treasurer of the Belfast Committee, in whom was typified the best traditions of Irish hospitality.

THE BRIDLINGTON MUSICAL FESTIVAL.

THE fifth of the annual festivals instituted at Bridlington by means of the zeal, ability, and, it may be added, not a little of the hard cash of Mr. A. W. M. Bosville, the squire of a neighbouring village, took place on April 21. The advance shown in both programme and performances was very satisfactory, and proved what latent possibilities there are in even the most unpromising districts. "Yorkshire choruses" are famous, but Yorkshire is a large county and the rich and sonorous voices of the West Riding have no counterpart East of the City of York. Ten years ago it would have been rash to prophesy a creditable performance of so exacting a work as Dvorák's "Stabat Mater," given as it was by an exclusively local chorus and a band of none save Yorkshire players. The band was indeed exceptionally capable, and the dismal forebodings roused by the prospect of Tschaïkowsky's "Pathetic" Symphony performed by a scratch provincial band after a single rehearsal, and under an amateur conductor, were falsified by a performance which, if not flawless, was characterized by extraordinary spirit, and, it may be added, extraordinary rapidity; for the time it occupied is probably one of the shortest on record. In the "Stabat Mater," which was more familiar to the players, for it has often been heard in Yorkshire of late, the standard attained by the orchestra was higher, and deserved a more positive epithet than "creditable." The chorus-singing was, save for one premature lead, very accurate, and the pitch was well kept. Over-anxiety was no doubt the reason why the subtle *nuances* with which Dvorák's score bristles were not always observed, and the difficulty of securing a *pianissimo* is felt with more experienced singers than those of Bridlington.

There were two concerts, the afternoon programme consisting of the two works already named, while the evening fare was of a more miscellaneous description. It included the "Meistersinger" Overture, Saint-Saëns's very attractive setting of Victor Hugo's ballad "La Fiancée du Timballier" for soprano solo (Mrs. Bosville) and orchestra, Weber's Concertstück, played by Miss Gertrude Wortley, a promising young pianist who already possesses brilliant executive powers, and Sir Frederick Bridge's graphic "Inchcape Rock." Then came that popular piece of pantomimic art, the "Danse Macabre" of Saint-Saëns, and, by way of the strongest possible contrast, the concert ended with Mendelssohn's "Hymn of Praise." The chorus had here a much easier task, and sang with more ease and freedom than in the afternoon, the performance of the "Inchcape Rock" being especially spirited. The principal soprano was Miss Agnes Nicholls, who fully maintained the advance that has been recently noticeable in her singing. Mrs. Bosville, in addition to the solo in Saint-Saëns's ballad, which was in parts rather low for her voice, though she sang it very expressively, took the second soprano part in the "Hymn of Praise." The contralto was Mrs. Burrell, who sang the "Inflammatus" in Dvorák's work with thoroughly artistic feeling and expression. The tenor was Mr. Richard Streatfeild, whose method wanted reticence, especially in the "Stabat Mater," and Mr. Francis Harford sang the bass solos in that work most artistically. Mr. Bosville was a most zealous and painstaking conductor and succeeded in saving some difficult situations. In his *tempi* he was by no means a blind follower of tradition, and while it was for the most part easy to perceive reason in his readings, there was perhaps rather too constant an inclination to drag the time, with the exception, already noticed, of the "Pathetic" Symphony. At the same time, it would be unjust, as well as ungracious, not to acknowledge the wonders he has accomplished in engineering so difficult an undertaking with so remarkable a measure of success.

THE HANDEL SOCIETY.

SPECIAL interest was attached to the concert given by the Handel Society on the 18th ult., at the Queen's Hall, owing to the performance, in its entirety, of Handel's "Nisi Dominus" ("Except the Lord keep the house"), Psalm cxxvii. This work was reviewed at length in THE MUSICAL TIMES for May last, when Mr. T. W. Bourne's proofs of the unattached "Gloria Patri" being the missing conclusion of the "Nisi Dominus" were dwelt upon and accepted as conclusive. Messrs. Novello's recently issued complete edition was used on this occasion, and the excellence of Mr. T. W. Bourne's editing made manifest, especially in the second and fifth numbers, the whole of the accompaniment of the former and the greater part of that of the latter having had to be supplied by Mr. Bourne. The fifth number and the third—the latter a short but dignified and expressive alto air—are the two best solos in the work, and are very effective. The opening chorus, with its passages for solo voices, is a very interesting movement, and the solo "Sicut sagittæ" ("Like as the arrow") is of a kind to delight the heart of a "sturdy bass." Any doubts that might linger concerning the "Gloria Patri" being the original *Finale* is dismissed when it is heard in connection with the preceding numbers, it being so thoroughly in keeping with what has gone before. The Psalm was preceded by Bach's First Orchestral Suite in C, chiefly distinctive by the dignity of its overture, and followed by Saint-Saëns's familiar Introduction and Rondo Capriccioso for violin and orchestra, the solo part of which was played in a notably expressive and brilliant manner by Miss Lilian Wright. This closed the first part of the evening, which was conducted by Mr. J. S. Liddle. Subsequently Sir Hubert Parry took up the baton and conducted his "L'Allegro ed il Pensieroso." This beautiful work is always welcome, and the Handel Society has never sung better than in its interpretation of the masterlike composition. The solo portions were well sung by Miss Margaret Barter and Mr. Cyril Streatfeild, and the last-named, together with Miss Sybil Bristowe and Mr. R. A. Streatfeild, were the soloists in "Nisi Dominus."

WALENN CHAMBER CONCERTS.

THE first performance in London of a MS. Trio in D minor for pianoforte, violin, and violoncello, by Farquharson Walenn, the first of the remarkably gifted family to gain distinction in the musical profession, was the chief feature of the concert given on April 26, at the Queen's (Small) Hall, by Messrs. Walenn. The composer of this trio, it may be mentioned, was a fellow student with Mr. Eugène d'Albert at the National Training, now the Royal College of Music, where he gained the Novello Scholarship. While yet in his teens he was appointed organist to St. Alban's, Holborn, but a career of exceptional promise was closed by his death, in 1884, in his twenty-fourth year. The trio is incomplete and the work stops at the end of the third movement, which, by a coincidence, is headed *Andantino patetico*. The music is singularly clear in form and development, and its themes possess considerable freshness; the second of the opening movement is most charming, and in its entirety the trio has a peculiar optimistic expression, as of young eyes looking out on the world with childlike trust and confidence. It was carefully interpreted by Miss Dora Bright, Mr. Gerald and Mr. Herbert Walenn, and met with the appreciation it well deserved. Miss Bright gave the first performance of a Melody in D flat, by Mr. Edward German, a trifling but graceful pianoforte piece; and several other instrumental solos, effectively played by the concert-givers, and some songs contributed by Miss Esther Palliser and Madame Belle Cole completed the programme.

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MR. G. A. CLINTON'S CHAMBER CONCERTS.

THE virtue of perseverance is an estimable quality nowhere more appreciated than in England, and Mr. Clinton well deserves the reward that the copy books tell us always comes, and which seems at length to have arrived, judging by the larger attendances at his concerts. On April 25 he presented an excellent programme, prominent features of which were Brahms's romantic Trio in E flat (Op. 40) for pianoforte, violin, and horn; Mr. R. H. Walthew's clever Trio in C minor for pianoforte, violin, and clarinet; and Spohr's Octet in E (Op. 32) for violin, two violas, clarinet, two horns, violoncello, and double-bass, the instrumentalists engaged being Miss Mathilde Verne, Miss Jessie Grimson, and Messrs. Walthew, Hobday, Tomlinson, Clinton, Borsdorf, Busby, Parker, and Winterbottom. Several new songs were sung by Mr. Arthur Walenn, notably "The lament of Isis," by Mr. Granville Bantock, which possesses considerable dramatic intensity, and "The song of love and death," an effective composition with clarinet obbligato by R. H. Walthew.

At the concert on the 9th ult. a very favourable impression was made by a Quintet in G minor for pianoforte, flute, clarinet, horn, and bassoon, by Mr. Hurlstone, whose compositions at the students' concerts at the Royal College of Music have frequently drawn forth laudatory comments. The quintet comprises three movements, the middle one, an expressive *Andante*, being the best, and showing considerable knowledge of what is effective on the instruments employed. A Quintet in D for pianoforte, violin, clarinet, horn, and violoncello, by Z. Fibisch, proved pleasing, and Raff's clever Sinfonietta in F was effectively interpreted. Miss Jessie Grimson's rendering of two of Dvorák's "Slavonic Dances" and the singing of Miss Florence Hughes increased the enjoyment of the evening.

SIGNOR SIMONETTI'S CHAMBER CONCERTS.

FOR his second chamber concert, at the Queen's (Small) Hall, on the 6th ult., Signor Simonetti had arranged a Brahms programme, in which the master's earliest pianoforte quartet (Op. 25) and last piece of chamber music, the Clarinet Quintet, were placed in juxtaposition. It was interesting to hear such ultra-German music interpreted by an enthusiastic Italian artist like Signor Simonetti, and if we cannot altogether approve of his reading of the matchless quintet, but must consider the passion and striving which he infused into its serene strains out of keeping with the very nature of the music of Brahms, we are yet bound to acknowledge the loving care, the high artistic aim which he brought to bear upon the performance, in which he was assisted by Messrs. J. Egerton, Charles Jacoby, Alfred Hobday, and W. E. Whitehouse. The quartet, in which MISS Fanny Davies took the pianoforte part, suited the concert-giver's Southern temperament better, especially, of course, the final *Presto* in the Hungarian style. He played several of the Hungarian dances with all requisite abandon and swing and excellent technique. Mr. Kennerley Rumford sang the "four serious songs" superbly—like a true artist, in fact. We wish for no finer reading of these most touching and most beautiful masterpieces.

At the last concert, on the 13th ult., C. Goldmark's String Quintet in A minor (Op. 9) was excellently performed. The work deserves more frequent hearings, if only for the sake of the expressive slow movement, in which, on this occasion, the five artists, joined as they were in a perfect *ensemble*, produced a beauty of tone and a glow of colour which could hardly have been surpassed. Signor Simonetti played Max Bruch's Romance in A *con amore*, and, as an encore, Schumann's "Gartenmelodie." Madame Frickenhaus and Mr. Whitehouse were heard in solos for the pianoforte and violoncello respectively, and Mr. Gregory Hast delighted the audience by his most refined and expressive singing of songs by Schumann, Brahms, and Goring Thomas. Dvorák's Pianoforte Quintet in A (Op. 81) completed the programme.

PIANOFORTE RECITALS.

MR. VLADIMIR DE PACHMANN, who had been absent from London for six years, received a cordial greeting when he once more stepped on the platform of St. James's Hall for a recital on Saturday afternoon, the 14th ult. As a Chopin player he is as fine—if not finer—than ever, and a group of the Polish master's choicest pieces could not have been more delightfully interpreted as regards sensibility and perfection in touch. He also played Schumann's Sonata in G minor (Op. 22) very well, and various pieces by other composers; but it was in Chopin that he excelled, the selections including the Ballade in A flat (Op. 47), three of the Studies, three of the Preludes, and other pieces. Mr. de Pachmann's hands have lost none of their cunning, and he should return to us again and again, for he will always be welcome.

Miss Agnes Miles, who gave a recital at the Steinway Hall on the 16th ult., is American by birth and a pupil of Moritz Moszkowski. She gave her master's work entitled "Spring" (Op. 57), Chopin's Ballade in G minor, (Op. 23), and various pieces by Bach, Liszt, and other composers with much facility and intelligence as regards execution. Miss Regina de Sales, who continues to improve as a vocalist, rendered admirable assistance in various high-class songs.

Mr. Arthur Friedheim is laudably ambitious as an executant. At his second recital, on the 2nd ult., in St. James's Hall, he played the whole of Chopin's Preludes, twenty-four in number, besides Beethoven's Sonata Appassionata and pieces of great difficulty by Liszt. At the third performance, on the 11th ult., the principal feature was Beethoven's Thirty-three Variations on a waltz by Anton Diabelli, the master's last and, of course, rarely heard pianoforte work; for splendid as the variations are in respect of inspiration, they might prove tedious to many hearers at one sitting. A number of pieces by Chopin and Liszt were included in this programme, and all were rendered with masterly technique and intelligence, though with scarcely sufficient warmth in expression.

Mrs. Bloomfield-Zeisler gave her second pianoforte recital on Tuesday afternoon, the 10th ult., in St. James's Hall, and the increased attendance afforded evidence that the talented artist is growing in the favour of the London public. Her principal piece was Beethoven's last Sonata in C minor (Op. 111), in which she was more successful in the wonderfully tender *Arietta* with variations than in the stormy first movement, in which more energy might have been desirable. Some Chopin pieces were rendered with delightful sentiment and delicacy, and Mrs. Bloomfield-Zeisler's programme included a clever Caprice on airs from Gluck's opera "Alceste," as transcribed by Saint-Saëns, and pieces by Emanuel Bach, Edward Schütt, Schubert, Mendelssohn, and Liszt.

VARIOUS RECITALS.

MADAME KATE COVE and Miss Meredyth Elliott's concert on April 28, at St. James's Hall, proved very enjoyable. Madame Cove's voice has notably increased in volume of late, and her renderings of a good selection of high-class songs were distinguished by much charm of style. A very favourable impression was made by Mr. Arthur Grover, a young baritone of distinct promise, and other executants were Mr. Gregory Hast, Mr. Charles Copland, Miss Alice Elieson, Miss Marie Olson, M. Johannes Wolff, and the Meister Glee Singers.

A noteworthy feature of the vocal and pianoforte recital given on the 13th ult., at the Queen's (Small) Hall, by Mr. Gregory Hast and Mr. Dal Young, was the performance of a song cycle from Browning's poem "In a Gondola," composed by the latter and effectively sung by Madame Emily Squire and Mr. Gregory Hast. Browning's poetry has seldom been set with closer sympathy and suggestiveness of its underlying spirit, and the very essence of the poem seems to animate Mr. Dal Young's refined music.

Madame Blanche Marchesi was assisted at her vocal recital, on April 29, at St. James's Hall, by Mr. Thomas Meux and Herr Johann Kruse. The afternoon was

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opened in an interesting manner by an excerpt from Gluck's opera "Iphigenia in Tauris," in which the parts of *Iphigenia* and *Orestes* were sustained respectively by the concert-giver and Mr. Meux, a choir of ladies representing the priestesses. Madame Marchesi also sang several high-class modern songs with exquisite finish and command of vocal means; but her predilection for Schumann's "Die beiden Grenadiere" is unaccountable, as it is unsuited to her voice, and, above all, is essentially a man's song.

The vocal and pianoforte recital given by Miss Agnes Witting and Madame Elsie Mathis on the 7th ult., at St. James's Hall, was chiefly remarkable for the admirable singing of the former. Miss Witting is the possessor of a soprano voice of pure quality, and her style is singularly earnest and free from all affectation and mannerism. Her selection of songs embraced all schools, and she was as successful in Brahms's lyric "Dort in den Weiden" as in Sir Hubert Parry's expressive song "If thou wouldst ease thine heart" and Mr. W. H. Hadow's graceful "Serenade." Madame Mathis was most happy in her renderings of pieces of a light character, an attractive and unhackneyed selection of which was presented.

The artistic nature of the programme of Mr. H. Whitney Tew's vocal recital, on the 10th ult., at the Queen's (Small) Hall, merits record and commendation. Mr. Tew has yet to acquire greater versatility and command of tone colour, but his singing is distinguished by many estimable qualities. A feature of the afternoon was the rendering of Mr. E. W. Nevin's dainty setting of Mr. Eugene Field's fanciful little poem "Wynken, Blynken, and Nod," by Miss Allen, Miss Phillips, Madame McKenzie, Mr. Buck, and Mr. Tew. Mr. Shakespeare also sang, and some pianoforte pieces were neatly played by Miss Shakespeare.

A vocal recital given by Signorina Elvira Gambogi deserves record by reason of the cleverness of the concert-giver's songs, which formed the greater part of the programme. Signorina Gambogi has selected her text from the best sources, and her settings display a keen apprehension of the most fitting mode of expression, combined with great command of resource and versatility. They were admirably rendered by the concert-giver and the Misses A. Holding, E. Clegg, and A. Stonex, who united form the "Sappho Vocal Quartet," and sang a good selection of four-part music. Miss E. Clegg, who had not sung before in London, has a remarkably rich toned mezzo-soprano voice and is a young vocalist of great promise. Mrs. Helen Trust and Mr. Herbert Thorndike also sang, and instrumental music was contributed by Miss Edith Meadows and Miss Gertrude Collins.

AMATEUR ORCHESTRAL SOCIETIES.

THE special concert given on the 11th ult. by the Westminster Orchestral Society, in aid of the funds of the Westminster Hospital, should certainly add to the reputation of its talented conductor, Mr. Stewart Macpherson. The production of a Mass in May is somewhat prejudicial to the Mass produced; for in the Spring, the poets tell us—and they ought to know—the thoughts lightly turn—to other things; but Mr. Macpherson's music is so genial, and, while often impressive, is so devoid of austerity, that the work proved very acceptable. The key chosen is D, and the style is Italian rather than English in its flowing gracefulness and warmth of expression. The composer, although a staunch Protestant, has adopted the Roman Catholic ritual, and concluded his Mass with the Agnus Dei. The most important numbers, the Gloria and Credo, have been elaborated with much care and skill. The former contains a melodious solo and several expressive passages for a soprano voice, and ends in fugal fashion with much vigour. The Credo also includes some imposing sections, and a commendable feature in this, as also in the Gloria, is the effective support of the voice parts by the orchestral portion. The Sanctus is unaccompanied, and forms an excellent contrast to the vigorous ending of the preceding number. The solo part was effectively sung by Madame Ruth Lamb, and the choruses were rendered with good intention by the Streatham and Reigate Choral Societies, both of which are conducted by Mr. Macpherson. Another interesting event was the first performance in England of a Suite in D, consisting of three movements for violin and pianoforte, by Madame C. de Champmoynat, whose writings, although little known here, have achieved considerable success on the Continent. The Suite, which was played by M. Louis Duloup and the composer, is light music of a refined and pleasing character, but does not call for further criticism. Herr Georg Liebling gave a brilliant rendering of the solo portion of the conductor's clever Concertstück for pianoforte and orchestra, and the programme also included Cherubini's "Anacreon" Overture, Thomas Wingham's "Choral" Overture, and three numbers from Tschaikowsky's "Casse-Noisette" Suite.

The Strolling Players' concert in the Queen's Hall, on the 5th ult., may be numbered among the most successful given by this Association, conducted so successfully by Mr. Norfolk Megone. The programme included Dvorák's fine but very Beethovenish Symphony in D (known as No. 3), a ballet suite from the opera "Le Chevalier Jean," by Victor Joncières, a Parisian composer, born in 1839, and a prominent critic and a great admirer of Wagner long before the Bayreuth master was understood or appreciated in the French capital; the Overture to "Rienzi," and Litolff's extravagant and gruesome dramatic Overture, "Robespierre." The performances were generally excellent, and vocal and instrumental solos were contributed with effect by Miss Mabel Berrey, Mr. Reginald J. Chalcraft, and Mr. Alexis Sandor.

The Royal Orchestral Society gave its last concert for the present season at the Queen's Hall, on the evening of the 19th ult., and, under Mr. Ernest Ford, the band, which has now finished its twenty-sixth season, gave scant, if any, cause for complaint. Mendelssohn's too rarely heard "Reformation" Symphony and Smetana's picturesque Overture to "Die verkaufte Braut" were the leading works for orchestra alone; but the admirable assistance afforded by Miss Gertrude Peppercorn, one of our more highly promising young female pianists, in Weber's Concertstück, and Madame Alice Gomez, as the vocalist, merits words of praise.

IMPERIAL INSTITUTE.

EVERY institution has its special mission, and from a musical point of view that of the Imperial Institute would seem to be the introduction to London of foreign orchestras and musicians. This may be an unforeseen departure from the objects intended when the costly pile was planned, but to such uses its wooden concert-room and its asphalted back garden have been largely devoted. Last year Herr Eduard Strauss and his merry men occupied the queer little band-stand which seems to have shot out of the shed-like erection that rejoices in the title of "The Pavilion," and on the 9th ult. Signor Leandro Campanari's "concert orchestra from La Scala," Milan, made there its first appearance in London. Signor Campanari's players are well trained, and that their instruments are inferior in tone to those commonly heard in English orchestras is their misfortune rather than their fault. It was a graceful acknowledgment of English art to include Mr. Frederic Cowen's charming "Scandinavian" Symphony in their opening concert, and it was gratifying to think that this music was not strange to them, but that they had played it to admiring audiences in their own sunny country. The interpretation was very praiseworthy, and manifest sympathy was shown with the poetical character of the work. Berlioz's Overture to "Benvenuto Cellini" was rendered with spirit, and the prelude to Reinecke's "King Manfred" was well rendered; but the most successful performances were those of the Intermezzo and Ballet Music from Ponchielli's opera "The Prodigal Son." The same evening the selection included Schubert's "Unfinished" Symphony in B minor, and the subsequent programmes have shown good taste and appreciation of all schools of music.

THE ROYAL COLLEGE OF MUSIC.

The thirteenth examination for Certificate of Proficiency, bearing with it the title of Associate of the Royal College

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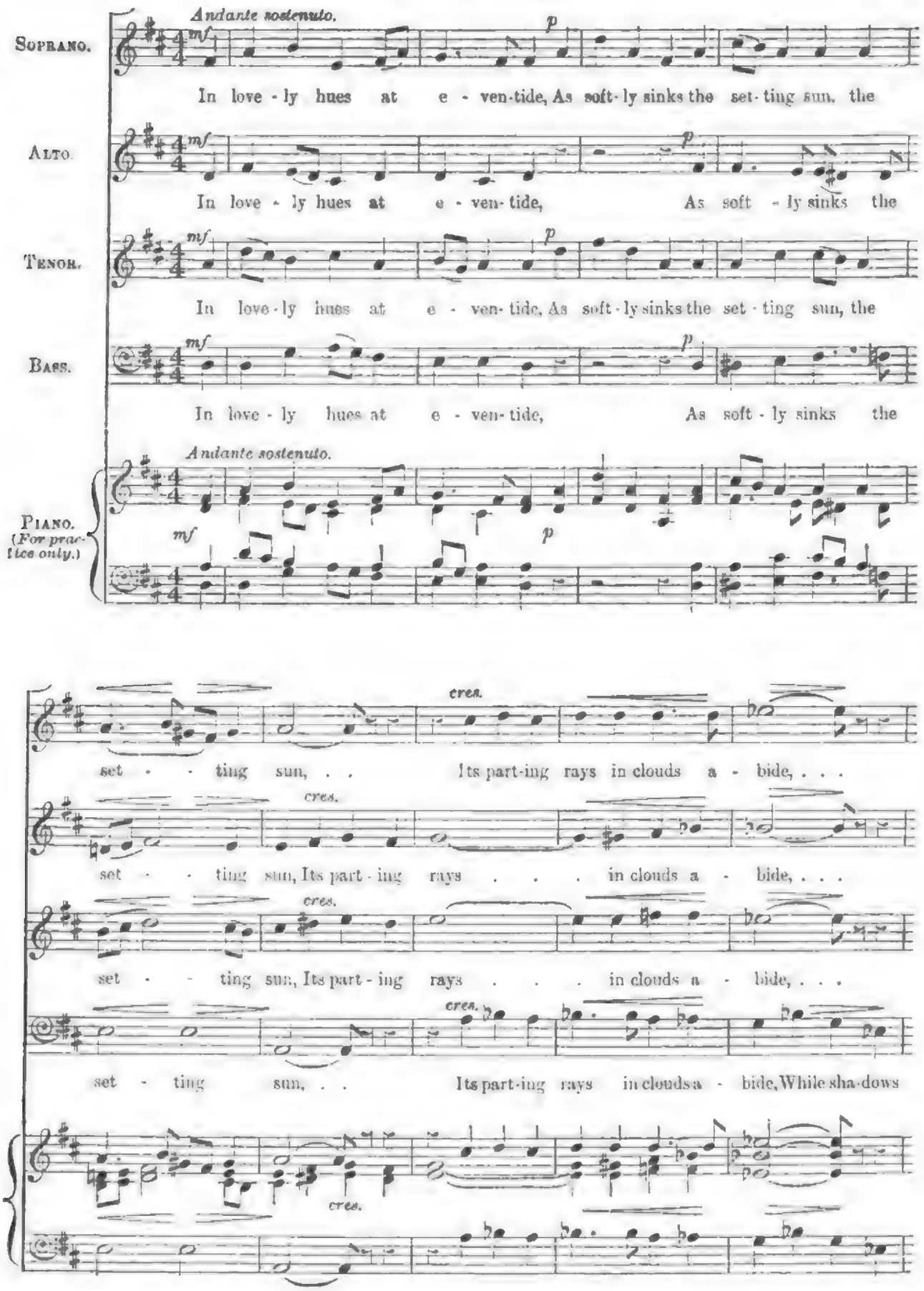
The Musical Times. June 1, 1898.

Sunset.

FOUR-PART SONG.

Words by James Blackney. Composed by Thomas Adams.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.

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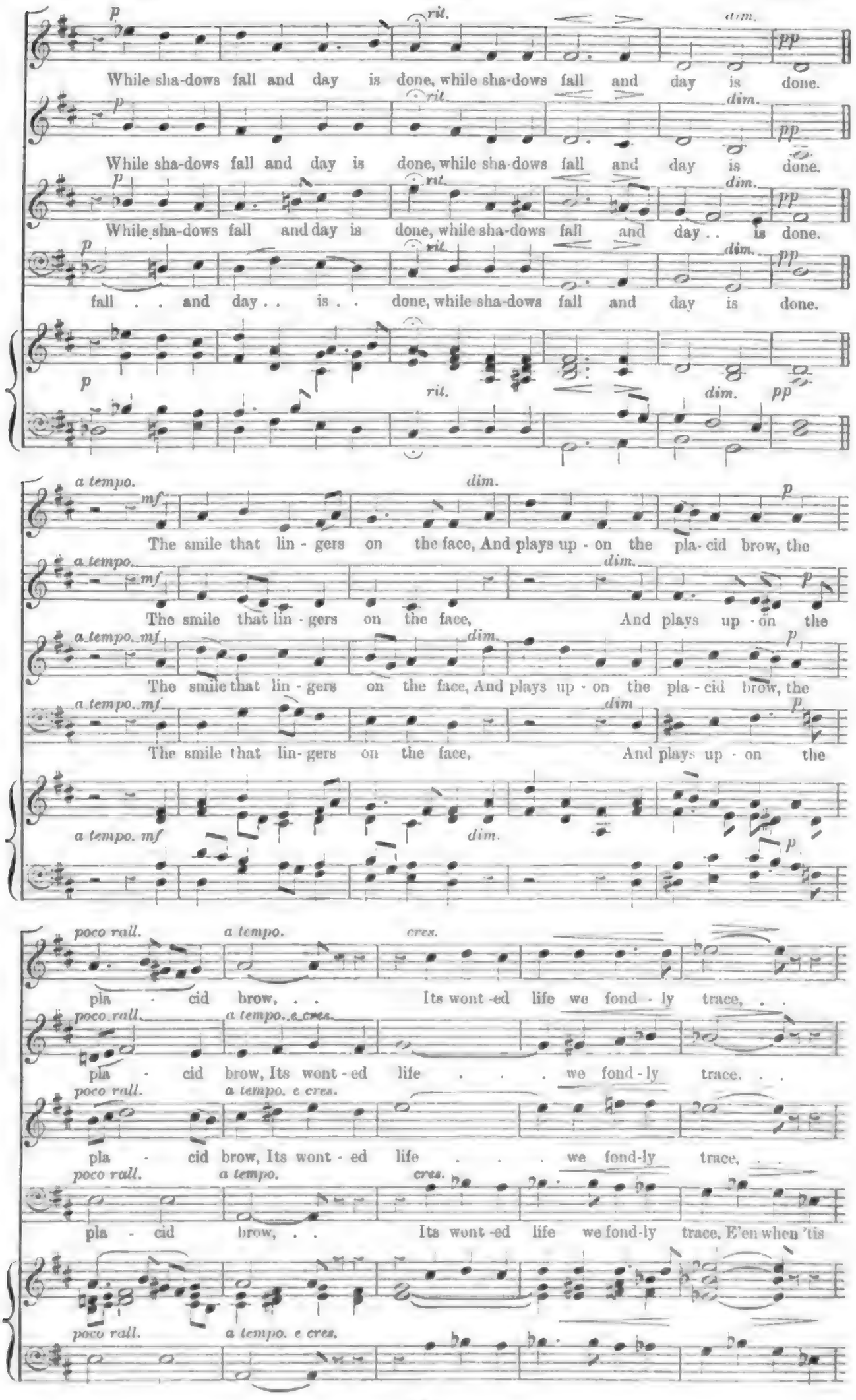
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The Musical Times. **EXTRA SUPPLEMENT.** June 1, 1898.

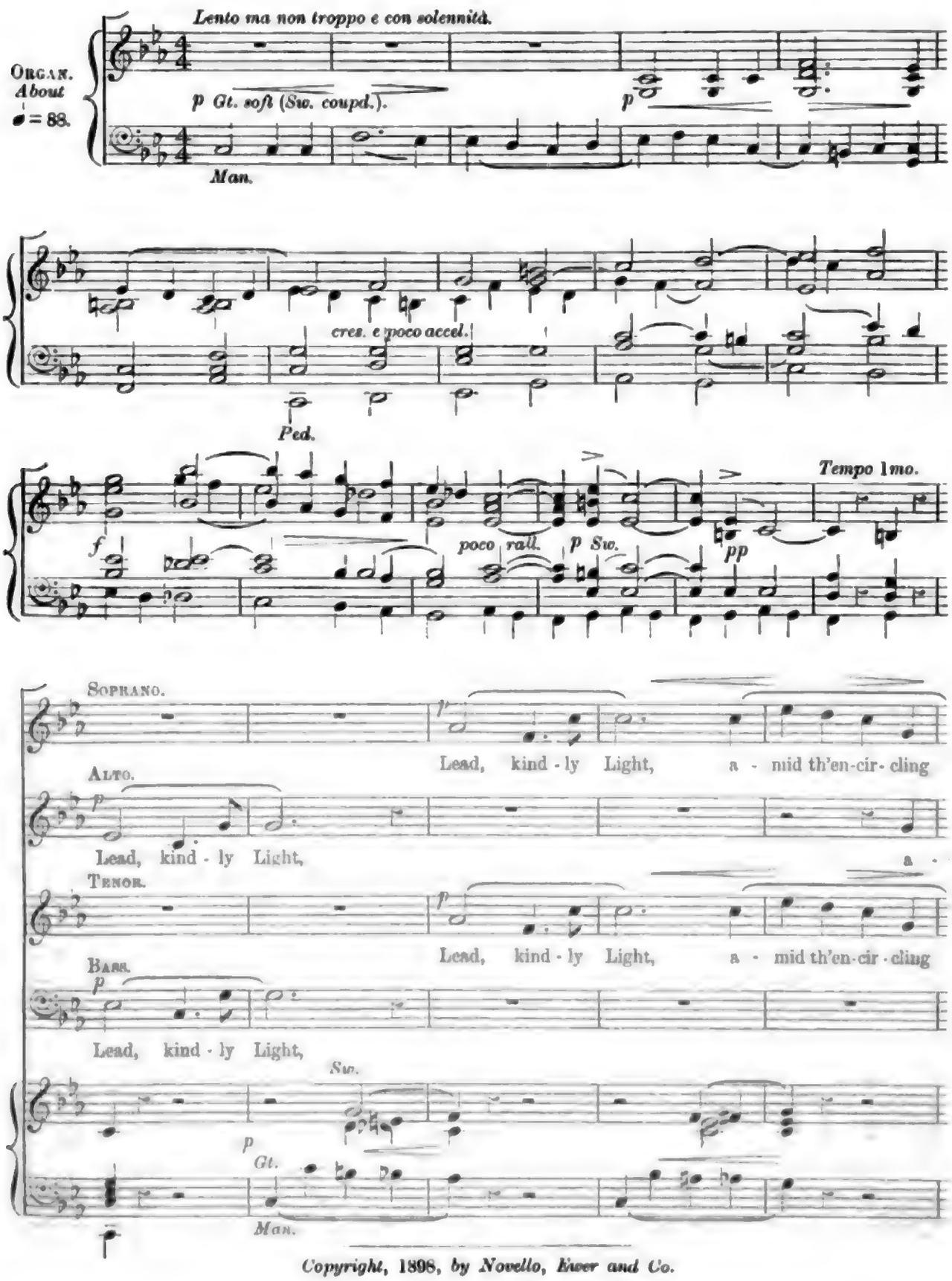
No. 589. NOVELLO'S OCTAVO ANTHEMS. *Price* 3*d.*

LEAD, KINDLY LIGHT

ARRANGED AS AN ANTHEM FOR SOPRANO SOLO AND CHORUS BY JOHN E. WEST
FROM THE SONG COMPOSED BY

D. PUGHE-EVANS.

H. A. & M., No. 266.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

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gloom, Lead Thou me on, . . lead Thou me on;

· mid th'en·cir·cling gloom, Lead Thou . . . me on;

gloom, Lead Thou me on;

p

The night is

Gt. *dim.* *Sw.*

Ped.

mf cres.

Lead Thou me on,

mf cres.

Lead . . . Thou me

mf cres.

Lead Thou me on,

f

dark, and I am far from home, Lead . .

Gt. mf cres.

Ped.

f *p*

lead Thou me on. Keep Thou my feet; . . I do not ask to

f

on, lead Thou me on. I

f *p*

lead Thou me on. I

p

. . Thou me on. I

f *p*

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see The dis - tant scene; . . one step e - nough for me.

do not ask to see The dis - tant scene; one step . . e - nough for me.

do not ask to see The dis - tant scene; one . . step e - nough for me.

do not ask to see The scene; one step e - nough for me.

p Sw. Oboe.

un poco rit. *a tempo.*

Lead, kind - ly Light, . . Lead Thou me on.

Lead Thou me on.

Lead Thou me on.

Lead Thou me on.

Ch. *a tempo.*

p un poco rit. *p Sw.* *Gt. mp*

SOPRANO SOLO. *Più mosso.*

I was not ev - er thus, nor

Più mosso.

p Ch. *mp*

Gt. senza Ped.

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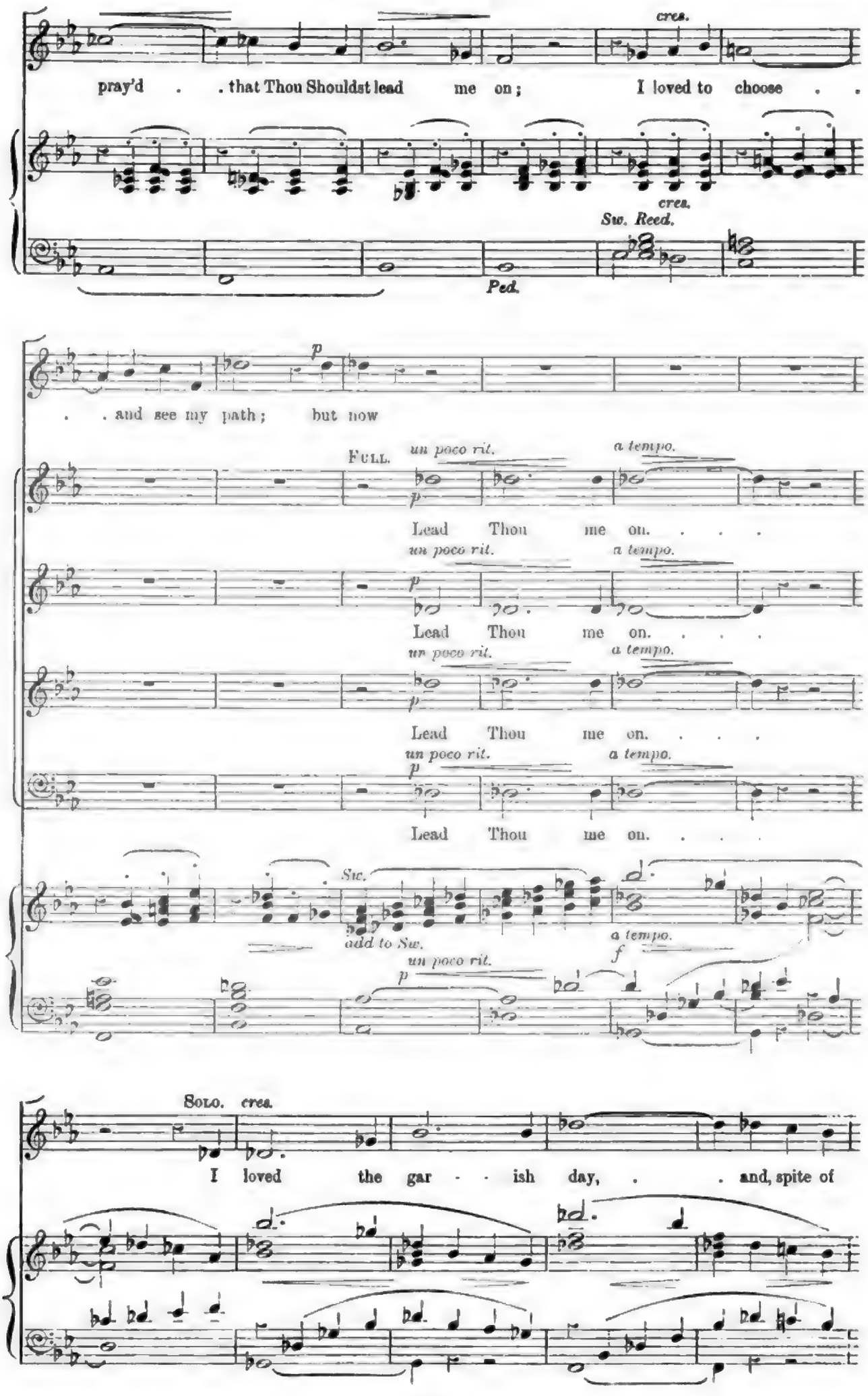
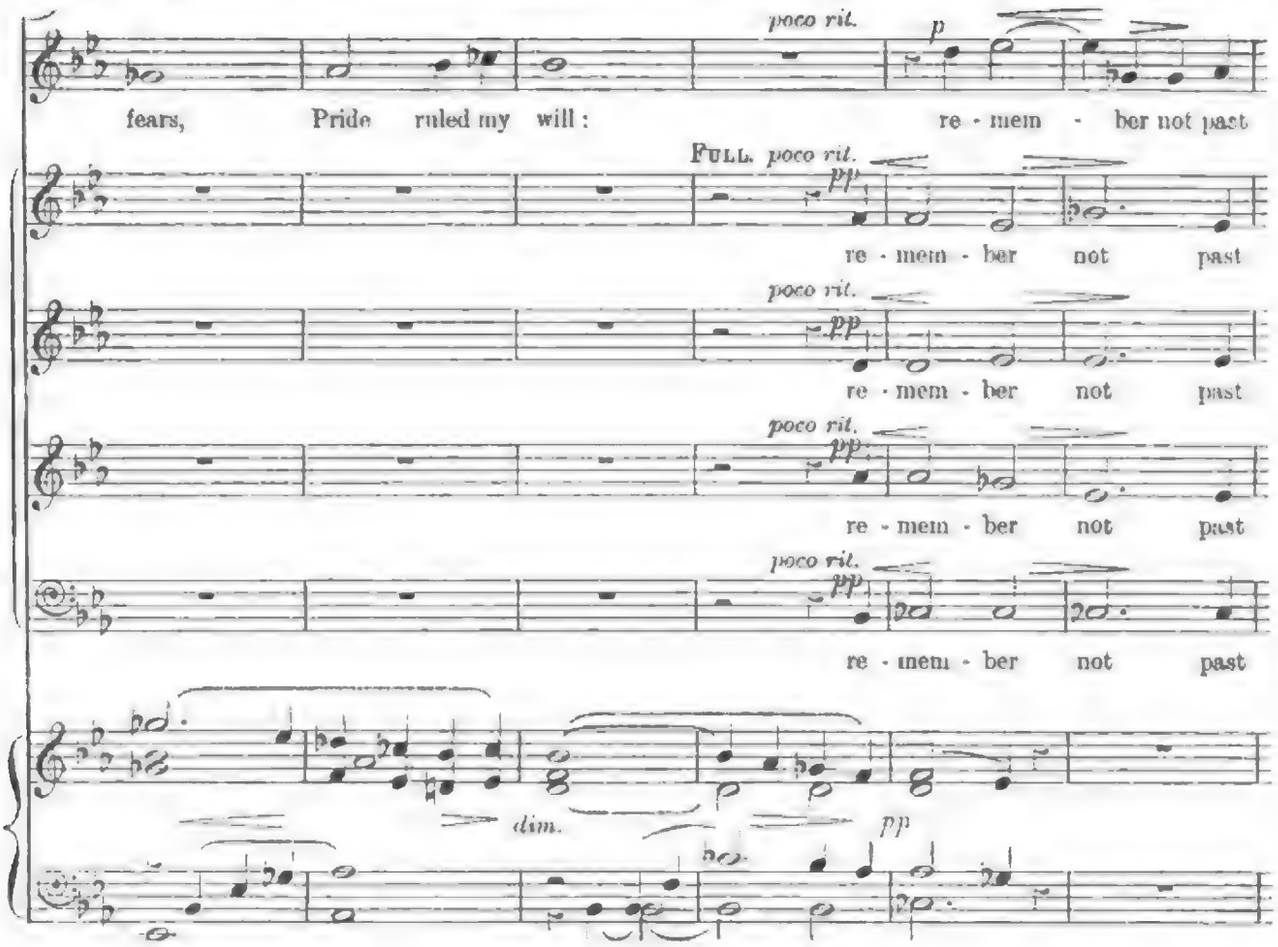
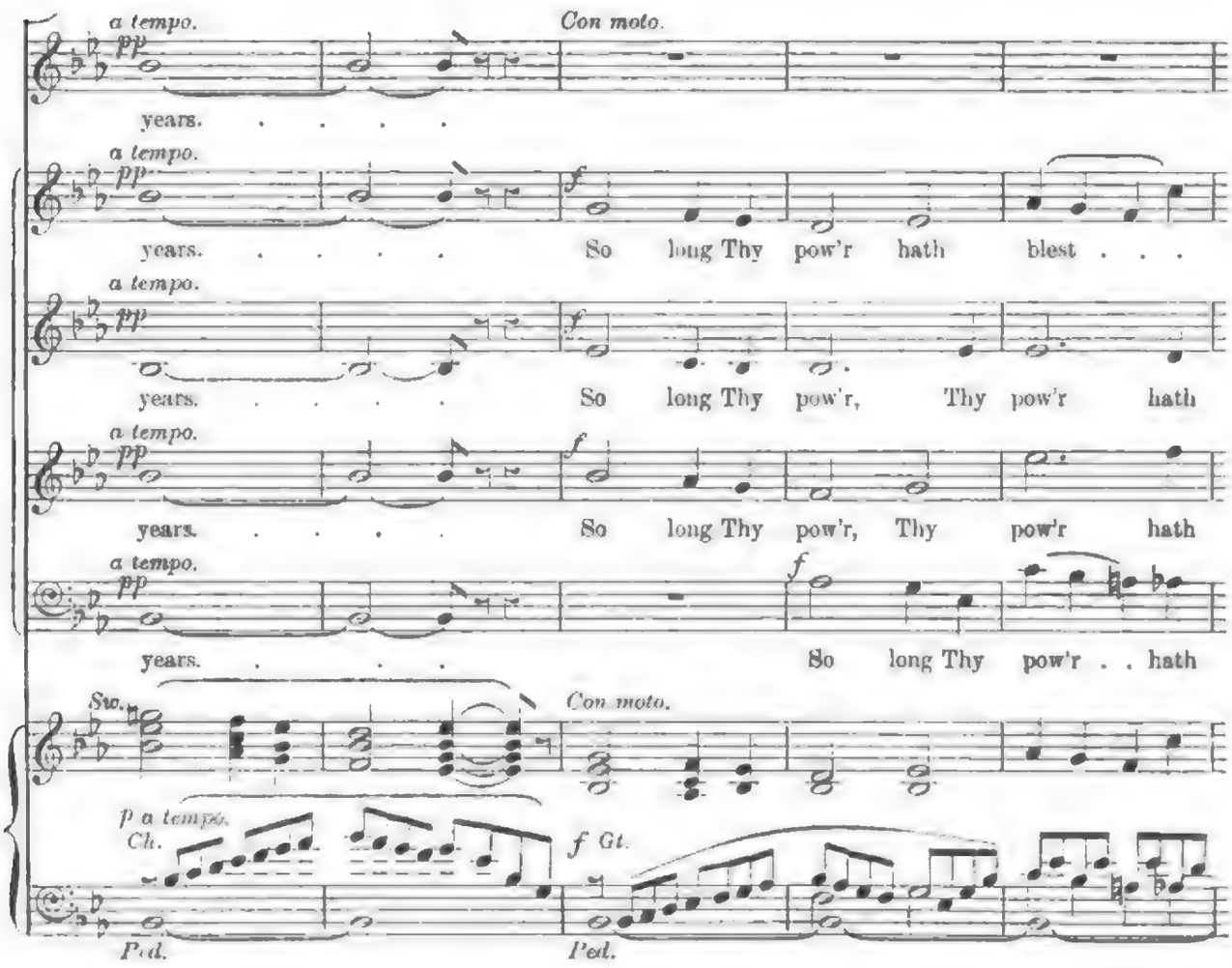

cres.
pray'd . . that Thou Shouldst lead me on; I loved to choose . .
cres.
Sw. Reed.
Ped.
p
. . and see my path; but now
Full.
un poco rit.
a tempo.
Lead Thou me on. . . .
un poco rit.
a tempo.
Lead Thou me on. . . .
un poco rit.
a tempo.
Lead Thou me on. . . .
un poco rit.
a tempo.
Lead Thou me on. . . .
Sw.
add to Sw.
un poco rit.
a tempo.
f
p
Solo. cres.
I loved the gar - - ish day, . . and, spite of

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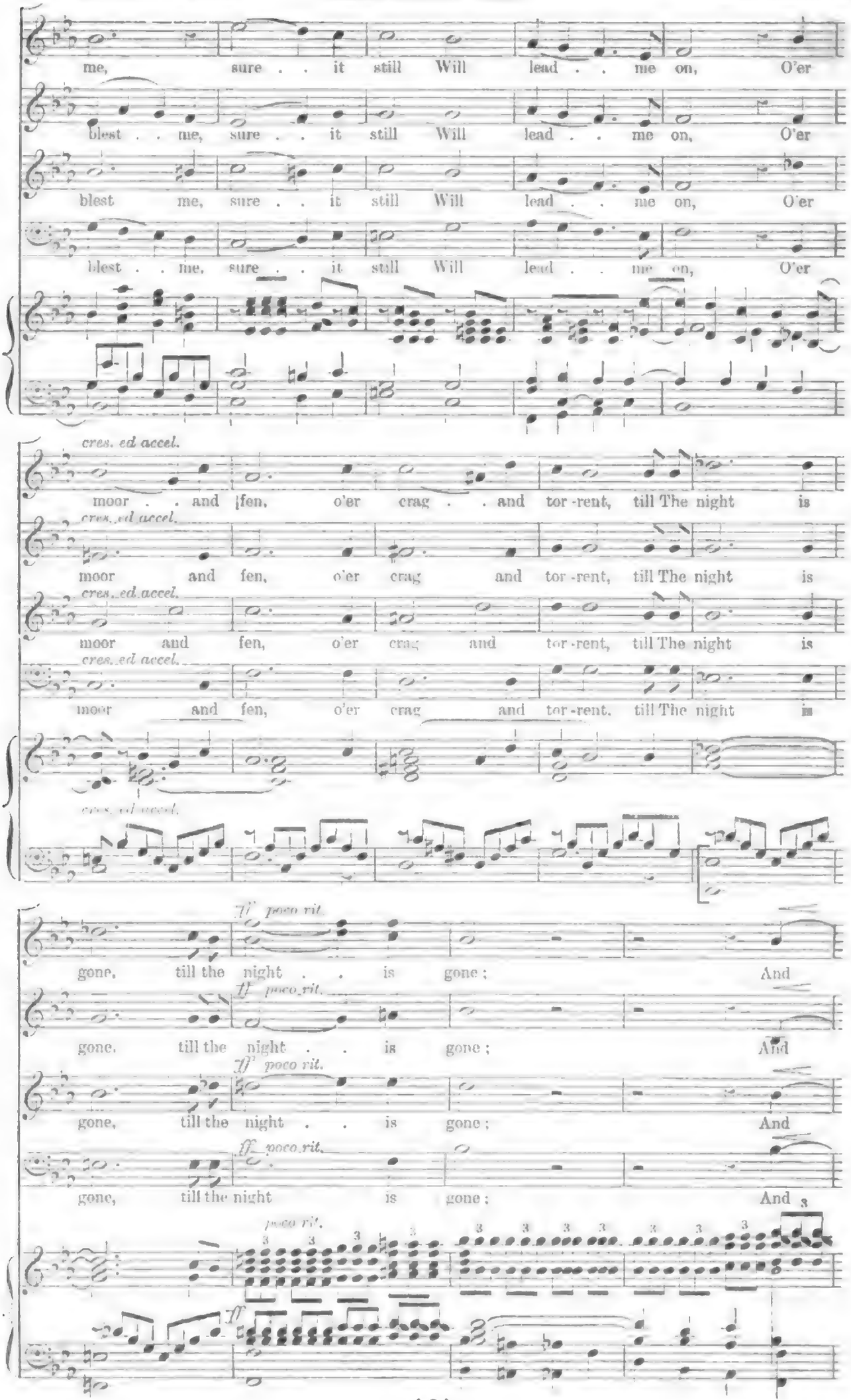
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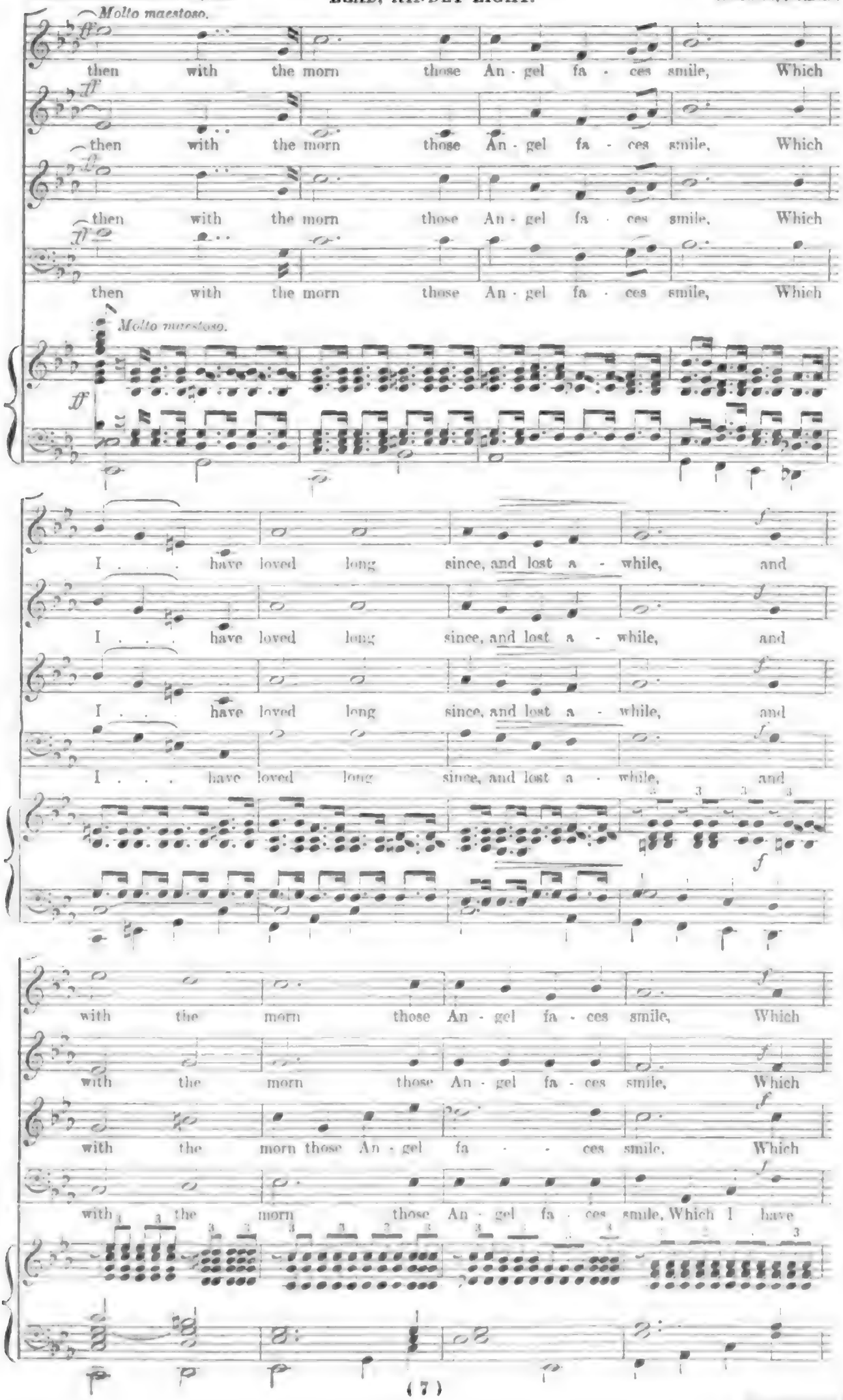
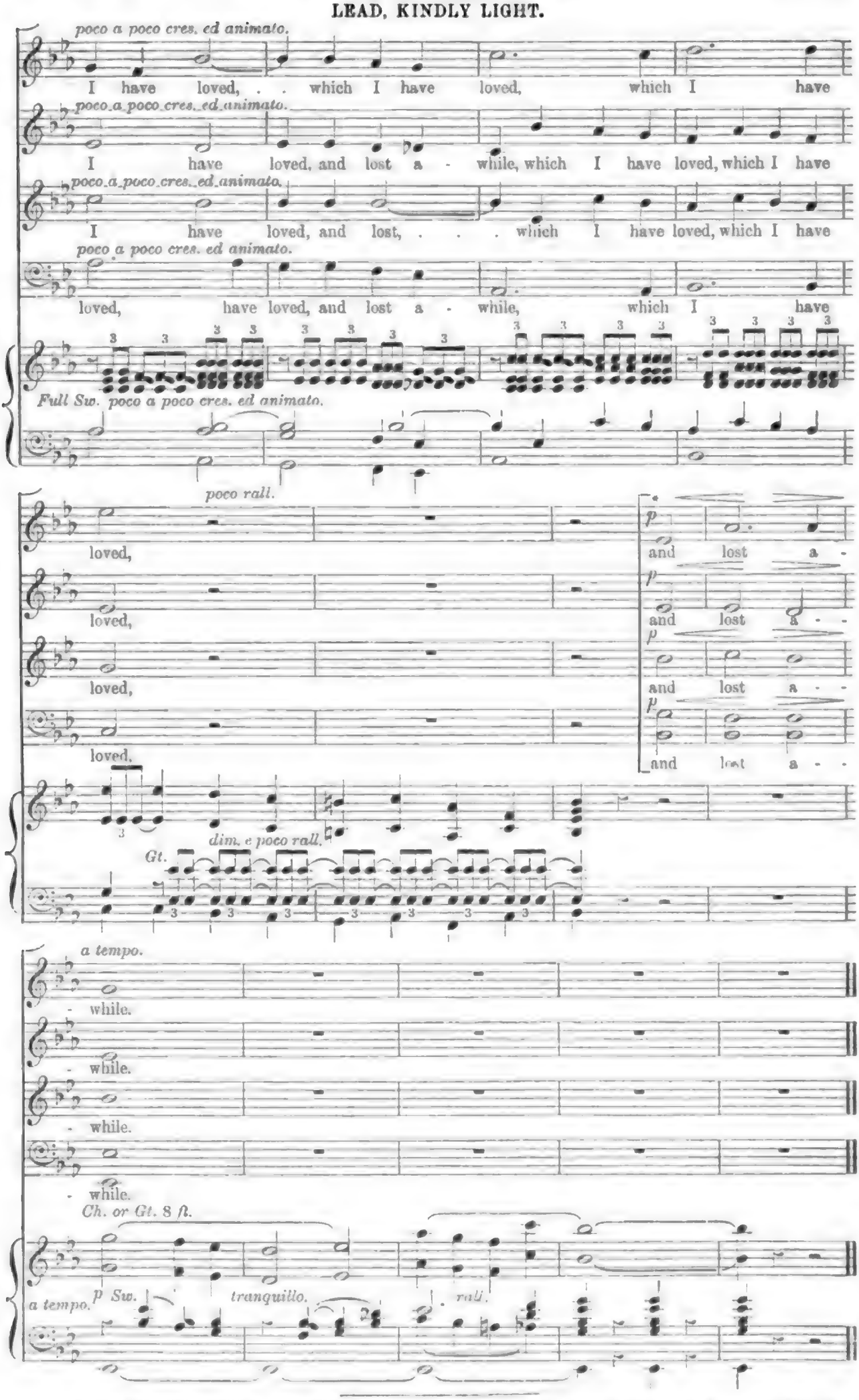
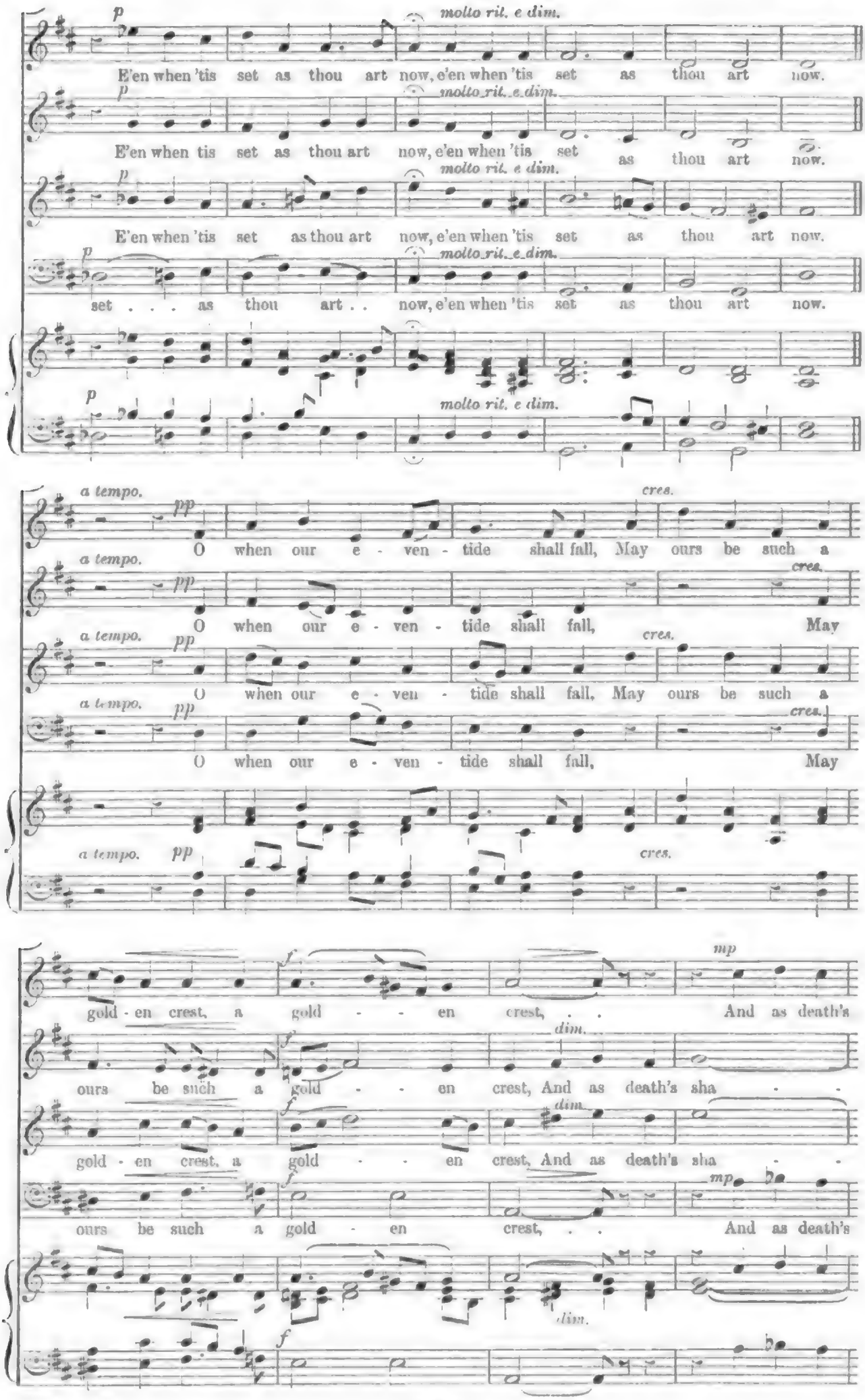

Molto maestoso.
then with the morn those An - gel fa - ces smile, Which
then with the morn those An - gel fa - ces smile, Which
then with the morn those An - gel fa - ces smile, Which
then with the morn those An - gel fa - ces smile, Which
Molto maestoso.
I . . . have loved long since, and lost a - while, and
I . . . have loved long since, and lost a - while, and
I . . . have loved long since, and lost a - while, and
I . . . have loved long since, and lost a - while, and
with the morn those An - gel fa - ces smile, Which
with the morn those An - gel fa - ces smile, Which
with the morn those An - gel fa - ces smile, Which
with the morn those An - gel fa - ces smile, Which I have

LEAD, KINDLY LIGHT.

* The ending differs from that to the original Song, which was considered not quite suitable for this arrangement. Also published as a Song, in G and E flat, price 2s. each; and in Novello's Tonic Sol fa Series, No. 1029, price 1½d.

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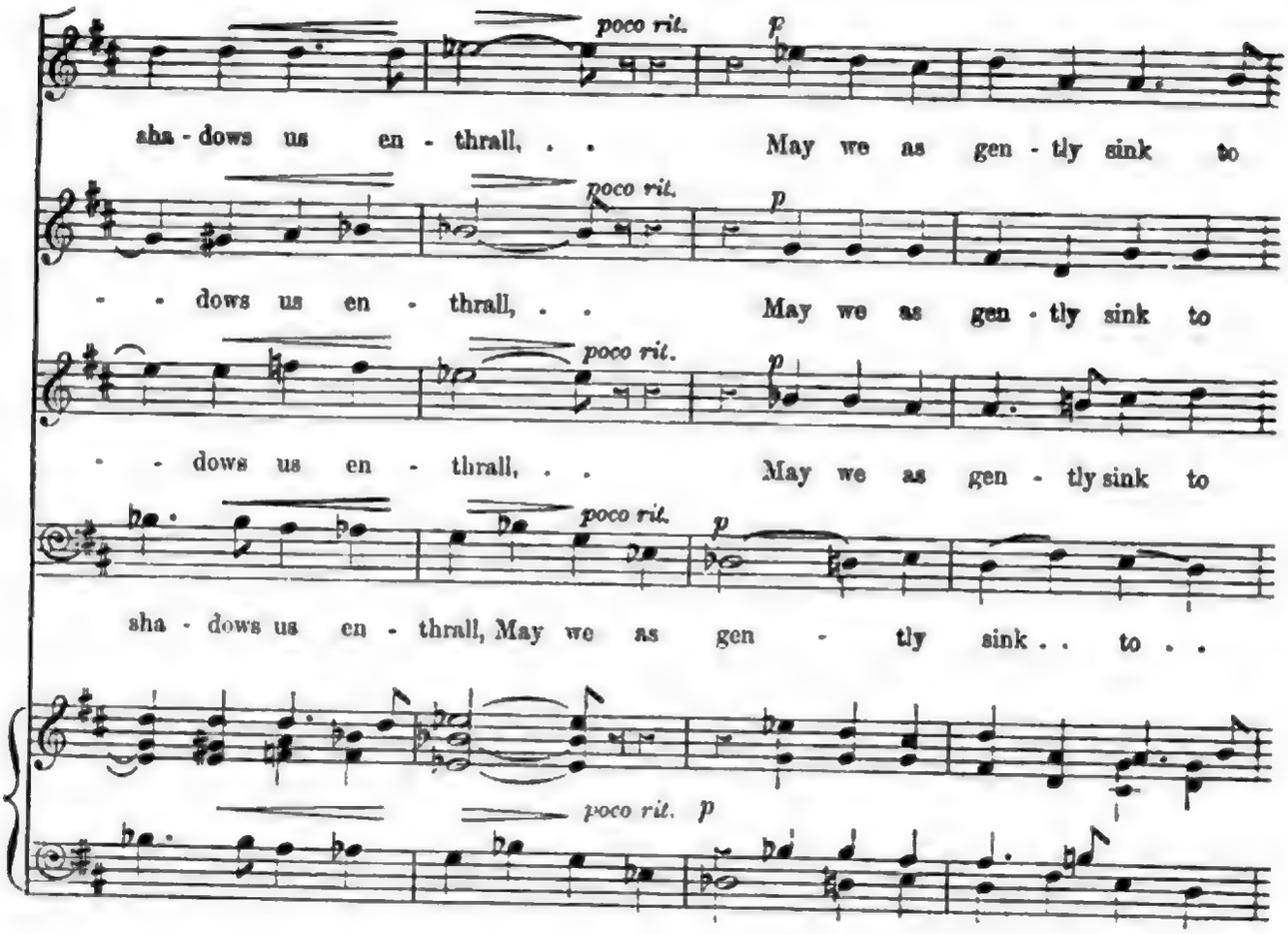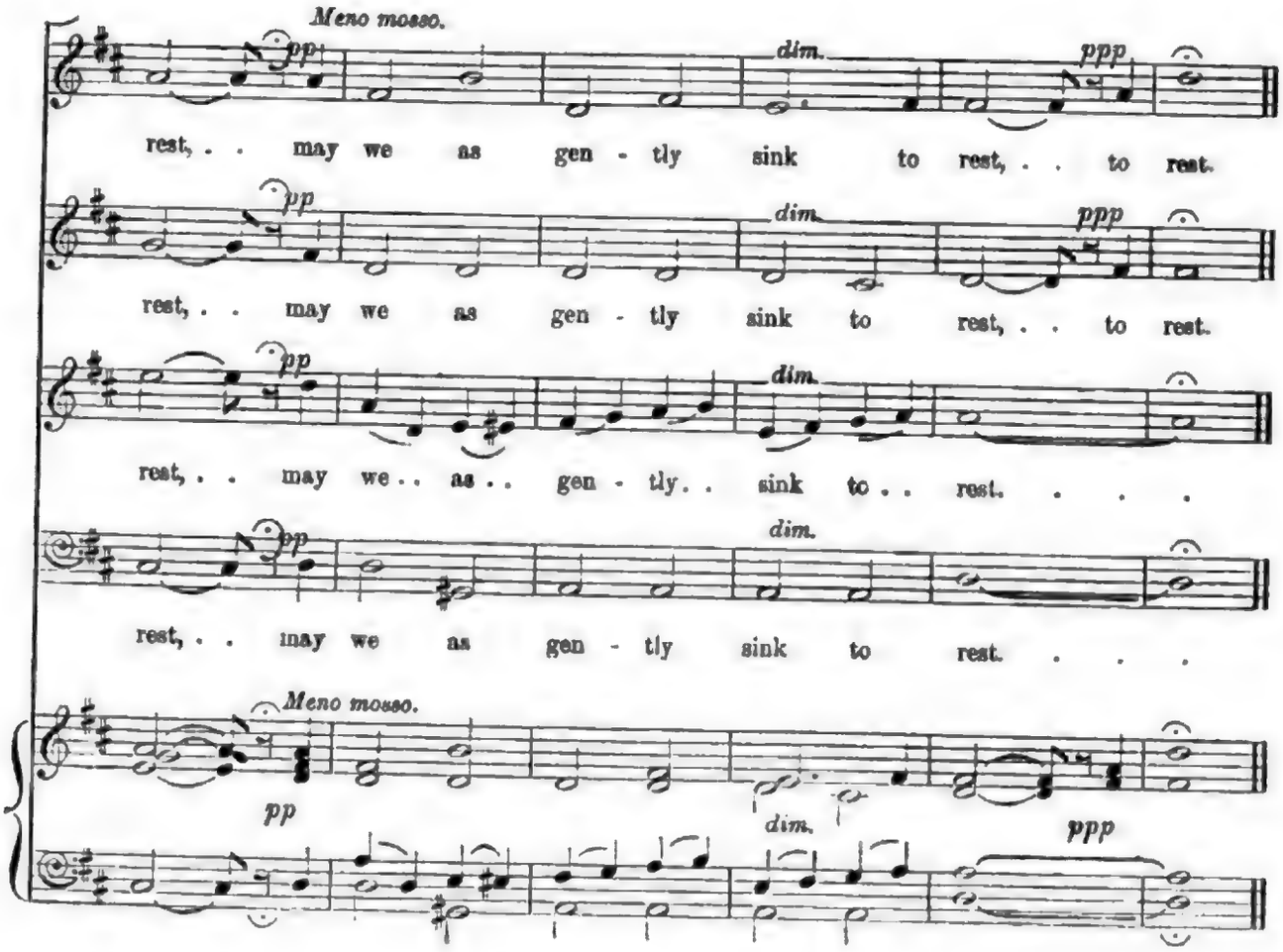
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of Music, was concluded on April 25. Out of 180 candidates that were examined, the following 87 obtained the certificates:—

Composition.—Percy Godfrey (Bedford).

Organ.—James Armistead (Brierfield), Harry E. Baker (Sutton), Isaac Davidson (Pendleton), Herbert F. Ellingford (Forest Gate), Robert J. Forbes (Leigh), Walter Turner (Exeter), Walter Williams (Walthamstow).

Violin.—Maud E. Aldis (Kensington), Louisa C. Jones (Crickhowell), Mary G. Lester (Leytonstone), Mary Noverre (Norwich), Ethel M. Rooke (Ealing), Harriet L. Solly (Wimborne), Ethel Wilson (Newcastle-on-Tyne), Margaret R. Wishart (Kensington).

Flute.—Eli R. Hudson (Skegness).

Singing (Public).—Florence B. Arnold (Streatham), Fanny A. Batty (London), Louise M. Bué (Oxford), Hon. Norah Dawnay (Market Harborough), Harry Dearth (Fulham), Mabel H. Elliot (Kensington), Lisa C. Gibson (Cowes), Elise E. Grosholz (Rochester), Charles E. Juleff (Taunton), Annie E. Mayfield (Hull), Martha E. H. Palmer (Hampstead), Annie C. Quesnel (Balham), Anna K. Soubeiran (Glasgow).

Singing (Teaching).—Katharine M. Bentlif (Salisbury), Lillie G. Clark (Forest Hill), Manuel F. Garcia (Maida Vale), William Granger (Southport), Elise E. Grosholz (Rochester), Alfred Higson (Ashton-on-Mersey), Jennie Langford (Hull), Jane F. Sherborne (Newcastle-on-Tyne), Louisa E. Willis (Barnstaple).

Pianoforte (Solo Performance).—Beatrice Cerasoli (Bayswater), Alfred R. Cripps (Bayswater), Mary Graham (Notting Hill), Kate Hewins (Grimsby), Marian L. Hillman (Weston-super-Mare), Charles H. Mills (Llangollen), Marjorie P. Richardson (Hampstead), Ethel Wilson (Newcastle-on-Tyne).

Pianoforte (Teaching).—Mary D. Angell (Highgate), Elinor M. Asdell (Sandown, I. of Wight), Helen E. D. Baker (Evesham), Herbert T. Botley (Willesden), Ada F. Brion (St. Margarets), Amy K. Chantler (New Cross), Edith A. Chubb (Hastings), Vincent Dearden (Leicester), Winifred E. Donn (Croydon), Herbert F. Ellingford (Forest Gate), Annie Gard (Dudley), Augusta Gibbons (Brighton), Mary Graham (Notting Hill), Gertrude F. Greenwood (Canterbury), Louise E. Griffin (Clapton), Bessie M. Hadgraft (East Ham), Edith C. Hardy (Gosforth), Tom Harvey (Hampstead), Charlotte F. Hempel (Perth), Marion St. C. Inglis (Hampstead), Winifred M. Ivens (Thame), Florence E. Lackington (Hampstead), A. Janet J. Lawson (Southport), Christabel McCarthy-Jones (Finchley), Ariadne A. Massaouti (Smyrna), Catherine E. May (Dinan), Nellie Motum (Newcastle-on-Tyne), Maude Mullins (Portswood), Mary Noverre (Norwich), Helen G. Nutter (Cambridge), Alice M. Pearce (Chichester), Katherine W. Pickford (Salisbury), Minnie Rodgers (Bourne), Edith Rowland (Guildford), Jane F. Sherborne (Newcastle-on-Tyne), Katharine C. Slade (Parkstone-on-Sea), Mabel S. Smith (Brighton), Ethel B. Tate (Richmond, Yorks.), Sophie C. Von der Heyde (Croydon), Jessie M. M. Walker (Newcastle-on-Tyne).

MISS HOLLAND'S CHOIR.

AN attractive programme was presented by Miss Holland at her concert, on the 23rd ult., at St. Martin's Hall, in aid of the funds of several charities. The most important performance was a selection from Mr. Edward Elgar's dramatic cantata "King Olaf," which, it may be remembered, created so favourable an impression on its production at the North Staffordshire Musical Festival of 1896, an impression that was deepened on its subsequent performance at one of the Crystal Palace Saturday Concerts on April 3 of the following year, and has since been justified by the wide popularity the work has attained. Miss Holland had not provided an orchestra, and consequently the work was deprived of some of its most striking and charming effects; but the freshness, melodiousness, and cleverness of the choral writing are in themselves quite sufficient to hold the attention, and the work was warmly received by a large audience. The parts of *Queen Thyri* and *King Olaf* were respectively sustained by Miss Mabel Berrey and Mr. Hirwen Jones, and sundry passages for solo voices were sung by Miss E. H. James, Mr. Holmes, and Mr. Bullen, the last-named also personating *Ironbeard*. The remainder of the programme consisted of two choral ballads, a "Sturmesmythe" (storm fantasy) by Herr Julius Röntgen, and "Sir Nicholas, a ballad of Marston Moor," by the late Erskine Allon, the latter performed on this occasion for the first time. The text of the former is taken from a poem by N. Lenau, and it has been allied to music which echoes its wild spirit. It was stated that the work had not previously been heard in England. "Sir Nicholas" did not prove so satisfactory. The composer has failed to sufficiently realize the dramatic nature of the story, and much of the music is conventional.

CHORAL MUSIC IN THE YORKSHIRE DALES.

AN ingenious and successful experiment has been made in North Yorkshire to overcome the difficulty that must always be felt in giving choral concerts in sparsely populated districts. The Hon. Lucien Orde-Powlett is the conductor of societies at Middleham, Bedale, and Richmond, and is, as it were, the centre of gravity of a system of co-operation by which each of these towns is enabled to produce far more satisfactory and complete results than it could possibly achieve unaided. A series of three concerts on as many consecutive days was planned: at Middleham on the 26th, at Bedale on the 27th, and at Richmond on the 28th April. Bennett's "May Queen" was given at Middleham, Spohr's "Last Judgment" at the other two centres, followed in each case by a miscellaneous second part. The point of the contrivance was that the chorus at each town was augmented by contingents from the other two, while the bands were, with the exception of four individuals, made up of members of the Swaledale and Wensleydale Societies. Mr. Powlett's plan has been found of great advantage all round. The weaker points in each Society were strengthened by the visitors from the others, and the friendly rivalry that has arisen proves a valuable stimulant. At present, speaking generally, Swaledale is the stronger in strings, Wensleydale in voices. That the Bedale concert was much superior to the other two is chiefly owing to the fact that Mr. Powlett's sway in that Society has been of longer duration than in the others. The practices during the winter months have been conducted by him, with the help of Mr. W. Ellis at Richmond, Mr. Summers at Bedale, and the Rev. W. Kerr-Smith at Middleham, so that the various contingents combine very readily under his baton at the actual performances. The chorus-singing was in each case very creditable, and displayed intelligence, precision, and fair tone. The band, though complete only in the string department, played with zest, and the wind parts were represented by pianoforte and harmonium, though the presence of an amateur oboeist may, it is to be hoped, be regarded as heralding a time when it will no longer be necessary to put up with an inferior, if convenient substitute for the wood-wind. Mr. Powlett is also the chief mover in a scheme for introducing music competitions into this district, and the "Wensleydale Tournament of Song" that was held at Leyburn for the first time on the 28th ult., too late, of course, for notice in this number, will no doubt serve to stimulate the choral music of the district.

MUSICAL ASSOCIATION.

ANCIENT GREEK MUSIC.

THE attention of the members of the Musical Association was again called to Ancient Greek Music at the meeting on the 10th ult., at the Royal College of Organists. The contributor of the paper was Mr. C. F. Abdy Williams, who went into the subject with all the zeal and ardour of an enthusiast, and after giving a list of authorities from whence we derive our knowledge of the art as practised by the ancient Greeks, described the building up and construction of the great scale and the peculiarities of the modes derived from it. He also showed the Greek method of musical notation both for voices and instruments as described by Alypius 200 B.C., and dealt with the fragments of Greek melody which have been preserved. Some interesting information was given concerning the performances of Greek plays at Bradfield College, where

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Mr. Williams is music master, and there were exhibited one of the lyres made for these representations, and an aulos, the latter made by Mr. Blaikley. After so much painstaking explanation it must have been rather trying to the lecturer to be asked at the close by the Rev. O. F. Vignoles what satisfactory proofs we had that our deductions were correct, and to have the doubt expressed as to whether we did not "read-in" our own ideas into this ancient music. This called forth fresh explanations, and an account of Egyptian music from Mr. T. L. Southgate. The chairman, Dr. C. D. Maclean, also contributed some thoughtful remarks, and dwelt upon the pure character of Greek art.

GRESHAM LECTURES.

CHOPIN'S SONGS.

SIR FREDERICK BRIDGE began his Easter term series of Gresham music lectures on the 16th ult., at the City of London School. The subject of the first discourse was Chopin's set of seventeen songs, which were sung by Miss Helen Jaxon, Mr. E. Branscombe, and Mr. Daniel Price. At the outset of his remarks the lecturer gave the true date of Chopin's birth as recently established by the discovery of his baptismal certificate, which proves that the composer was born on February 22, 1810, and was baptised on the following April 23, at the village church of Brochow, in which his parents, Nicholas Chopin (the certificate reads Nicolai Choppen) and Justina de Kryzanowsa, had been married on June 28, 1806. Chopin seemed to have inherited his peculiar sensitiveness and Slavonic temperament from his mother, who was of pure Polish family. When barely nine he improvised in public, and ten years later he was a virtuoso, and gave recitals in Vienna, Munich, and Paris, ultimately making the last-named city his home and joining in the new romantic school of music, of which Berlioz was the most daring representative. Chopin was peculiarly attached to his family and very fond of his sister Louisa, who frequently came to see him and spent the last three months of his life with him. He had a great dislike to write to any but members of his own family, and had been known to traverse Paris from end to end to decline an invitation rather than write a letter. He came to London in 1848 and was greatly *fêted*. He returned to Paris, utterly worn out, to find his friend and physician, Dr. Molin, dead, and died himself on October 17, 1849. He specially requested that Mozart's Requiem should be sung at his funeral, and the Funeral March from the Sonata in B flat minor (Op. 35) was played as the Introit, this being the first time that it was played by an orchestra as arranged by Reber. The seventeen songs were composed between 1824 and 1844. Little was said about them by his biographers. They were unequal in merit, and some approached the commonplace. The melodies were national in character, but the interludes formed the most characteristic features.

The second lecture was a continuation of the interesting discourses upon organ music, the life and works of Thomas Adams being considered on this occasion. This composer, born September 5, 1785, began the study of music at the age of eleven, under Dr. Busby, and at seventeen was appointed organist of Carlisle Chapel, Lambeth. He possessed a remarkable gift for extemporising, and was one of the best English organists. In his organ compositions he showed himself an ingenious contrapuntist, and his writings, though difficult to execute, were very effective and never dull. The Fugue in C, on a subject from Méhul's opera "Joseph," was expressly written for No. 35 of Novello's "Select Organ Pieces." This and several other works were effectively rendered by Mr. Arthur Bly, organist of Hammersmith Parish Church.

The third lecture dealt with "The development of oratorio," and the illustrations comprised selections from the Passion Music of Reinhard Kaiser, the Chorus of Disciples from the Passion music of Handel, and selections from that composer's oratorio "Esther," the soloists being Miss Helen Jaxon, and Messrs. Oakley, Fell, and Ackerman.

The series was concluded on the 20th ult., when the collection of Elizabethan madrigals known as "The Triumphs of Oriana" formed the subject. Several of these were sung by members of the choir of Westminster Abbey, and also a setting of the text of one of them by Dr. Armes, which, under the title of "Victoria," gained last year's prize of the Madrigal Society.

TONIC SOL-FA COLLEGE.

SIR JOHN HUTTON, chairman of the London County Council, presided at the annual meeting held at Queen's Hall, on the 23rd ult. There was a large and enthusiastic audience, which warmly applauded the fine singing of the South London Choral Association, conducted by Mr. L. C. Venables, and the South London Temperance Choir, conducted by Mr. W. S. Betts. The united choirs opened with Handel's "The many rend the skies" and closed with the "Hallelujah" chorus, in which most of the audience joined. They also, with the aid of Miss Bessie Spells, gave Mendelssohn's "Hear my Prayer." Among the pieces sung by the choirs individually we would note "The challenge of Thor," by Elgar; "Sweetly through the night," by H. R. Shelley; a new choral ode, "The unseen choir," by E. A. Dicks; and "The Angels Whisper," by Dr. Coward. The performances of the choir of children from Hazelrigge Road Board School were most satisfactory, and are fully described in the *School Music Review* for this month. Addresses were given by the Rev. J. Cullen, Mr. J. T. Macnamara, M.L.S.B., and Mr. J. S. Curwen, the President of the College. Silver commemorative medals, bearing on the obverse a profile of the late John Curwen and on the reverse a suitable inscription, were handed by Lady Hutton to the veteran secretary of the college, Mr. Robert Griffiths, and to thirteen other pioneers of the tonic sol-fa movement. The satisfactory report stated that 23,672 tonic sol-fa certificates were granted during the past year.

THE ANGLO-RUSSIAN LITERARY SOCIETY.

RUSSIAN MUSIC AND SONG.

COLONEL JOHN DAVIS read an interesting paper on "Russian Music and Song" before the members of the Anglo-Russian Literary Society, on the 3rd ult., at the Imperial Institute. The paper was contributed by Madame Anna L. K. Bezant, a teacher of singing of repute resident at St. Petersburg. The writer opened her paper with a brief comparison of the music of European countries, and said in none of them was the love of song more deeply rooted than in Russia. There was a great difference between the music of "Little" Russia and that of "Great" Russia. In the South-East provinces instrumental accompaniments had always been usual, and the shape of some of the instruments suggest that these provinces had grown up under Asiatic influence. The bandoora, a popular instrument, was the exact counterpart of the ancient Persian tanboor. Seroff, however, maintained that the predominance of the minor mode and other characteristics in the folk-songs indicated a Polish origin. The prevalence of the minor key never became monotonous. Every song had its distinctive point and meaning, and the words embraced references to almost every phase of village life. The marriage ceremony in particular had a special series of songs, from the "maiden's weeping" when she accepted her lover to the banging of hands on the table, the latter an important custom at weddings in the Siberian provinces. The songs of "Little" Russia were the most attractive, and many of them possessed great melodic beauty. The sacred music was based on the ancient Greek modes and did not possess the same characteristics as the secular songs. Russian composers had a genius for making melody, and besides those who had recently acquired European fame, there were many others whose works deserved to be widely known.

MUSICAL COMPETITIONS.

KENDAL.

FOR some years past the plan of encouraging the practice of good music in rural districts, begun by Miss Wakefield at Kendal, has been spreading in other districts.

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Cumberland, two centres in Yorkshire, Worcestershire, Cheshire, West Norfolk, and Lancashire are this year following suit, with results that, generally speaking, promise well for the home music of these districts.

The Kendal Festival, on April 19 to 21, was the thirteenth of these meetings, which were founded in 1885, and have been held annually since then, with the omission of one year. On this occasion there were twenty-five competitions, vocal and instrumental, and, as usual, the introduction of sight-reading tests afforded a wholesome guarantee against the cramming of competitors. The first day was given up to the children, of whose singing this general remark may be made: it showed an effort after refinement and truth of expression that spoke eloquently of the influence of these festivals upon teachers and taught. After the competitions the children united in singing Tours's tuneful cantata "The Home of Titania," with a relish that was amusing, while the solo parts were taken by children with really remarkable success. A new feature in this concert was the appearance of some of the younger students at the Manchester College of Music, whose playing of solos and chamber music demonstrated the excellence of the teaching at that Institution; while the violin playing of a lad named Catterall was of an exceptionally high order. His future career will be watched with interest.

On the second day adult solo vocalists and instrumentalists were taken. In the latter class there were some new departures, the competitions including violin solos, pianoforte trios, string quartets, and "village orchestras"—by which is meant a collection of every available instrument in a village. Two movements from Handel's "Occasional" Overture formed the test piece for this last competition, and were really most creditably played by the two genuine village bands that entered for the prize.

The number of competitors has grown to such an extent that now it is possible to divide the choralists into two distinct choirs, and to allot to each one of the two concerts with which the proceedings end. For the former a choral work no less exacting than Mr. Somervell's "Ode to the Sea" was chosen, and was satisfactorily performed under Miss Wakefield's conductorship, with Mrs. Hutchinson as soloist. Mr. Plunket Greene and Mr. J. Robertson also sang, and during the interval Lady Mabel Howard distributed the prizes won during the first two days of the festival.

The third day, with its choir competitions, was the most important and most keenly contested of any of the three. The village choral competition has always been an event of especial significance, and has doubtless done much for the choral singing of Westmoreland. Its drawback has, however, been the natural one that a few of the stronger or more populous centres have monopolised the rewards, so this year there were three sections arranged, to which the competitors were allotted according to their respective powers, a system of handicapping well contrived to give smaller villages a chance. The value of the sight reading test was shown by the important differences it made in the aggregate of marks awarded to each competitor. Thus, in the "C" section, the two choirs which were last in the test piece won the highest possible in sight reading, so that in the result they obtained the highest totals and the first and second prizes. The blue ribbon of the festival is the madrigal competition, which, as usual, produced some excellent singing. The Kendal Parish Church Choir won the first prize with fifty-eight marks out of a possible sixty, while the fact that the second obtained fifty-five and the third fifty-three shows how high was the standard reached. In the evening the "Hymn of Praise" was sung and Lady Lonsdale gave away the prizes. Mr. F. Cunningham Woods acted as judge and made his decisions the more valuable by the advice with which he accompanied them, while their fairness was very generally admitted.

York.

Inspired by the extraordinary results obtained at Kendal, some ladies and gentlemen in York—notably, Miss Mary Egerton, a very enthusiastic amateur—determined to introduce the competition system to their own district. To help them in rousing enthusiasm for their cause they secured the active sympathy of Miss Wakefield, who not only gave them the benefit of her experience, but addressed a meeting held at the Mansion House on the virtues of competition. The result was that proceedings were opened, on April 25 and 26, with a thoroughly complete and well organised scheme, which was taken up with more enthusiasm than might have been expected for an initial effort. All the classes were limited to a certain radius, and many to the smaller villages of the district, so that the common pot-hunter, who is so detrimental to the purposes of these competitions, was practically excluded. Mr. P. V. Sharman was judge of the instrumental classes, which included violin soloists, both senior and junior, as well as string quartets, and produced some remarkably good results.

The choral competitions were adjudicated upon by Dr. McNaught, whose judgments were as luminous as ever, while the result of his criticisms should be felt in next year's "Yorkshire Choral Competitions." There were more entries in the junior classes than in the adult, but on the whole the results were very encouraging, more so, perhaps, than the promoters expected for a first attempt. The one fault which Dr. McNaught felt in the choral singing generally was an absence of a sufficiently keen sense of rhythm, but this will doubtless come in due time. It is just one of the chief purposes of these competitions to enable choirs to see themselves as others see them. During the concert with which the proceedings ended, the Lady Mayoress gave away the prizes, and Miss Wakefield, in addition to singing several solos, gave an address in which encouragement was mingled with warnings in wholesome proportions.

Morecambe.

The annual music competitions held at Morecambe are an event much looked forward to by numerous choral bodies in the North-West of England. Some of the best small choirs in the Yorkshire and Lancashire district have won laurels at this attractive watering-place. On this occasion the competitions were spread over two days. There were classes for string quartets, vocal quartets, and choirs of varied constitution. Mr. Eaton Faning was the sole adjudicator. In the highest choral section, in which the standard of execution is very high, the singing called forth the enthusiastic praise of Mr. Faning. He declared that nowhere before had he heard his part-song, "The shepherd's waking," performed so beautifully. The Blackburn Contest Choir gained the first place, the Blackpool Prize Choir and the Morecambe Madrigal Society following close behind. In the evening of the second day a concert was given by the united choirs under Mr. Faning. Mrs. Hutchinson sang solos and Mr. C. H. Fogg accompanied. The success of the arrangements was due to the labours of an excellent local committee working under the experienced supervision of Mr. J. W. Aldous, of Lancaster.

Madresfield.

The series of competitions instituted at Madresfield (Malvern) had their origin in the desire to do for this district what the Kendal competitions had accomplished in Westmoreland and district. Lady Mary Lygon is the moving spirit. This year's series was held on April 28 with the most encouraging success. There were about 700 competitors in the various choirs. The adjudicators included Miss Wakefield, Mr. Somervell, and Mr. Lionel Berger. A concert by the united adult choirs, under the skilful conductorship of Lady Mary Lygon, was given in the evening. The influence of this movement in the district is very great in promoting the study of part-singing.

Carlisle.

The third of the annual competitions at Carlisle took place on April 26 and 27. The only new event was a class for string quartets, but the competitions as a whole showed a steady growth, the standard of performance reaching a higher point than ever, and provoking the admiration of so experienced an expert as Dr. McNaught, who was, as on previous occasions, the judge.

BRITISH MUSIC AT BOLOGNA.

THE growing interest taken on the Continent in modern British music, and the increasing instances of concert performances taking place here and there, the programmes

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of which are entirely devoted to works by British composers, are facts at once significant and gratifying. They are especially gratifying when, as in the present instance, a really representative selection is offered and meets with such genuine and thorough appreciation. We refer to the concert given on April 24 by the Società del Quartetto, of Bologna, under the able direction of Signor Martucci, at the Teatro Communale, before a very numerous audience. The programme on this occasion included Sir Arthur Sullivan's "Tempest" music, Dr. Villiers Stanford's "Irish" Symphony, Sir Hubert Parry's Symphonic Variations, the *Intermezzo* from Sir A. C. Mackenzie's "Rose of Sharon," and Mr. Cowen's "In Fairyland." The reception accorded to these works was without exception a most favourable one, and the press organs are unanimous in their acknowledgment of the musicianlike workmanship, melodic charm, and marked individuality characterising them. The various local journals publish an extensive critical appreciation of the concert. One writer refers to it as a "magnificent success," and speaks of the impression created as a "revelation," thereby disproving the current notion in Italy that England is an "unmusical nation." The very able account given in the *Gazzetta Musicale*, of Milan, is equally laudatory. The last-named journal, after a brief historical sketch of the progress of music in England and an allusion to the fact of modern English composers gradually becoming better known outside their native country, welcomes the opportunity afforded to an Italian audience on the present occasion, and is glad to add that "the five English composers, selected with great artistic judgment by Signor Martucci, have met with a veritable triumph at Bologna, where their works, and indeed the existence of a modern English school, had been previously quite unknown."

Referring to the *Prelude* and *Intermezzi* from the "Tempest" music, the writer considers them "fully appropriate to their subject, with the poetic and descriptive elements predominating." Dr. Stanford's Symphony comes in for a considerable share of the critic's praise, more particularly its second and final movements. No less appreciative are his remarks with reference to Sir Hubert's Symphonic Variations, "a veritable symphony, indeed, of a lofty classical style, abounding in variety of colour and intricacy of combinations." "Sir Alexander Mackenzie's *Intermezzo* from the first part of the oratorio 'The Rose of Sharon,'" the critic goes on to say, "is a most charming little piece, a sweet and graceful *fantasia*, scored almost exclusively for stringed instruments, the effect produced by which is of the most tender, penetrating order. . . . This truly memorable concert terminated with the performance of two dances, Nos. 5 and 6, from Mr. Frederic Cowen's ballet 'In Fairyland,' which thoroughly delighted the audience on account of the originality and gracefulness displayed in them. Both between the different numbers in the programme and at the conclusion of the performance, Signor Martucci and his valiant orchestra were the recipients of prolonged and enthusiastic plaudits." There can be no doubt that a considerable share of the brilliant success achieved by this first production of English music in so important a musical centre as Bologna must be accorded to the ability of the conductor and of the forces under his command, and it is a pleasure to acknowledge our national indebtedness to this extent to Signor Martucci, who has furnished so excellent a practical demonstration of the interest which, it is well known, he has long taken in the works of contemporary English composers.

A HIGHLY interesting musical exhibition was inaugurated at the Mess Palast, Berlin, on the 7th ult., and will remain open until August 12. Contributions have been sent from all parts of Germany, Austria-Hungary, and other countries, the section of musical instruments being particularly rich in exhibits of special interest. Amongst these may be instanced the clavier used by the great Leipzig cantor, the travelling pianofortes of Frederick the Great and Mozart, and the grand pianofortes of Weber and Mendelssohn, all of them forming part of the Royal collection. Dr. Oscar Fleischer, the custodian of the latter, will deliver periodical lectures in the instrumental department.

REVIEWS.

Te Deum Laudamus and *Benedictus in D*. By Hamilton Robinson.

Magnificat and *Nunc dimittis in F*. By C. J. B. Meacham.

Magnificat and *Nunc dimittis in D*. By J. E. Adkins.

[Novello and Company, Limited.]

DR. HAMILTON ROBINSON'S setting of the Te Deum may be warmly recommended to choirmasters who have a well-trained body of vocalists, for the music is dignified and impressive to a remarkable degree, and the accentuation of the text is excellent. Four soloists are required as well as the usual four-part chorus, and the imitative entrances will require to be sung with precision to do justice to the music; but any extra practice that may be found necessary will be well repaid by the effectiveness of the writing. The setting is admirably suited for festivals, for which orchestral accompaniments may be obtained.

The setting of the Magnificat and Nunc dimittis, by Mr. Meacham, follows conventional lines, but is melodious, and its simplicity renders it available to the majority of church choirs.

The service by Mr. J. E. Adkins is also easy to sing, and the music flows with facility and grace. Passages for the several voices in unison considerably add to the effectiveness of the composition, which is calculated to interest a choir.

Four Characteristic Waltzes (Op. 22). Arranged for pianoforte solo, and violin and pianoforte, by the Composer, S. Coleridge-Taylor. [Novello and Company, Limited.]

THE adjective "characteristic" is not seldom applied to pieces which virtually possess no character save that of conventionality, but in Mr. Coleridge-Taylor's waltzes its use is thoroughly justified. It is very rare to find such marked individuality in conception and treatment in so young a composer, and pianists and violinists in search of fresh and original music may be warmly recommended these waltzes. They were originally designed for orchestra, but they are very effective as pianoforte pieces, and still more so when the assistance of a violin is secured. The first, in E minor, is headed "Allegro ma non troppo," and opens with a flowing melody which possesses great *entrain*, and is admirably contrasted with a second subject that has much in common with the sentiment of lands where the sun blazes fiercely. The second waltz is in A, and, although less distinctive, possesses no less individuality. Number three is directed to be played *Andante con sentimento*, and its chief melody might be that of the song of an ardent lover, so expressive and impassioned is its burden. If this be taken as its sentiment, the final waltz, *Allegro furioso*, might with equal justification be said to suggest the mental whirlwind of his subsequent jealousy—a jealousy that brooks no control and burns like fire. The distinction of this music does not merely pertain to the themes, it is no less apparent in the harmonic scheme and command of rhythm. Indubitable conviction seems to rush into utterance with the blind confidence of instinct. Chords having little or nothing in common are welded together as with a blow, and the parlour pathos of the conventional waltz is consumed by a virile spirit that converts its usual monotonous beat into heart-throbs.

Interludes. By the late Henry Charles Banister.

[George Bell and Sons.]

The Harmonising of Melodies. A text-book for students and teachers. By Henry C. Banister.

[Office of "Music," Wardour Street, Soho.]

THE late Henry Charles Banister was one of those thoughtful-minded musicians whose utterances command respectful attention. He is widely known as the author of a text-book on harmony, first issued many years ago, his other contributions to musical literature including: "Lectures on Musical Analysis" and a very exhaustive "Life" of his friend the late Sir George Macfarren. The first of the posthumous volumes now before us gives ample evidence of that wide reading, ripe judgment, and earnestness of purpose which were highly characteristic

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attributes of its author. "Interludes" consist of seven lectures delivered between the years 1891 and 1897. The subjects are "The uses of musical knowledge," "The appreciation of music," "Music and preaching" (delivered before the students of a Theological College), "The development of movement structure," "Some thoughts concerning musical composition," "Counterpoint in modern free composition," and "The music of the Victorian era." Every page of the books contains words of wisdom, which the student of music would do well to assimilate. Some of the views therein expressed may not always meet with approval; but no one can peruse the volume without the conviction that Mr. Banister's "Interludes" are the product of the fine mind of a deeply earnest musician. The book has been carefully edited by Mr. Stewart Macpherson, who has contributed a preface. An excellent portrait of Mr. Banister with a fac-simile signature forms the frontispiece.

The "Harmonising of Melodies" is, as might be assumed, a technical treatise upon a subject which has not hitherto received much attention from the writers of text-books on harmony. In the sixty-seven pages of this little book, Mr. Banister gives many valuable hints which will prove useful to both teachers and pupils. Everyone will agree with the author's opening sentence: "The harmonising of melodies is one of the most obvious, practical applications of the knowledge of chords and their treatment, which is generally termed the knowledge of harmony." In conclusion, we gladly commend these two volumes to the notice of our readers as books that they should "read, mark, learn, and inwardly digest."

Suite for Violin and Pianoforte. Composed by Edward German. [Novello and Company, Limited.]

MR. GERMAN'S suite was originally written for flute and pianoforte, but it is not less effective when the former instrument is replaced by the violin—in fact, players of the latter instrument will doubtless deem the music to be much more acceptable by the procedure. There are three numbers. The first is a waltz of pleasantly optimistic character, possessing bright and genial melodies well supported by the pianoforte part. This is followed by a slow movement, entitled "Souvenir," the nature of which is rather that of pleasant remembrance than regret. It is, however, not without passion, and is decidedly expressive, especially in the *pianissimo* passages, which, delicately played, would be very charming. The most developed number is the last, which runs over fourteen pages. It is a Gipsy Dance—one of those measures the execution of which is accepted as forming an important part of the lives of corybantic gipsies in nebulous climes. The music is very energetic, and has a wild, forceful spirit that calls for considerable *verve* on the part of the violinist to do it justice. The pianoforte part is not difficult, but it demands firmness and quickness of touch, and intelligent players will not fail to notice the suggestive inner part, partaking of the nature of a ground bass, at the commencement of the third section.

Six Easy Pieces for Violin and Pianoforte. Composed by Max Oesten. [Novello and Company, Limited.]

MR. MAX OESTEN'S pieces are decidedly attractive examples of their kind. They are contained in two books: those in the first collection being respectively entitled "Morning Song," "Siciliano," and "The Beggar Child"—names which may serve to suggest to the player the expression desired by the composer. Those in the second book are named "Full Moon in the Mountains," "Legend of the Rhine," and "Gavotte." All the pieces are distinguished by a graceful melodiousness and a directness of expression that make them very pleasing. They will present few executive difficulties to average players, demanding a sympathetic style more than brilliancy of technique. Moreover, their effectiveness is greater than their pretention, the reverse of that which frequently results from endeavours to be original.

PIANOFORTE MUSIC.—*Novellette in D.* By Camille de Sarasin (Robert Cocks and Co.). This is a bright, gay little piece, melodious and graceful, and easy of execution.——*Suite Moderne.* By C. H. Clutsam (Robert Cocks and Co.). This suite consists of a *Minuet*, *Passepied*, *Sarabande*, and *Rigaudon*, severally conceived in the spirit which dictated the original forms of these dances. They are very playable, and will present few difficulties to pianists of average executive ability.——*Norwegian Boatmen's Song.* By G. Lardelli (Edwin Ashdown). Pianists in search of easy and melodious music may be recommended this unpretentious composition, which decidedly presents the bright side of boatmen's lives.——*Folle Farine, Danse piquante*, by T. H. Frewin (Charles Woolhouse), justifies its descriptive sub-title and is attractive light music.——Of two studies, respectively entitled *Il Penseroso* and *L'Allegro*, composed by Clement Harris (Metzler and Co.), the latter is likely to meet with most favour, not only because it is easier, but because if well played it would form a brilliant and expressive piece.——*Forest Scenes.* By M. Schyralski (Agate and Co.). These are three in number and are severally entitled "Springtime," "Midsummer's-day," and "Autumn leaves." They are well written and will repay any practice they may require for their due performance.——*Four Short Pieces*, by Walter Bloxham (Charles Vincent, 9, Berners Street), are expressive and of moderate difficulty. The first, entitled "The Request," suggests doubt as to what the answer may be. The second, called "Pleading," urges its suit in a manner that indicates the "eternal masculine." No. 3, "Hoping," seems to imply confidence, and the coquettish nature of No. 4 is indicative that "the answer" is given by a lady.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE St. James's Choral Society gave, at the end of April, its seventh concert in the Public Buildings, Handsworth, in the presence of a large and appreciative audience. The chief piece in the programme was Gade's cantata "The Crusaders." The chorus was well balanced, and good service was rendered by the principals, who included the following: Miss Aimée Wathen (soprano), Mr. W. Molineaux (tenor), Mr. H. England (baritone). Mr. B. Nock and Miss Cleobury were responsible for the accompaniments, which were given on an American organ and pianoforte. Mr. R. Richards conducted.

The Warwick Musical Society gave a concert in the Shire Hall, under Mr. W. H. Bellamy's conductorship. The programme included Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise." The soprano music was taken by Miss Clara Monteith; the tenor being Mr. Albert Collings (Christ Church, Oxford), and the bass, Mr. R. A. Grant (Wells Cathedral). There was a full band and chorus. The performance was of much interest and excellence.

The Birmingham Choral and Orchestral Association gave a performance of Mendelssohn's "Elijah" in the Town Hall, on Saturday evening, April 23. Although late in the season, the concert attracted a large audience. Mr. Joseph H. Adams conducted and had a well balanced chorus and fairly good orchestra under his direction. The principals included two artists who had not been previously heard here. These were Madame Asher Taylor (soprano) and Mr. Tom Child (tenor). Miss Madge Robottom, our local contralto, made a successful *début* on this occasion as an oratorio singer, and Mr. William Evans again proved himself an admirable and powerful exponent of the part of *Elijah*. Mr. C. W. Perkins occupied his customary post at the organ.

The Birmingham Amateur Orchestral Society gave a concert in the large Lecture Theatre of the Midland Institute, on the 5th ult., under Mr. George Halford's conductorship. The orchestra of over sixty performers included a small contingent of professional players. The programme included Svendsen's second Symphony in B flat (Op. 15), which was given for the first time here in its complete form. The novelty of the evening was the Symphonic Poem "Steppenskizze," by Borodin. The other purely orchestral pieces consisted of Tschaikowsky's "Tema con variazioni," from the Suite, Op. 55; Saint-Saëns's Prelude for strings, "Le Déluge"; Hamish MacCunn's Overture, "The Land of the Mountain and the Flood"; and the

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March from Berlioz's "Faust." The vocal portion of the programme was entrusted to Miss Gwen Cosslett (soprano) and Mr. Ivor Foster (baritone).

The musical *matinées* in connection with the Royal Society of Artists are becoming more popular from season to season, and are now looked upon as a regular local institution. Mr. Oscar Pollack, the musical director, has been fortunate in securing a large number of vocalists and instrumentalists, and the programmes have been throughout of an artistic and varied standard.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE chief musical event of the month was the performance, on April 30, by the Bristol Choral Society, of Berlioz's "Faust." The extraordinary work was finely interpreted, if not quite perfectly, by the choir and band of 600 members. The singers unfolded the intricate choruses with freedom, unity, and expression. The principal vocalists were Madame Emily Squire, Messrs. Branscombe, Andrew Black, and Montague Worlock, who excellently discharged their duties. The band splendidly played the Hungarian March and the Ballet of Sylphs, and the former was encored. Mr. Riseley conducted with his customary watchfulness. The concert brought to a close the most successful season the Society has had.

The tasteful singing by 600 juveniles of part-songs and other pieces, under the direction of Mr. G. T. Cooke, at the Bristol Band of Hope Union annual festival, on the 2nd ult., is deserving of record.

On the 14th ult. the Bristol and Clifton Philharmonic Society, a young body, gave its concluding concert of the season. The choir creditably sang Schubert's "Song of Miriam" (the soloist being Miss Lucile Hill), Gade's "Spring's Message," and two part-songs by Edward German. The band played Mendelssohn's "Athalie" Overture, Beethoven's "Egmont" Overture, and his "Emperor" Concerto, with Miss Gertrude Peppercorn, a remarkably clever girl, at the pianoforte; Raff's "Fest" March, and an arrangement of *Walther's* "Preislied" from Wagner's "Meistersinger," the solo violinist and harpist being Mr. Harold Bernard and Miss Florence Lane respectively.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

AT the Mansion House concert, on the 12th ult., in aid of the distress in the West and South of Ireland, a very large audience assembled, and a substantial sum was added to the Relief Fund. A most attractive programme of music was admirably rendered by the following artists: Miss Lucy Ashton Hackett, Miss Shellard, Miss Alex Elsner, Mr. Walter Bapty, Mr. J. F. Jones, and Mr. Charles Kelly (vocalists), Mr. Harry Charles (pianoforte), Signor de Angelis (violin), and Herr Bast (violoncello). The Dublin Glee Singers, under the direction of Mr. Joseph Seymour, were cordially received after their Belfast victory, and their selections were heartily applauded, especially Mr. Seymour's choral setting of "Savourneen Deelish." The band of the Dublin Metropolitan Police, conducted by Mr. James Conroy, played during the intervals, and the entire concert was under the direction of Dr. T. R. G. Jozé.

The Leinster Section of the Incorporated Society of Musicians held its annual conversazione at the Antient Concert Rooms on the 14th ult. A large number of visitors were entertained, and the following compositions by members of the Section were included in the musical programme: Motet, "O Domina mea," by Dr. Joseph Smith; Sonata for violin and pianoforte (Op. 32), by M. Esposito; two quartets for male voices, by Dr. T. R. G. Jozé; song, "The coming of Spring," by Dr. J. C. Culwick; and a string quartet, by Herr Bast.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE eleventh concert of the Norwich Orchestral Union was made more than usually interesting by the production, for the first time in Norwich, of the incidental music composed by Mozart for an historical drama, "Thamos, King of Egypt," a work which, from the weakness of the libretto, had but slight success upon its production in 1790; but the three noble choruses written for the work are well known to musicians, as adapted for church use under their Latin titles: "Splendente te, Deus," "Deus, tibi laus et honor," and "Ne pulvis et cinis." The work consists of five *entr'actes* or interludes and the three choruses already named. It must be admitted the Orchestral Union, carefully conducted by Mr. Ernest Harcourt, was somewhat overweighted by the music, although the Society deserves the thanks of local musicians for the opportunity afforded them to become acquainted with the composition. A series of connective readings, which had been specially arranged for the occasion, were recited by Miss Florence Burton, and added considerably to the interest of the audience. We understand these are likely to be incorporated with any new edition of "Thamos, King of Egypt," that may appear. Mr. Kingston Rudd and Mr. Arthur Bent were heard with much delight in Dussek's charming Sonata in B flat for pianoforte and violin, the piquant *Rondo* being especially welcome. Miss Charlotte Dickens introduced several songs in good style, sundry overtures and part-songs completing a too lengthy programme.

The second concert of the season under the auspices of the Norwich "Gate House" Choir was given in Noverre's Room, on the 5th ult., with signal success. The chief feature in the programme for the choir was Weber's tuneful cantata "Three Seasons," which includes a happy combination of solo and choral numbers. The solos, taken by members of the Society, were sung with much taste and effect, while the choir did ample justice to the choruses. Specially good work was also done in several part-songs, the careful training of Mr. Kingston Rudd, the conductor, being noticeable in the gradations of tone produced. The services of Mr. Aldo Antonietti, one of our youngest violinists, had been engaged, who, in addition to playing two movements from Lalo's Concerto Russe (Op. 29) and Wieniawski's "Souvenir de Moscow" with startling vigour and grace, also joined Mr. Kingston Rudd in Beethoven's Pianoforte and Violin Sonata in G (Op. 30, No. 3), with the result that a fine performance of the work was rapturously applauded at its close.

The ninety-fifth concert given by the Norwich Philharmonic Society took place at Noverre's Room, on the 18th ult., and proved a great success, more taste and refinement being exhibited by the members of the band than has usually been noticeable. The feature of the concert was Miss Mary Noverre's (late Norfolk Scholar at the Royal College of Music) rendering of Max Bruch's Violin Concerto (No. 1) in G minor with orchestral accompaniment. No professor of the instrument should undertake this work unless prepared to combat with the difficulties with which it bristles, and happily Miss Noverre's teaching and intelligence enabled her to overcome them without trouble, while the orchestra ably backed her efforts. Songs were contributed by Miss Edith Rema and Mr. W. R. Gurley, the latter an amateur recently imported into Norwich.

The thirty-ninth concert of the Great Yarmouth Musical Society was given in the Town Hall on April 22. Greater interest than usual was felt in the event from the fact that Sir Hubert Parry had consented to conduct his "Ode on St. Cecilia's Day." In anticipation of this event, Mr. Haydon Hare, the Society's energetic conductor, had prepared both choir and band with more than usual care, so that Sir Hubert was able to speak of the performance as excellent in every way. Miss Agnes Nicholls and Mr. Dan Price were responsible for the solos contained in the work.

The East Dereham Choral Society gave a concert in the Corn Hall on April 27, conducted by Dr. Horace Hill. A selection from the "Creation" filled the first half of the programme, the soloists engaged being Miss Amy Rayson, Miss May Seiber, Mr. Sawford Dye, and Mr. E. Freeman. The accompaniments were provided by Dr. Bunnett and Mr. H. G. Himson (pianoforte), with Mr. A. R. Lowne at the harmonium.

The new organ erected in New Buckenham Church, by Messrs. Samuel and Twyford, was opened at a special

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service, on April 22, by Dr. Edward Bunnett, the sermon being preached by the Lord Bishop of Thetford. The greater part of the cost was defrayed by S. L. Cocks, Esq., of Diss, father of the present vicar of New Buckenham, and a member of the firm of Messrs. R. Cocks and Co., whose progenitors were intimately connected with the parish.

It speaks well for musical culture when Haydn's "Creation" can be attempted, aye, and creditably performed, in a small town like Hadleigh, Suffolk. On the 11th ult. this was accomplished in the fine Parish Church by the Hadleigh Musical Society, conducted by Mr. J. C. Coldwell. The soloists were Master Willie Child, Master Henry Evans, Mr. Sadleur Browne, and Mr. Charles Hinchliff. With the help of Mr. G. E. Pratt at the organ, the band and chorus gave a good account of their share in the work.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual meeting of the Liverpool Philharmonic Society was held on the 10th ult., under the presidency of Mr. John Wilson, when the balance-sheet showed a highly satisfactory state of finance. The customary twelve concerts are to be given next season, but no information was accorded as to the music to be performed.

What is always an interesting event and an important one in the eyes of many thousands of persons in this city, as well as of a still larger number in the principality of Wales, of which Liverpool is continually spoken of as the metropolis, took place on April 27. It has been customary for the Welsh Presbyterians to muster annually in vast numbers at their psalmody festival in Hengler's Circus, and on the occasion in question 1,500 choristers and an orchestra of fifty performers put in an appearance. The conductor was Mr. David Jenkins, of Aberystwith, and the singers had been recruited from the choirs of the following Presbyterian churches: Prince's Road, Chatham Street, David Street, Fitzclarence Street, Netherfield Road, Crosshall Street, Anfield Road, Newsham Park, Walton Park, Peel Road, Holt Road, Webster Road, Stanley Road (Bootle), Parkfield (Birkenhead), Liscard Road (Egremont), Chester Road (Rock Ferry), Portland Street (Southport), New Brighton, Garston, Waterloo, Huyton Quarry, and West Kirby. The singing was, on the whole, excellent, and the effect when the enormous audience united with the choirs in singing some of the traditional tunes of the Connection was impressively grand.

The most recent event to be recorded in the way of regular concerts is that of the performance of the Goossens Choir, on April 26. It is three or four years since this organisation was formed, and it has since then been its business to study and commit to memory several of those extensive choral compositions which, familiar enough to musicians in certain parts of the European continent, are, unfortunately, but little known in England. Among these may be recorded Gevaert's "Exiles of Erin," Riga's "Hymn of Life," and Denefve's "Nocturne," which found a place in Mr. Goossens's latest programme. Absolute perfection of phrasing and intonation as well as the most intensely delicate gradations of expression are attributes of the choir under notice, though the conditions of memorising every note, word, and detail means the accomplishment of a task of no ordinary difficulty.

On the 3rd and 9th ult. respectively were given the two last recitals of Beethoven's sonatas by Mr. Steudner-Welsing, who accomplished the feat of playing the entire series from memory, not only without a single slip, but with the most masterly technique and perfection of appreciation. Such performances are but rarely given, and those in question proved of the highest interest, both from the educational view taken by students and the probably larger number of the general amateur order of auditors who attended Mr. Welsing's cycle.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE recently concluded visit of the Royal Carl Rosa Company has been unusually pleasant and instructive to the keen lovers of the lyric drama, although possibly not so profitable to the managers as was anticipated. The Company was never in such good form as at present, or so satisfactory to those who appreciate an all-round completeness rather than the predominance of some all-absorbing star. The band is immensely improved; the wind being decidedly good and the strings, perhaps, as full as could be afforded, and under the direction of either Herr Eckhold or M. Jacquinot the music flows on with delightful smoothness. The fresh-voiced choir yet needs somewhat of the drill of the stage manager; although there remains but little of the old stolid indifference to what is going on in front of the grouped singers however tragic the scene may be. Among the principals still, one or two seem to think that very slight vocal ability is needed in combination with a power to move about the stage in a self-possessed manner; and there are still one or two who imagine that dramatic action consists in waving the arms about in a manner suggestive of swimming, alternately with a clasping of the breast as though suffering from some spasmodic pain. There is a fair supply of tenors, including Messrs. Brozel, Salvi, and Cunningham, an ample list of qualified baritones, among whom Mr. Lemprière Pringle yet remains, and Mr. Charles Tilbury evidently intends to come more and more to the front, as a powerful and well-attuned voice and distinct enunciation entitle him to do. Among the sopranos are two or three intelligent young singers, especially Miss Bessie Macdonald, who is a model *Marguerite* ("Faust"), and in the *Margarita* of "The Martyr of Antioch" was perfectly charming; her acting, singing, and facial expression all showing keen musical and dramatic instincts of high order. The only misgiving one could have concerning Miss Macdonald's future is caused by some dread lest her physical endurance may not be equal to the demands made upon it. Miss Kirkby Lunn has been most useful, and, after experience of some of her predecessors, has been as acceptable as indefatigable. In spite of some drawback in the mode of production, which her tutors should have prevented and which may endanger the permanence of her voice, she sings with intelligence and acts with a freedom which must increase with greater experience of stage requirements.

Each visit of the Royal Carl Rosa Company is marked by the production of some works fresh to a provincial audience, and this time three novelties have been presented. Sullivan's "Martyr of Antioch" has been so seldom given in the concert-room that any chance of listening to its charming music is extremely welcome; and whatever slight lack of dramatic action there may be—and it is slight indeed—was more than atoned for by the added spectacular attraction. Those who saw and heard Miss Macdonald as the heroine will not fail to avail themselves of any opportunity of renewing the pleasure.

A description of "Tristan and Isolde" is not needed. By this time the plot is well known to most students, and limits of space forbid any attempt to discuss the propriety of the composer's method, or whether he was indeed able, in "Tristan," to cast himself "fearlessly into the waves of the great sea of music" and to "spread melody boldly out, that it may flow like an unbroken stream through the whole work." In the representation of the opera, Mr. Tilbury, as *Kurwenal*, was admirable, Miss Lunn was most useful, while in the larger parts of *Tristan* and *Isolde* Mr. Brozel was not inefficient and Miss Rita Elandi was decidedly overweighted.

A little timidity, perhaps, it was which prevented the introduction of "Diarmid" till the penultimate night of the season. The first opera of Mr. Hamish MacCunn failed to seize upon the public taste through an unbroken simplicity which became monotonous; and, in his second effort, the composer seems to have been determined not to suffer through a similar weakness. Incidents of startling nature are crowded in—incursions of Norsemen, visions of Walhalla, of Freya, of hobgoblins, gnomes, fairies, and of all sorts of apparitions.

The libretto of the Marquis of Lorne is, like that of "Tristan," founded upon the intrigue of the hero with the wife of the King, and has, therefore, somewhat of the unsavoury odour of the present fashion. *Fionn*, the deceived monarch, is not forgiving, like the *King Mark* of the other tale; but instead of a long and tiresomely

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reproachful sermon, proceeds speedily to a mean revenge upon his betrayer, and causes him to be wounded in the only place not rendered invulnerable by the Northern gods. On reading the plot it seems as though a second edition of the Wagner opera were inevitable; but whatever may be the shortcomings of "Diarmid," Mr. MacCunn is deserving of warm thanks for having refused to imitate the now popular master. There are two or three little bits the repetition of which excites a suspicion of some Wagnerian treatment, such as the phrase following the last utterance of *Eila*—*King Fionn's* love-sick daughter—which is taken from the opening of her first song; and a peculiar consecution of chords, originally appearing at the close of the first chorus, and afterwards in the "Waltz of the Fairies"; but the situations are so different that no special significance could be attached to the quotation. All those familiar with the songs of the composer well know how often a melody which commences naturally loses its simplicity by some odd twist of the tune, or by its wandering through some strange and forced harmonies; and the same perversity characterises so much of the writing in "Diarmid," as to cause the fear that Mr. MacCunn may be possessed by a feeling of contempt for that consistency of purpose which lies as the basis of true satisfaction in art. There are moments when the listener begins to congratulate himself upon having seized hold of a strain which may serve as a warp running through a well-woven fabric; but the thread breaks and he is thrown back among chromatic scales, among crude chords of the diminished seventh, or into sequential streams which often (unlike most streams) flow upward, rising with a persistent mannerism by successive semitones. A great deal of the scoring is clever, but very unhelpful to the singer, and ineffective through the very skilfulness of its complication. There are two—and, I fear, only two—movements which will survive: *Eila's* ballad, "Heavy is thy burden," and the sprightly little duet in the fourth act, "The cherry and the rowan."

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

On Wednesday, April 20, Mr. Elgar's cantata "King Olaf" was given in the Town Hall, Middlesbrough. Madame Duma, Mr. Lloyd Chandos, and Mr. W. Thornton were the soloists, the chorus and orchestra being that of the Middlesbrough Musical Union, Mr. Kilburn conducting. An arrangement had been made whereby the district was to have had the honour of a visit from the composer, who was to have conducted his own music; but illness, combined with great pressure of work, chiefly in connection with the new cantata ("Caractacus") for the Leeds Festival, rendered this impossible. It is hoped, however, that this visit is only postponed until another season. As in other places, the effect produced by "King Olaf" was of a most vivid kind, and further knowledge of this composition tends more and more to the recognition in it of those qualities of lengthy popularity and genuine musical merit, which are unfortunately none too common in the works of contemporary composers. Wagner once said: "Without melody there is no music," and the dearth of true tune is the bane of many of the works of our time. Mr. Elgar is not, however, afflicted with any such "melodic dryness." He is no mere "passage" writer; nay, rather does he so revel in tunefulness that the mind is at times somewhat bewildered by the mazes of melody which crowd his score. Many a page of "King Olaf" will attest the accuracy of this statement. In free and spontaneous flow of ideas he reminds one of Dvorák, while in the happy and unstrained use of *Leitmotiven* he displays a power not unworthy of the great Bayreuth master himself. This is high praise, but that it is by no means exaggerated is clear from the universal approval which has been accorded to "King Olaf."

At Bishop Auckland, Mr. Elgar's excellent setting of our old English legend "The Banner of St. George" was performed by the Auckland Musical Society, under Mr. Kilburn, on Thursday, April 21, and produced a marked effect. The brilliant orchestration, combined with genuine tunefulness which characterises this little work, ought to make it a universal favourite. In few modern pieces of its convenient dimensions do we find so grateful a combination of qualities. The parts for the several voices of the chorus are well distributed; all have something to do which is at once effective and pleasant to the performance, and the artistic result is entirely satisfactory. In addition to "St. George," Bach's cantata "My spirit was in heaviness" was also given on this occasion. This was the first time that one of Bach's shorter works has been given here, and the quaint and classic beauties of the music were highly appreciated. Madame Duma and Mr. Charles Tree were the soloists, and the Rev. L. Wilkinson and Mrs. Walton took part in the quartets. Mr. Theo. Hornung and Mr. W. Wilkinson assisted in the accompaniments.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The past season in Sheffield has been a busy and profitable one. Financial success has attended almost every concert venture, a result due, no doubt, to the prosperous condition of trade. Next season will see some important developments in one or two of the existing musical societies of the city. Already the forthcoming festival is casting its shadow before. The various committees have been formed and one or two composers of the first rank have been approached with regard to a new work.

The Spring concert of the Amateur Musical Society took place on the 3rd ult., when Mr. Frederick Corder's fine cantata the "Bridal of Triermain" occupied the first part of the programme. This beautiful work had been performed by the Society ten years ago, and its marked success on that occasion justified its repetition. Mr. Schollhammer conducted, his assistants being Mr. J. W. Phillips (organ) and Mr. J. Peck (leader). The principals were drawn from the ranks of the Society.

The Amateur Instrumental Society closed its twenty-sixth season with a successful concert on the 5th ult. Under Dr. Henry Coward's direction, Mozart's "Jupiter" Symphony was accorded an intelligent and thoroughly enjoyable interpretation. The players were equally excellent in Brahms's "Academische Fest-Ouverture," which proved the feature of the concert. Mr. J. T. Hill led the orchestra. The vocalists were Miss Ada Freeman and Mr. F. Shimeld.

The Male Glee and Madrigal Society gave its second concert in the Music Hall, Surrey Street, on the 10th ult. The Society, which numbers about fifty voices, includes most of the leading church choristers of the city. The refined and altogether admirable character of the singing at the concert augurs well for the permanence and progress of the organisation. Mendelssohn's "To the Sons of Art" had a vigorous and well shaded rendering, while in Pearsall's madrigal, "The River Spirit's Song," the sustained singing was admirable. Hiles's "Hushed in death," Horsley's "By Celia's Arbour," and half-a-dozen shorter pieces were also successfully given. Dr. Heinrich Pudor, a clever violoncellist, and Mr. J. A. Rodgers, played solos on the violoncello and pianoforte respectively, and Madame Cann de Saint-Allais sang airs by Massé and Faure with much charm and skill. Mr. J. A. Rodgers conducted.

MUSIC IN PARIS.

(From our own Correspondent.)

An important event at the Opéra was the *début*, on the 9th ult., of Mdlle. Delna in Meyerbeer's "Le Prophète." Her assumption of the part of *Fidès* proved in every way worthy of the reputation of this celebrated vocalist, while demonstrating once more the surprising versatility of her talent. It was a veritable triumph for the artist, and endorsed as such by her audience. The performance generally (the work has not been given here for some six years) was an excellent one, with Madame Bosman, MM. Alvarez, Tournets, Gresse, Berthet, and Cabillot completing the cast. The *première* of "La Cloche du Rhin," M. Rousseau's new opera, was announced to take place at the end of last month.

M. Vincent d'Indy's "Fervaal" was given for the first time at the Opéra Comique on the 10th ult. This opera,

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as readers of THE MUSICAL TIMES are aware, has already been produced in Brussels, and was therefore not unknown to some of our critics here; its production in Paris, however, was an event of special importance in the estimation of a certain number of musicians who look upon M. d'Indy as the head of their school. Let it be said at once that there can be no question whatever of M. d'Indy's very considerable talent. At the same time, it seems doubtful whether his present work will succeed in gaining the appreciation of the public. An accumulation of scientific devices, however remarkable from the musician's point of view, is less calculated to strike the auditor than spontaneous musical inspiration, the outcome of emotion, and therefore communicative. The composer of "Fervaal" is supposed to be a follower of Wagner, and he has certainly always shown himself one of the most fervent admirers of that master. Nevertheless, his present score is characterised, not unfrequently, by a want of animation far removed from the penetrant harmonies of the Bayreuth master. Where the influence of the latter shows itself preponderant appears mainly in the analogy of certain situations. Those well acquainted with Wagner's music-dramas meet with similarities in the plot of "Fervaal" which cannot fail to impede their interest in its development.

There are some fine choruses in the second act of powerful, sonorous effect, while the third act is remarkable for amplitude of expression and real grandeur of conception. To sum up, "Fervaal" is undoubtedly a remarkable work which does honour to the French school; while as to its place in the history of the lyrical drama, it must be looked upon as the result of Wagnerian influences rather than as a new departure in its development. The interpretation was an excellent one, with Madame J. Raunay, MM. Imbart de la Tour and Beyle in the principal parts; choristers and orchestra grappled well with the difficulties which abound in the score. M. Carré, the new director, has spared no efforts in the mounting of the first new work brought out by him, the scenery, particularly that of the mountains of the Cevennes, being greatly admired.

The season of the grand orchestral concert institutions has come to a close. Only M. Colonne continues to offer some attractions to amateurs by way of extra performances at popular prices, in which have been included Berlioz's "La Damnation de Faust," also a new vocal composition by M. Saint-Saëns, "Le Lever du Soleil," interpreted by Madame Heylon, and the re-appearance, after his American tour, of M. Raoul Pugno. Pianists' appearances in the concert-room are, however, still numerous, and the recitals given by Mr. Harold Bauer, MM. de la Borde, Risler, Foerster, Madame Roger-Miclos, and others continue to be well attended. At the concert given by M. Viardot, on April 28, a considerable portion of the programme was devoted to the *mélodies* of M. René Lenormand, which the audience, numerous as always at M. Viardot's concerts, greatly appreciated.

Under the title of "La Société des Concerts du Conservatoire de 1828 à 1897," a highly interesting volume has just been published here from the pen of M. Daudelot. It includes an essay on the history of symphonic music since the beginning of the present century, with the portraits of some noted orchestral conductors.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

MR. WALTER HENRY HALL, conductor of the Brooklyn Oratorio Society and organist and choirmaster of St. James's, directed an excellent performance of Gounod's "Redemption," in the Brooklyn Academy of Music, on April 18. Mr. Hall's chorus numbers 175 voices; he had an orchestra from New York, and the following soloists: Effie Stewart, Alice Merritt, Edith Miller, Theo. van Yorx, and David Bispham. The chorus showed excellent training, the attack was precise, the phrasing intelligent, and the tone pure and well balanced.

The New York Oratorio Society, founded by Leopold Damrosch twenty-five years ago, has been giving a festival in Carnegie Hall, New York City, in commemoration of the completion of its semi-jubilee. The performances extended over four days (April 12 to 16) and included some of the compositions which were given at the first concert in 1873, as well as Berlioz's "Damnation of Faust," Parker's "St. Christopher," and Mendelssohn's "Elijah."

The chief interest in the festival was centred in Professor Parker's "St. Christopher," which here received its first performance. The composer occupies the chair of music at Yale College and is organist and choirmaster of Trinity Church, Boston. His first oratorio, "Hora Novissima," produced some four years ago, was immediately recognised as a work of real merit, which placed Professor Parker in the front rank of American composers. In this earlier work Professor Parker kept within the lines of the old oratorio, dividing the composition into two parts with eleven distinct numbers, and employing the ecclesiastical style.

"The Legend of St. Christopher" is a dramatic oratorio cast in quite a different mould. There are three acts, with eleven distinct scenes, and several orchestral portions of considerable length. The story is that of a giant, *Offerus*, who desires to serve the greatest earthly monarch, and seeks *King Oriens* that he may be his slave; but upon finding that the *King* fears the *Devil*, renounces his allegiance and offers himself to the *Prince of Darkness*. Here again he finds he is not serving the master, for the *Devil* trembles before the Cross, and *Offerus* turns again to give his service to *Christ*. He is commanded to build him a hut near a rushing river which many cross in danger, and there do His service in carrying all safely over. In the night a child's voice cries "Offerus, wilt thou not bear Me across?" and *Offerus*, obeying the call, bears, unknowing, the Christ Child, and is baptised Christopher.

This story has been put into verse by Mrs. Isabella Parker, the composer's mother. Professor Parker has used characteristic phrases to a considerable extent, as was inevitable in a dramatic work, and in the portions devoted to *Offerus*, *Satan*, and the Demons, the music is most vivid in its portrayal. In the orchestral portions the style is very modern, yet there is reserve in the instrumentation, thus rendering the composer's devices generally clear and effective. But the finest portions of the work lie in the scenes where the composer is dealing with purely religious subjects and where the musical structure is more solid. There the mind is quite able to grasp the ideas as a whole, and one feels no confusion. For it must be admitted that where structure and a strong harmonic basis are sacrificed for dramatic reasons, there is always more or less incoherence unless the dramatic action is presented at the same time.

The performance, under the direction of Walter Damrosch, attracted many of the conductors and composers from neighbouring cities, among them Mr. George Chadwick, who gave "St. Christopher" at the Springfield Festival in May. The soloists were as follows: Emma Such, Van Yorx, Ffrangcon-Davies, Ericsson Bushnell, and Harry Smith (boy soprano).

The second performance of this work took place at the Albany music festival on the 4th ult., under the conductorship of Mr. Elliot Schenck, with a chorus of 200 voices.

The third performance, and by far the best yet heard, took place at Springfield, on the 6th ult. The occasion was the tenth annual festival of the Hampden County Musical Association, and will remain a memorable one in the annals of that Society. The chorus, consisting of some 300 voices, admirably balanced, had been most carefully trained by its conductor, Mr. G. F. Chadwick; and the orchestra, from the Boston Symphony Orchestra, was in all respects as nearly perfect as possible. The composer conducted. The following was the cast: The *Queen* (soprano), Miss C. Maconda; the *King* (tenor), Barron Berthald; *Satan* (baritone), Gwylym Miles; *Offerus* (bass), D. Ffrangcon-Davies. Special mention should be made of Mr. Miles's rendering of the part of *Satan*, which was highly dramatic and effective. Mr. Davies was, of course, all that could be desired as *Offerus*, except for a slight liberty which he took at the end of one of his solos.

The work contains several lovely melodies, and whenever it can be given under such ideal circumstances as at Springfield it will without doubt receive a warm welcome. Why

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does not some enterprising English conductor present this American novelty to his audience?

The eighth annual festival services of the Choir Guild of the Diocese of Long Island were held on Wednesday, the 11th ult. The morning service, with choral celebration, was held at St. Ann's Church, under the direction of Mr. E. I. Horseman, Jun. There was a fair attendance and the service was carefully rendered. The evening service with the united choirs, numbering upwards of 400 voices, took place at Garden City Cathedral. Dr. W. H. Woodcock conducted. Mr. Frank Wright presided at the organ, and the voices were further supported by cornets, trombones, drums, and pianoforte; the latter played by Mr. E. I. Horseman, Jun. The service consisted of Sir G. C. Martin's Magnificat and Nunc dimittis in B flat, with organ and brass; very well rendered with the exception of the quartet. The anthem was "I beheld, and lo" (Elvey). "But who may abide" was sung while the offertory was being taken, and immediately after the three following anthems were sung: "Prepare ye the way" (Garrett), "By Babylon's wave" (Gounod), "Hail, gladdening light" (Martin). Stainer's magnificent Recessional "The God of Abraham praise" brought the service to a close. The Right Rev. Bishop Littlejohn attended, with a goodly gathering of the clergy.

Dr. Woodcock is to be congratulated on the excellent work done by the combined choirs. We understand that very little time was allowed for rehearsals, and that most of them were personally conducted by Dr. Woodcock. A pleasing departure from the usual course was the presentation of one of the handsome festival books, printed by Novello and Co., Limited, to each of the subscribers. A word of praise is due to Mr. Wm. Nungasser and Mr. T. R. Phillips for the capital way in which all the arrangements were carried out.

MUSIC IN MONTREAL.

(From our own Correspondent.)

The most important musical event of the past season in Montreal was the Festival of the Philharmonic Society, which took place on April 12, 13, and 14. As on this occasion the Society celebrated its coming of age, extraordinary preparations had been made to render the concerts worthy of such a notable event. The choral works performed were Berlioz's "Damnation of Faust" (third time by the Society) and Gounod's "Romeo and Juliet," the other two concerts being devoted to miscellaneous selections. To fitly celebrate the Society's majority, the services of the late Anton Seidl and his orchestra of forty-eight had been engaged to accompany the choral works and to give two orchestral concerts. The subscribers and the public generally were looking forward with great enthusiasm to the full enjoyment of these great works, when the Society's chorus would be supported by such a renowned orchestra, when, only a fortnight before the festival, the news of Mr. Seidl's awfully sudden death reached Montreal. Mr. Seidl was well known here, and the announcement of his death called forth the sincere grief of all lovers of true music in this city. For some time it was feared that the festival would have to be postponed, but Mr. Henry P. Schmidt, concert-master of the orchestra, took the baton. The appointment was a happy one, for Mr. Schmidt led his forces through the selections constituting the instrumental concerts with signal ability.

The chorus numbered 200, and, though smaller than in former years, the parts were more equally balanced, and it is not too much to say that its work was in all respects worthy of the great occasion. Madame Sapio had a favourable opportunity in the *rôle* of *Juliet* to exhibit her grand voice, and she fairly electrified her audience in the Waltz Song. She was ably supported by Mr. George Leon Moore as *Romeo*, and Mrs. Helen Warren as *Gertrude* and Clemente Bologna as *Friar Lawrence* were very acceptable. Madame Rivé King was the pianist at the orchestral concerts, her principal effort being Rubinstein's Concerto in G minor, which she executed with great brilliancy.

Messrs. Percy Pitt and T. H. Frewin, two members of that band of earnest and gifted young composers who are working quietly but steadfastly and successfully to regain for England a foremost position in the world of creative art, gave a concert in the Queen's (Small) Hall on April 28. The most important novelty was a Violin and Pianoforte Sonata in G by Mr. Frewin, which was well played by the composer and Miss Adela Verne. This proved a little disappointing in that, by the side of much excellent music, often rising to moments of considerable exaltation and impressiveness, there were found passages where the composer's flight seemed to droop. Thus the opening theme of the first *Allegro*—a broad phrase of a heroic stamp—gathers strength and importance as the movement proceeds, and so long as the composer is thus in the 'Ercles vein we follow him with interest and enjoyment. It is in his quieter moods that he seems to need greater concentration and a more pronounced individuality. The *Finale* is a tuneful, flowing *Rondo*, in which the composer's excellent musicianship secures the requisite continuity and homogeneousness without effort. Mr. Frewin's other compositions were a Hungarian Rhapsody for the flute (played by Mr. Fransella) and a number of songs of a tuneful and popular kind. Mr. Pitt's contributions to the programme were three artistic pianoforte and two violoncello pieces, besides five songs. Of these we would single out for special mention a very fine setting of Verlaine's "Silence," a serious, noble song, extremely chromatic, but written in masterly style. A "Mélodie païenne" (words by Ch. Guérin) was equally good, though of a very different character, thus serving to display the gifted composer's versatility. Mr. Frewin played a number of violin solos, Mr. W. H. Squire was the violoncellist, and Miss Mabel Berrey and Mr. L. Frölich were the vocalists.

The Bermondsey Settlement Choral and Orchestral Union must be congratulated on the artistic success obtained by the introduction at the local Town Hall, on April 28, of such modern compositions as Sir Hubert Parry's "Blest Pair of Sirens," Dr. C. Villiers Stanford's "The Revenge," and Sir Frederick Bridge's "The Flag of England." These popular works were sufficiently contrasted, both in sentiment and in musical treatment, to evoke interest in each, and in every respect the result was highly satisfactory. The three compositions go well in one programme and make a good show of current British choral production. The orchestra and choir, totalling nearly 200, illustrated the dignity of Sir Hubert Parry's work quite as felicitously as they caught the patriotic fervour of the other two invigorating pieces. Evidently the performers enjoyed their grateful task as fully as did the listeners. Sir Frederick Bridge, who was enthusiastically received, conducted "The Flag of England," but the remaining pieces were given under the capable direction of Mr. John E. Borland. Vocal pieces were contributed by Miss Helen Jaxon, Miss Laura Pearson, and Mr. Robert Grice; and Miss Pattie Wildman played Sterndale Bennett's Pianoforte Concerto in F minor.

The Victoria Madrigal Society, in reproducing gems of part-music in which through successive ages England has been so rich, deserves hearty encouragement. At St. Martin's Town Hall, on the 13th ult., Dr. G. Stanley Murray again led his well-trained and zealous singers through a choice selection of old and comparatively new compositions instinct with ingenuity and taste. Notable examples of the earlier school were Morley's "Now is the month of Maying," Wilbye's "Flora gave me fairest flowers," and Weelkes's "As Vesta was," compositions affording a severe test of the capabilities of the executants. To each piece justice was done, the more intricate passages being firmly taken up and smoothly sung, while the indicated effects of light and shade were carefully observed. The nineteenth century was represented by Mendelssohn, Gaul, Leslie, Murray, and others, with dainty pieces, in the rendering of which conscientiousness was as apparent as musical efficiency. A "Scottish War Song," by Blanchard, was given with dash and impulse. Madame Lilla Harrison and Mr. A. H. Gee, with songs, and Miss H. Sarse, with pianoforte pieces, interspersed the part-music.

A large audience of pupils and guests assembled at the Royal Normal College, Upper Norwood, by invitation of Dr. F. J. Campbell, to hear a recital given by a blind

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pianist from Boston, Mr. Edward Baxter Perry, who has achieved much fame in the States. Remarkable warmth and refinement, especially in the treatment of Chopin, have earned for Mr. Perry in his native country the title of "the poet among pianists." His accuracy, command of technique, delicate phrasing, and scholarly methods would be remarkable in any player. Dr. Campbell was Mr. Perry's first pianoforte teacher in Boston, thirty years ago. Later he studied with Kullak, Pruckner, Liszt, and Clara Schumann, and during the last ten years he has given about 1,300 recitals in the United States. At the special request of Mr. Perry, the choir of the Royal Normal College opened the recital with Benet's grand old madrigal "All people now are merry," written in honour of Queen Elizabeth.

MISS GWENDOLYN TOMS, Mr. Jasper Sutcliffe, and Mr. Arthur Williams commenced a series of three chamber concerts at the Queen's (Small) Hall on the 10th ult. The concerted pieces were Brahms's D minor Violin and Pianoforte Sonata (Op. 108) and the same master's B major Trio (Op. 8). Of the former placid work, a refined but somewhat *too* placid performance was given, so that the calm serenity of the music ran great risk of being mistaken for dulness. The trio suited the young artists much better, and their playing of this splendid work was thoroughly artistic and enjoyable. Miss Toms chose for her solos three studies (in thirds, sixths, and octaves) by Chopin, which she played with beautiful touch, great fluency, and delightful purity of style. Mr. Williams gave a fairly successful performance of a violoncello sonata by Locatelli, and Miss Maggie Purvis sang songs by Brahms and Liza Lehmann to the satisfaction of a portion of the audience.

THE West Hampstead Choral and Orchestral Society closed its seventh season, on the 4th ult., with a performance of Cowen's "St. John's Eve," at the West Hampstead Town Hall. The artists were Miss Emily Davies, Madame Marian McKenzie, Mr. Ager Grover, and Mr. Francis Harford. It was the most successful concert which has hitherto been given by this Society, the choruses being sung with excellent precision and attack, the more subdued numbers being rendered with much finish. The second part was miscellaneous, Madame McKenzie being very successful in Backer's "Lovely May," whilst Miss Adela Weekes obtained an encore for a clever recitation of Dickens's "Miss Pecksniff's Conquest." Mr. W. N. Barron proved an efficient accompanist, and Mr. Edward G. Croager contributed a pianoforte solo in addition to his duties as conductor.

MR. A. R. MUSGRAVE was again enabled to turn his choral society to account by reviving Cowen's early cantata "The Rose Maiden," at a concert at the Steinway Hall, on the 2nd ult. On the whole, the chorus, numbering about a hundred, sang creditably, bringing out most of the points of the melodious composition. They were specially successful in the animated number "'Tis thy wedding morn." For the accompaniments there was a small force of strings and wood, together with a pianoforte and organ. Miss Edith Serpell gave the soprano solos with taste and judgment. Madame Belle Cole's assistance was of the utmost value, and thorough fitness for the duties assigned to them was displayed by Messrs. Mandeno Jackson and Arthur Barry. Mr. Musgrave conducted with skill and energy.

A BRILLIANT performance, partaking of a festival nature, of Sterndale Bennett's "May Queen" was given at the Alexandra Palace on Saturday afternoon, April 30, the soloists being Madame Lilla Harrison, Miss Maud Baker, Mr. Harry Stubbs, and Mr. R. E. Miles, all of whose efforts met with very cordial appreciation. The freshness and beauty of the work were greatly appreciated by an immense audience, several of the numbers being redemanded. The choruses were finely sung by the Alexandra Palace Choral Society, a splendid body of voices, numbering about a thousand, equally good in attack and in quality of tone, and gathered together and trained by Mr. Henry J. Baker, who ably conducted. Mr. Alexander Griffin rendered valuable assistance at the organ.

THE performances in connection with the musical festival of the Lower Rhine, taking place this year at Cologne during Whitsuntide (29th to 31st ult.), included on the first day: Double chorus "Nun ist das Heil" (S. Bach), Seventh Symphony (Beethoven), and Handel's "Deborah" (Chrysander edition). On the second day: Ninety-eighth Psalm (Mendelssohn), C major Symphony (Schubert), and Berlioz's "Faust." On the final day: Brahms's "Schicksalslied"; Overtures, "Die Meistersinger" and "Oberon," Richard Strauss's "Eulenspiegel," excerpts from "Götterdämmerung," the *Finale* from "Fidelio," and the customary vocal and instrumental solos. Professor Wüllner, of Cologne, was the principal conductor.

THE South Hampstead Orchestra held its thirteenth annual concert on the 24th ult., at St. James's Hall. Tschaïkowsky's Fifth Symphony severely tested the efficiency of the players, but with the exception of occasional hesitancy of attack and an awkward slip among the violins in the final movement, the performance was free from serious fault. Both the second and third sections—respectively the *Andante* and the Valse—were rendered with notable delicacy and point. Mr. A. J. Slocombe's execution of the solo part of Brahms's Violin Concerto was marked by facility and judgment. The vocalist was Miss Beatrice Spencer, who sang in finished style Mozart's aria "Zeffiretti lusinghieri." Mrs. Julian Marshall again displayed decision and rare intelligence as conductor, and the lighter string departments consisted almost entirely of ladies.

MR. ALBERT W. KETÈLBEY, of Trinity College, London, gave a recital of his own compositions, on the 23rd ult., in the Lecture-room of the Institution. The most important work was a Quintet for oboe, clarinet, bassoon, horn, and pianoforte, which gained the Michael Costa Prize—a spirited production, combining freshness of manner with ingenuity of workmanship. Ability in writing for other instruments was evinced in a couple of violin pieces (given by Mr. C. Auguste Victor) and in two flute solos (executed by Mr. Albert Fransella). Of the songs in various styles—interpreted by Madame Rina Robinson, Mr. Harry Fairleigh, and Signor Giuseppe Villa—a bold setting of "Blow, blow, thou wintry wind," was specially successful.

THE St. Cuthbert's Hall Choral Society, Earl's Court, now in its second season, is developing into a most efficient choral body, under the able conductorship of Mr. Cyril Miller, organist of St. John the Baptist, Kensington. This was proved by an excellent performance, at its second concert of the season, on the 24th ult., of Handel's Sixth Chandos Anthem and of Mr. C. H. Lloyd's cantata "Hero and Leander," with Madame Ada Patterson and Mr. Charles Phillips in the solo parts. The performances also included a very effective rendering of William Wallace's set of five "Spanish Songs" and some clever violoncello interpretations of Mr. Sydney Brooks. The hall was well filled by an appreciative audience.

THE Lyndhurst Road Church Choir, Hampstead, gave a successful evening concert at the Vestry Hall, on the 4th ult., at which the chief feature was an excellent performance of Sterndale Bennett's "May Queen." The soloists were Miss Stanley Lucas, Miss Helen Saunders, Mr. Reynolds Wood, and Mr. Edgar Archer. Miss Ellen Bowick gave a recitation with acceptance, and Miss Ella Macey efficiently discharged the arduous duties of accompanist. Mr. J. Douglas Macey, organist of the church, conducted.

Two new books are announced in connection with the approaching performances of Wagner's "Ring" at Covent Garden. One is a description of the great drama by Mr. R. Farquharson Sharp, with illustrations by Mr. Reginald Savage; the other is a large folio volume entitled "Stage Construction," by Mr. Edwin O. Sachs, an architect who has given special attention to the important subjects of scenic art and stage equipment. Messrs. Marshall Russell and Co. and Mr. B. T. Batsford are the respective publishers

MR. THEODORE WERNER'S second historical violin recital at Steinway Hall, on the 9th ult., was not less interesting than its predecessor. Beginning with Leclair, he played examples of several composers with facility, abundant spirit, and excellently graduated feeling. Mr. Werner's performance of the first movement of Viotti's Concerto in A minor and of Ernst's "Elégie" proved specially worthy of approval. Songs, both ancient and modern, were pleasingly rendered by Mdlle. Eva Cortesi, and Mr. Ernest Walker presided at the pianoforte.

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THE Leytonstone Choral Society gave the last concert of its sixteenth season on April 25, when the programme included Mendelssohn's "Hear my Prayer" and "Judge me, O God." Miss Jessie Hotine and Mr. Glaysher contributed several songs, violoncello solos were played by Miss E. Uhlhorn-Zillhardt, and Mr. C. May proved an efficient accompanist. Mr. J. W. Ullyett, the conductor, was presented with a drawing-room clock in recognition of his services since the choir was organised in 1882.

THE Parepa-Rosa Scholarship at the Royal Academy of Music has been awarded to Gertrude Lydia Harvey (of Ashburton). The examiners highly commended Fanny Elizabeth Chetham and commended Ethel Roberts, Mary Isabel Reamy, Kate Thorpe Pidduck, and Ethel Elizabeth Bird. The Sterndale Bennett Scholarship has been awarded to Felix Gerald Swinstead (of London). The examiners highly commended Stephen Champ and commended Gerald F. Kahn and Sidney A. Freedman.

THE Temperance Choral Society celebrated its coming of age by holding a re-union at St. Dunstan's Schools, Fleet Street, on the 16th ult. Founded twenty-one years ago by the late Mr. James A. Birch, Gentleman of the Chapel Royal, the Society did excellent work under his genial and efficient conductorship, and, guided by its present able conductor, Mr. Frederick Williams, there is no reason why it should not continue to flourish and attain to a green old age.

THE number of candidates for Trinity College London Local Examinations in Musical Knowledge (Theory), taking place on the 4th inst., at Centres in Australia, New Zealand, South Africa, India, and Canada, is 3,964, being the largest number of candidates ever presented by the Colonies, and an increase of 445 on the number entered in 1897. Mr. George E. Bambridge has been appointed examiner for the College in South Africa this year in practical subjects.

A "MUSICIANS' Prayer Union" has recently been formed. The object of the Society, as stated in the rules, is "to place every branch of our profession on the highest level—(*a*) by banding together the members of the profession in bonds of Christian brotherhood, and (*b*) by upholding each other at the Throne of Grace." The honorary secretary of the Union is Mr. Livesey Carrott, 37, Cambridge Gardens, Bayswater, who will furnish all information.

THE first of the present season's "Queen Victoria" lectures was delivered at Trinity College, by Mr. Edgar F. Jacques, on the 24th ult. (too late for detailed notice in this issue). His subject was "The Psychology of Musical Appreciation," and in this lecture he dealt with music in its sensuous and intellectual aspects, reserving for his second lecture (which was to take place on the 31st) a consideration of the art from emotional and dramatic points of view.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah," on the 11th ult., in St. Augustine's, Bermondsey. The soloists were Miss A. Wilmot-Briggs, Miss Marion Arbu, Mr. Ager Grover, and Mr. Robert Grier. The "Creation" was given by the Choir on the 18th ult. The soloists were Miss Cecilia Gray, Mr. John Probert, and Mr. Arthur Walenn. Dr. E. H. Turpin accompanied on the organ.

A FAREWELL dinner was given to Mr. Fred. Bevan, a Gentleman of the Chapel Royal and composer of several popular songs, at the St. James's Restaurant, on April 25. Mr. Bevan has accepted the important appointment of professor of singing at the "Elder" Conservatorium of Music in the University of Adelaide, and his many friends in London will wish him a hearty "God speed" in his new sphere of work.

THE St. Saviour's Choral Society, Forest Gate, which only came into existence last autumn, gave its second concert, at the Emmanuel Institute, on the 10th ult., when very creditable performances of Macfarren's "May Day" and Mendelssohn's "Hear my Prayer" were the chief features of the evening. Mr. Arthur P. Lidbury accompanied, and Mr. John Lishman conducted.

MR. J. H. MAUNDER'S cantata for male voices, "The Martyrs," was performed by the Civil Service Vocal Union, at Cannon Street Hotel, on April 28, under the direction of the composer. The dramatic choruses were sung with great vigour by the choir, and Mr. Watkin Mills was most successful in the baritone part. Mr. Arthur Payne led the orchestra.

MRS. TOBIAS MATTHAY gave her first dramatic recital at the Salle Erard, on the 4th ult., with distinct success. A special feature of the programme was Mrs. Matthay's excellent rendering of Grieg's "Bergliot," accompanied on the pianoforte by Mr. E. Cuthbert Nunn. Miss Gertrude Peppercorn contributed some Chopin pieces with her usual charm.

AMONGST recitals worthy of note during the past month should be mentioned those given by the clever young violinist, Mr. Aldo Antonietti, Miss Adela Verne, Miss Hirschfeld, the Signorine Cerasoli, and Mr. Otto Hegner, the last-named, a prodigy in 1888, when he first appeared in London at the age of twelve, being now entitled to be ranked as one of the artistic pianists of to-day.

PROFESSOR NIECKS, of Edinburgh, the biographer of Chopin, has in preparation a life of Robert Schumann. He will have access to some of the papers and correspondence of the late Madame Schumann for the record which he proposes to write of her husband.

A NOVEL feature at the concert recital announced by Mr. Francella, the popular flautist, for the 6th inst., at the Queen's (Small) Hall, will be the introduction of a flute quartet, consisting of four differently tuned instruments—viz., F flute, concert flute, tenor flute, and bass flute.

THE committee of the Gloucester Festival have arranged with Signor Verdi and Messrs. Ricordi, his publishers, for the first English performance of the "Stabat Mater," "Laudi alla Vergine Maria," and "Te Deum," recently produced in Paris.

HANDEL'S "Messiah" is to be performed shortly by the Museum Choral Society in Frankfort, under Dr. Chrysander's superintendence, as nearly as may be in accordance with the practice in Handel's own time.

MR. H. W. RENDELL, organist and choirmaster of the Parish Church, Wood Green, gave an organ recital on the grand organ at the Crystal Palace on the 14th ult.

THE Princess of Wales has been graciously pleased to become patron of the Leeds College of Music, conducted by Messrs. Edgar and G. Percy Haddock.

FOREIGN NOTES.

AMSTERDAM.—The operatic season here came to a close, on the 1st ult., with the performance of August Enna's opera "Cleopatra." The work of the Danish composer has been the principal success of the season and has been performed twenty-five times during its course.

ANTWERP.—M. Peter Benoit has resigned his position of Director of the Conservatoire, in consequence of his disapproval of some new regulations introduced by the Government upon the recent conversion of the Conservatoire into a Royal Institution. M. Benoit, who is the leader of the modern Flemish school of composers, has been chiefly instrumental in raising the Antwerp Conservatoire to its present important position, and his retirement from the directorship is deeply regretted.

BERLIN.—The three-act romantic opera "Alar," libretto and music by Count Geza Zichy, was brought out at the Royal Opera, on the 3rd ult., under Dr. Muck's direction, and very favourably received. The libretto, as presented in a rather poor translation of the original Hungarian, is the weakest part of the work, while the melodiousness of the score and picturesque instrumentation are freely admitted by the press. M. Lassalle, the famous Paris baritone, appeared for the first time in the German capital last month, and gave a series of representations at the Royal Opera. His reception was a very flattering one, the part in which he was most admired being that of *Mephisto* in Gounod's "Faust." Herr Richard Strauss, of Munich, has been appointed to the conductorship at

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the Royal Opera vacated by Herr Weingartner. The engagement is for a period of ten years from November next.——The last concert of the season of the Royal Orchestra, under the direction of Herr Weingartner (who will continue to conduct these concerts in the future, while retaining his title of Royal Capellmeister), took place on April 22. The principal works in the programme were Schubert's B minor Symphony and Beethoven's Ninth, at the conclusion of which latter the conductor was cheered to the echo by a crowded audience. Highly appreciated also was the reading given here, last month, by Herr von Possart, the Intendant of the Munich opera, of Tennyson's "Enoch Arden," with the effective incidental and melo-dramatic music written for the poem by Herr Richard Strauss, and interpreted by the composer on the pianoforte. Verdi's new sacred compositions are shortly to be performed for the first time in Germany by the Philharmonic Choir, under Herr Siegfried Ochs's direction, together with a grand Mass by the late Anton Bruckner, which will likewise be heard for the first time on this occasion. The committee, formed for the purpose of erecting a monument to Wagner in this capital has just issued a general invitation for subscriptions. It is a most representative body, including ministers of State, financiers, and professional men of all classes, including, amongst musicians, Hermann Levi, Richard Strauss, Gustav Mahler, Schuch, Humperdinck, Johann Strauss (of Vienna), Dr. Kretzschmar, Professor Klindworth, and many others.

BRUSSELS.—Previous to the closing of its doors for the season, on the 1st ult., the Théâtre de la Monnaie gave an extra performance of "Lohengrin," with M. van Dyck in the title-part, in the presence of a closely packed audience. After the duet in the third act, Mdlle. Ganne, who sang *Elsa*, becoming indisposed and unable to continue, Mdlle. Bossy, who was the *Ortrud*, with rare versatility at once assumed the part of the rival heroine in addition to her own, and successfully maintained the *tour de force* during the rest of the performance. It was a development of the duplicity of the character of his *Ortrud* which even Wagner could not have foreseen.——The twenty-fifth anniversary of M. Joseph Dupont's conductorship of the Concerts Populaires was celebrated, on the 4th ult., by a special concert, at which an enormous and highly enthusiastic audience assisted. Madame Caron and M. van Dyck, who both had made their original first appearance in public at the Concerts Populaires, took part, the former in the first act of Gluck's "Alceste" and the latter in the third act of "Parsifal." M. Dupont, who conducted, was presented with a gold medal, struck for the occasion, on the part of the Municipality of Brussels, besides receiving numerous other substantial tokens of the esteem in which he is justly held.

CARLSRUHE.—Herr Felix Mottl has been offered the important post of conductor at the Royal Opera, Munich, in succession to Herr Richard Strauss, and it is said that he has accepted it. It is probable, however, that efforts will be made successfully, as on several previous occasions, to retain the services of the eminent conductor at the Court Theatre, with which Institution he has been associated for so many years.

DORTMUND.—The fifth Westphalian musical festival, held here under the direction of Herr Janssen, from the 15th to the 17th ult., included the performance of Brahms's "Triumphlied," Pianoforte Concerto in D, and the "Vier ernste Gesänge"; Richard Strauss's "Tod und Verklärung," Tschaikowsky's "Pathetic" Symphony, Haydn's "The Seasons," and Wagnerian excerpts. Madame Carrêno was the pianist, and Fräulein Wedekind, Herren Sommer and Perron, the solo vocalists. The festival was numerously attended.

DRESDEN.—Dr. Felix Draeseke, the well-known symphonic composer, has written a festival overture, in celebration of the jubilee of the King of Saxony, which has just been published as Op. 65 by Messrs. Breitkopf and Haertel, of Leipzig.

LEIPZIG.—An excellent performance of Handel's oratorio "Esther," for the first time here, was given on the 2nd ult., at the Stadt-Theater, by the Riedel Verein, under the direction of Dr. Goehler, who, with the choral forces under his command, entered into the task with enthusiasm. The principal solo parts were in the efficient hands of Frau Baumann, Fräulein Osborne, Herren Giessweln and Scheiper. "Deborah" and "Hercules" have already been given by the Riedel Verein under Dr. Kretzschmar, previous to his retirement from the conductorship of that famous Society.

MAGDEBURG.—A commemorative tablet has recently been placed at the house inhabited by Richard Wagner during his residence here while holding the conductorship at the Stadt-Theater.

MANNHEIM.—At a recent meeting of the Wagner Society here, Herr Felix Weingartner, the Berlin conductor, gave a first reading of the book of a new music-drama "Orestes," upon the musical rendering of which he is now engaged. The poem is a free adaptation, in rhythmic prose and incidental verse, of the drama of Æschylus, the chorus, as a matter of course, forming an important element. Herr Weingartner, who proved himself an excellent reciter, was greatly applauded, while a highly favourable opinion of the work was expressed by a critical audience.

MAYENCE.—A performance of Liszt's oratorio "Saint Elizabeth" was given on Good Friday last, by the "Liedertafel," under the direction of Herr Fritz Volbach. The work had been prepared with the utmost care, and was received on this occasion with marked favour by a large audience, whereas on its first production here, some eighteen years since (under the late F. Lux's zealous conductorship), it failed to arouse much interest.

MILAN.—The re-opening next season of the historical Theatre della Scala appears to be assured. The subvention withdrawn some time since from the theatre by the municipality is to be replaced by the issue, on the part of an influential syndicate, of 1,200 shares of 250 lire each, the greater part of which has already been subscribed for.

MUNICH.—Mozart's "Zauberflöte" has been added to the number of the master's operas produced here in recent years under the special superintendence of the Intendant of the Royal Opera, Herr von Possart, who has spared no pains to render them model performances, in absolute conformity with the original scores and with the intentions of the composer. Under these conditions, and with entirely new scenery, "Die Zauberflöte" was brought out on April 30, before a crowded audience, and continues to prove an enormous attraction. Herr Richard Strauss is the conductor, the veteran tenor, Vogl, is an excellent *Tamino*, and Mesdames Bianchi-Pollini, Schloss, and Borchers are the leading female vocalists. The next novelty to be produced at the Royal Theatre will be the opera "Zinnober," by Herr Siegmund von Hausegger.

VIENNA.—Verdi's "Aïda," newly mounted, has been revived with great success at the Imperial Opera, under Herr Mahler's direction. Herr Goldmark's new opera "Briseis" is now in course of preparation here.——At the Theater-an-der-Wien a new three-act operetta, entitled "Dreibund," by Eugen von Taund (the composer of "Der Wunderknabe"), was brought out on April 28 with considerable success and promises to have a long run. ——A new Square, adjoining the Favoritenstrasse has been named "Brahms Platz," and a commemorative tablet has been placed on the house, Carlsgasse, No. 4, where the master resided for a period of seventeen years.

OBITUARY.

THE death of JOSEPH ALFRED BARNETT, which, we regret to record, took place on April 29, has removed one of our oldest English musicians, as he would have completed his eighty-eighth year on the 15th inst. He was formerly well known as a professor of singing and the composer of several popular songs and duets. He likewise wrote several pieces for the Church, by which he will be, perhaps, most remembered. Amongst the latter may be mentioned an Offertoire, "Exaudi Deus," for tenor solo; an "Ave Maria," for quartet; and a "Domine salvam fac," for chorus and solo voices. They are much used in Catholic churches and are included in Messrs. Novello's collection of sacred music. When a boy he possessed a beautiful soprano voice, and was frequently engaged for operatic performances and concerts. As a composer he was, to a great extent, self-taught, and there is no doubt that, if he had had the advantages enjoyed by musical

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students of the present day, he would have attained to still greater things in composition. He was a younger brother of John Barnett, the composer of "The Mountain Sylph" and other operas, at whose house in Paris he made the acquaintance of such men as Thackeray, Douglas Jerrold, and other celebrities, with many of whom he remained on terms of intimate friendship. He married early in life Miss Emma Hudson, a pupil of Sterndale Bennett. They had several children, the eldest of whom is Mr. John Francis Barnett, composer of "The Ancient Mariner," and the youngest, Miss Emma Barnett, the pianist.

The death occurred, on April 23, of FREDERICK WILLIAM DAVIS, the trombone player and a member of the Concert Trombone Quartet. Mr. Davis, who was professor of the trombone at Trinity College, London, was from 1893-95 conductor of a military band connected with Broadwood's pianoforte manufactory. The deceased, who was connected with several of our leading orchestras, was greatly respected.

We regret to record the death of FREDERICK MEADOWS WHITE, Q.C., late Judge of the Clerkenwell Court, which took place at 42, Sussex Gardens, Hyde Park, on the 21st ult., at the age of sixty-eight. Judge Meadows White, who was a Director of the Royal Academy of Music and a member of the "Associated Board," was well known in musical circles as the husband of Alice Mary Smith, the composer of several important works, such as "Ode to the North-East Wind," "The Passions," &c., to whom he was married January 2, 1867. Mrs. Meadows White died December 4, 1884.

The distinguished composer, THEODORE GOUVY, died on April 27, at Leipzig, where he had resided for many years past, at the advanced age of seventy-nine. Born at a village near Saarbrücken in 1819, he was originally destined for a legal career, but subsequently devoted himself entirely to music, studying at the Paris Conservatoire and at Berlin, under Eckert, and soon making himself favourably known in Germany as a composer. Purity of style and delicacy of sentiment are the characteristic qualities of his many compositions, which met with equal appreciation in France and in Germany. Indeed, so highly was he esteemed in Paris, that on the death of Ambroise Thomas he was offered the post of director of the Conservatoire, which, however, failing health did not permit him to accept.

The death is announced, on the 15th ult., at San Francisco, of RÉMÉNYI, the celebrated Hungarian violin virtuoso, who expired on the stage of the Orpheus Theatre, where he was giving a performance. Edward Reményi (whose real name was Hoffmann) was known in almost every quarter of the globe, his restless spirit causing him again and again to undertake most extensive concert tours in distant parts, where his impulsive style and brilliant technique never failed to arouse the enthusiasm of his audience. He was born at Heves, in Hungary, in 1830, and at the age of twelve was a fellow pupil of Joachim under Boehm, in Vienna. In 1853 he became a member of the Weimar orchestra, then under Liszt's direction, and in the following year came to London, where for a short period he formed part of the Queen's private band. He played at the Crystal Palace in 1877 and was again heard in London in 1878, his last visit to the metropolis having occurred some five years ago.

DÉSIRÉ HEYNBERG, a violinist of considerable attainments and a most excellent teacher, died on April 25, at Liège, at the age of sixty-seven. He was for many years a professor of his instrument at the Liège Conservatoire, and among his pupils were quite a number of distinguished violinists of the day, including Rémy, Marsick, Joseph Debroux, and Eugène Ysaye.

CORRESPONDENCE.

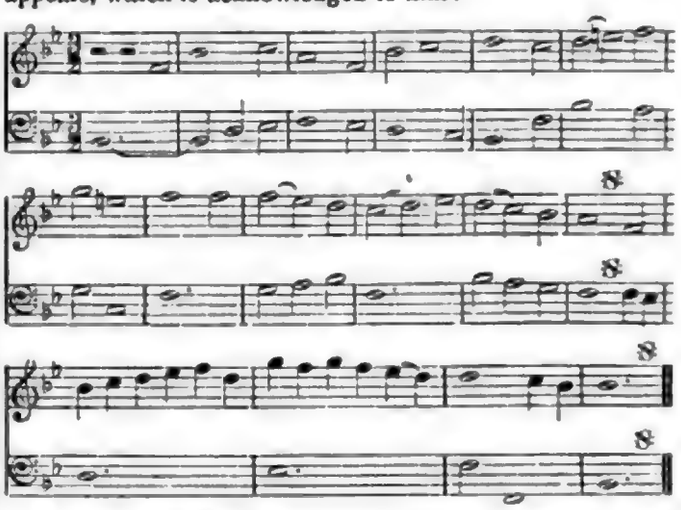
"ST. MAGNUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Ignaz Heim's "Sammlungen von Volksgesängen," to which Mr. John E. West referred last month, most probably first appeared not earlier than 1860, or thereabouts. At all events, the eighteenth edition was issued in 1873, and the tenth was advertised in 1869 in another work by the same compiler. Thus, in any case, it is a recent publication compared with the third edition of Henry Playford's "Divine Companion," issued in 1709, in which the tune "St. Magnus" may be found.

The question, therefore, really resolves itself into this: Is Heim an authority on tune lore to such an extent that his description of "St. Magnus" as a *folk-song* is deserving of any consideration? I venture to think he is not. The fact of his attributing to Mendelssohn the tune known throughout the Fatherland in connection with the words "O Gott du frommer Gott"—

No. 52 in the "Sammlungen," a tune traced back so far as the "Meiningisches Gesangbuch" of 1693, is sufficient evidence that he is not even versed in the familiar chorale of his own country. Much less, therefore, can we regard him as an authority on a tune known all over England a century and a half before the appearance of his collection.

Since, however, the tune has come up for discussion, it may be well to refer to the fact that in Playford's "Divine Companion" (p. 93), "St. Magnus," as we know it, is *not* assigned to Jeremiah Clark, nor, indeed, to anyone at all. But earlier in the book (p. 16) the following tune appears, which *is* acknowledged to him:—

The identity of the first phrase with the opening phrase of "St. Magnus," and the general resemblance in outline—especially of harmony—perhaps indicate the reasons which led later compilers to attribute to Clark the version—if I may so describe it—on p. 93. The name "St. Magnus" seems to have been bestowed by Riley in his "Parochial Harmony," 1762.—Yours faithfully,

J. R. GRIFFITHS.

April 18, 1898.

HANDEL'S "NISI DOMINUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your review of Handel's "Nisi Dominus" you have the following: "The Gloria Patri for double chorus published by the German Handel Society, and issued by Messrs. Novello for performance at the Handel Festival of 1891." Permit me to say that the Gloria has not yet been published by the German Handel Society (it is true I have given Dr. Chrysander a copy of the MS.), and that Novello's edition for the Handel Festival was made by my permission from what was then the only copy in existence, and the treasured possession of

Yours truly,

WILLIAM H. CUMMINGS.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BASINGSTOKE.—The Choral Society concluded its ninth season by giving a "centenary" performance of the "Creation," on April 28. The solo vocalists were Miss Alice

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Simons, Mr. Harry Stubbs, and Mr. William Llewellyn. Mr. Chas. Griffiths led the orchestra and Mr. C. H. W. Hickin presided at the harmonium. Mr. H. E. Powell conducted a very efficient performance, the band and chorus mustering some 100 executants. Previous to the concert the conductor, Mr. H. E. Powell, was presented by the chorus with an illuminated address and silver-mounted ivory baton (made specially for the occasion) as an acknowledgment of his valued services to the Society from its foundation nine years ago.

BRIGHTON.—The Brighton Sacred Harmonic Society gave a performance of Mendelssohn's "St. Paul" at its concert at the Dome on the 12th ult. The chorus and orchestra gave every evidence of the careful training they had received from their indefatigable conductor, Mr. Robert Taylor. The soloists were Madame Zippora Monteith, Miss Janet Spicer, Mr. Edward Branscombe, and Mr. Frederick Ranalow, each of whom did full justice to the music entrusted to them.

COCKERMOUTH AND KESWICK.—On April 27, at the Drill Hall, Cockermouth, and on the 28th, in the Pavilion, Keswick, the combined Societies of these towns gave a very excellent performance of "The Messiah." The band and chorus numbered 230 performers. The principals were Madame Conway, Miss Jeannie Appleby, Mr. William Green, and Mr. Noah Johnson. The band, which was chiefly from Hallé's orchestra, was under the leadership of Mr. F. W. Schofield. Mr. P. T. Freeman conducted.

FENNY STRATFORD.—Two excellent performances of Handel's "Samson" were given by the members of the Musical Society, in the Town Hall, on the 4th and 5th ult., under the conductorship of Captain Levi. The vocalists were Miss Maggie Jaques, Mrs. Bailey, Mr. Hamlin-Crimp, and Mr. Heath. Mr. Chapman was the solo trumpet player and Mr. T. J. Henley led the orchestra.

HALIFAX (NOVA SCOTIA).—Mr. Frank Gatward, formerly organist and choirmaster of the Parish Church, Great Berkhampstead, Herts (1882-1893), and for the past five years of the Cathedral Church, Halifax, N.S., has accepted the offer of a similar position in the noted Church of Gethsemane, Minneapolis, U.S.A. His last important musical event at Halifax was the performance of Maunder's "Lenten Cantata," sung by the Cathedral choir. Mr. Gatward has left a good male choir at Halifax, which the clergy of the diocese consider to be one of the finest in Canada. A large three-manual organ was erected by Norman Bros. and Beard in the Cathedral in 1895, which was mainly due to Mr. Gatward's exertions.

HONITON.—The annual concerts of the Honiton Choral Society took place on April 28. The principal works performed were Mendelssohn's 13th Psalm and "Hear my Prayer" and Mr. F. Cunningham Woods's cantata "King Harold." The miscellaneous selections included Mackenzie's "Three Merry Dwarfs" and Garrett's "Good night, farewell." The soloists were Miss Laura Lyon, Mrs. Joel Baker, and Mr. J. Dean Trotter. The conductor of the Society, Mr. Edwin N. Tayler (of Exeter), is to be congratulated on the result of his training.

LINCOLN.—Two such characteristic works as Mendelssohn's "Walpurgis Night" and Brahms's "Song of Destiny" were the chief features of the fourth concert of the Lincoln Musical Society, given at the Drill Hall, on the 4th ult. The band and chorus numbered about 300 performers, and the principal vocalists were: Miss Florence Oliver, Mr. Hirwen Jones, and Mr. F. W. Shaw. Miss Maud McCarthy, the wonderful child violinist, played Max Bruch's Concerto in G minor with wonderful brilliancy. Bizet's Suite "L'Arlesienne" and Wagner's "Tannhäuser" Overture were well played by the band. Dr. G. J. Bennett conducted this interesting concert with marked ability and enthusiasm.

LOUTH.—A successful concert was given by the Choral Society, at the Town Hall, on the 5th ult. The band and chorus numbered about eighty performers. The first part of the programme was devoted to a performance of Stainer's "Daughter of Jairus." The principal vocalists were Madame Goodall, Mr. Fred. W. Norcup, and Mr. R. B. Appleby. Violin solos were contributed in the second part by Miss Constance Attiwell, and Mr. O. Menai Price, organist and choirmaster of the Parish Church, conducted.

MARLBOROUGH.—The annual concert of the Marlborough Choral Society was held on the 13th ult., when an excellent performance of Haydn's evergreen oratorio the "Creation" was performed. The soloists were Miss Lilian Foote, Mr. Edwin Attree, and Mr. Francis Harford, all of whom sang Haydn's grateful music with much acceptance. The orchestra, led by Miss Olive Bell, acquitted themselves with satisfaction, and efficient service was rendered by Miss Greenland at the pianoforte. Mr. W. S. Bambridge conducted a performance which reflected great credit upon himself and all concerned.

TEDDINGTON.—The Choral Society in connection with the Parish Church recently concluded its seventh season by a highly meritorious performance of Mendelssohn's "St. Paul." The principal soloists were Mrs. Davidson, Mrs. Watts, Mr. Henry Marriott, and Mr. J. Walcock. The accompaniments were provided by an efficient string orchestra, while Mr. J. M. Coward supplied the wind parts on a Mustel organ, and Mr. D. A. Fox, accompanist to the Society, presided at the pianoforte. The performance reflected great credit on Mr. Randulph Coward, the conductor.

WORCESTER.—A very remarkable and unusually interesting concert was given by the Worcestershire Philharmonic Society, at the Public Hall, on the 7th ult. In the first place, there was performed for the first time in England a cantata, entitled "Die Wallfahrt nach Kevlaar," by Engelbert Humperdinck. In the second place, a very novel idea was introduced into the programme. Probably with a view to familiarise the music in order that its hidden beauties might be the more fully revealed, the cantata was performed twice in the same afternoon. This dual presentation of Humperdinck's cantata was evidently greatly appreciated by the audience, who rewarded the efforts of the soloists, chorus, and orchestra with loud applause. The other specially interesting feature was the performance of a portion of Mr. Elgar's "King Olaf," conducted by the composer. The remaining numbers of this cosmopolitan and comprehensive "feast of music" included the chorus "Wach' auf!" from Wagner's "Die Meistersinger," Gounod's "Gallia," a selection (four instrumental movements and a chorus) from Gluck's "Iphigenia in Aulis," the March from Massenet's "Le Cid," Beethoven's "Egmont" Overture, Tschaïkowsky's "Elegie" for strings only, and "God save the Queen." The soloists were Madame Medora Henson and Mr. Edward Branscombe. Mr. Edward Elgar ably conducted an efficient chorus and orchestra, the latter including Mr. G. Robertson Sinclair as the player on the drums. The Worcestershire Philharmonic Society is new, and this was its initial concert. If it continues to give such attractive programmes it will claim an attention far above that generally bestowed on ordinary provincial societies. Mr. Elgar is to be sincerely congratulated.

WORTHING.—The concluding concert of the season of the Worthing Choral Society took place in the Theatre on April 27, when Gade's "Erl-King's Daughter" was admirably performed. The soloists were Miss Serpell, Miss Janet Spicer, and Mr. Ivor Foster. The orchestra and chorus, numbering about eighty-five performers, acquitted themselves with distinction, and their performances reflected great credit upon their able conductor, Mr. F. D. Carnell. The orchestral selections, which included Grieg's "Peer Gynt" Suite in the second part of the programme, were conducted by Dr. Sawyer. The programme contained a critical synopsis of Gade's cantata from the pen of the Society's conductor, which proved to be both useful and acceptable to the audience.

ORGAN APPOINTMENTS.—Mr. W. E. Kirby, Organist and Choirmaster to St. Martin's Church, Fenny Stratford.—Mr. Wilfrid E. Sanderson, Organist and Choirmaster to All Hallows' Church, Southwark.—Mr. W. C. Webb, Organist and Choirmaster to Downs Chapel, Clapton.—Mr. Frederick Gibson, Organist to Bainbridge Memorial Church, Heaton Road, Newcastle-on-Tyne.—Mr. George Langsford Loam, Organist and Choirmaster to St. Edmund's, Crickhowell.—Mr. J. W. Hankins, to St. Andrew's Episcopal Church, Callander, N.B.

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ANSWERS TO CORRESPONDENTS.

MAJOR BAGSTOCK.—(1) *The mark* $\bar{\bullet}$ *or* $\dot{\bullet}$ *over a note is an indication that the note is to be sustained, in some cases sustained and accented.* (2) *Play the acciaccatura with the bass note, not before it.* (3) *No; it is not tied. The dot under the second note* ( ) *shows the difference between a slur and a tie in such cases—i.e., the second note is to be struck.*

CLARIBEL.—(1) *Supposing that you possess a good ear, the violoncello would probably be the best orchestral instrument that you could take up in order to play in oratorio performances.* (2) *See our answer to* "Harpist." *The publishers of harp music are: Hutchings and Romer (who issue Mr. John Thomas's compositions), Chappell and Co., Edwin Ashdown, and Schott and Co.*

OCTAVO.—*Weber's Sonata in A flat (Cotta Edition) is indicated* ♩. = 144, *not* 48. *Kullak's Octave Studies (Part II., Op.* 48) *may be played as follows: No.* 1, ♩ = 144; *No.* 2, ♩. = 66; *No.* 3, ♩ = 120; *No.* 4, ♩ = 200; *No.* 5, ♩. = 104; *No.* 6, ♩ = 138; *No.* 7, ♩ = 168.

HARPIST.—*The cost of a good Gothic harp (new) is* 130 *to* 135 *guineas. Second-hand harps can be bought from* 90 *to* 100 *guineas. There is also a smaller size (Grecian pattern), for beginners, to be had from* 40 *to* 60 *guineas. Messrs. S. and P. Erard are the makers of harps par excellence.*

C. M. W.—*The souvenir of Sir Charles and Lady Hallé to which you probably refer was issued by Messrs. John Broadwood and Sons, the pianoforte makers. Perhaps they would send you a copy, if there is one left, on application to them at Great Pulteney Street.*

DON.—(1) *We do not know of a published analysis of Mozart's Adagio in B minor.* (2) *Yes; the example is, undoubtedly, in* $\frac{12}{8}$ *time, but the second group of notes, having the figure* "4" *over them, should be quavers, not semiquavers.*

A. J. C.—*Vieuxtemps's Air varié (Op.* 22, *No.* 2): *Andante,* ♩ = 112; *Allegretto,* ♩ = 160. *Brahms's Hungarian Dances (No.* 4), *Poco sostenuto,* ♩ = 76; *Vivace,* ♩ = 168. *No.* 5, ♩ = 160.

E. B.—*Full information in regard to the Royal Society of Musicians will be supplied on application to the Secretary, Mr. Stanley Lucas,* 84, *New Bond Street.*

PERPLEXED.—*The answer to the fugal subject you submit to us should be real, not tonal.*

A. M. H.—*See the answer to* "J. W." *in our May issue.*

*** *Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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CRYSTAL PALACE.

MADAME

ADELINA PATTI.

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SOLO VOCALISTS:

MADAME ADELINA PATTI

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MISS CLARA BUTT,

MR. EDWARD LLOYD,

MR. SANTLEY.

The London Contingent of the Handel Festival Choir

3,000 Voices.

Grand Orchestra, 500 Performers.

ORGANIST:

MR. WALTER W. HEDGCOCK.

ACCOMPANIST:

MR. WILHELM GANZ.

CONDUCTOR:

MR. AUGUST MANNS.

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THE NATIONAL ANTHEM

By the Full Choir, followed by

RULE, BRITANNIA,

In which the Solo will be undertaken by MR. EDWARD LLOYD.

THE PROGRAMME

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N.B.—On the date of the above Grand Concert (Saturday, June 25) the Price of Admission to the Crystal Palace for Visitors not holding Reserved Seat (or Season) Tickets, will be FIVE SHILLINGS from 10 a.m. to 6 p.m., and One Shilling from 6 until 10 p.m.

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DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

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1. Berceuse (Op. 77, No. 3) .. .. Alexandre Guilmant
2. Introductory Voluntary .. .. Hamilton Clarke
3. Prayer .. .. Bruce Steane
4. Melody .. .. S. Coleridge-Taylor
5. Eventide .. .. Clowes Bayley
6. Postlude .. .. Josiah Booth
7. Jubilant March .. .. W. John Reynolds

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PRODUCED BY THE ROYAL CHORAL SOCIETY AT THE ROYAL ALBERT HALL, MARCH 16, 1898.

A NEW EDITION OF

THE RUINS OF ATHENS

A CANTATA

THE MUSIC COMPOSED BY

L. VAN BEETHOVEN

THE ENGLISH WORDS WRITTEN AND ADAPTED BY

PAUL ENGLAND.

Price One Shilling and Sixpence.

Full Score and Orchestral Parts, for use with this Edition, may be had on hire from the Publishers.

DAILY TELEGRAPH.

It has been changed into a cantata, with English words, written or adapted by Mr. Paul England, the object being to place Beethoven's music in the hands of our choral societies. . . . The result shows a purpose completely achieved, and Messrs. Novello may depend upon a good reward for their enterprise. Such is the beauty of the music—Greek-like in its simple outline—that the cantata will spread rapidly over the country, the more because so much of it is already well-known.

DAILY NEWS.

The chorus of Dervishes, sung by about 500 of the tenors and basses of the Royal Choir, was encored by acclamation; and if Sir Frederick had cared to accept it a similar fate might have befallen the Turkish March and the delicious Interlude. Even still better was the performance of the final chorus, with its curious reminiscences of Mozart and of the prison chorus in "Fidelio." Altogether the revival was a notable one.

DAILY CHRONICLE.

It was a treat to hear music at once so solid and so graceful. "The Ruins of Athens" is not to be ranked among Beethoven's highest achievements, though none but he could have made such effective use of the barbaric element in the chorus of Dervishes—a taking air, emphasised by the wildest accompaniment. . . . The quaint Turkish March and the chorus, with which the work reaches a majestic termination, were also warmly applauded, but nothing—not even the elegant march and chorus, "Twine ye the garlands"—told so well as the impulsive number for the Dervishes, which was rendered with appropriate vigour and energy. . . . As the work is now made suitable for the concert platform, it should be adopted by all choral societies anxious to include in their *répertoires* compositions of the highest class.

WESTMINSTER GAZETTE.

Considering the rubbishy character of the productions which so frequently secure the attention of local choirs, it is indeed astonishing that such a beautiful work as this of Beethoven should have been neglected so assiduously—though doubtless the absence hitherto of any decent arrangement of the work for this purpose has had something to do with the matter. With the preparation of such an arrangement as that used last night, however, this difficulty has been overcome, and it may be assumed that henceforward the work, which contains some of Beethoven's most graceful and spontaneous choral writing, will he heard more often.

ATHENÆUM.

It is needless to state that the music of "Die Ruinen von Athen" does not display Beethoven in a lofty mood, the master keeping in his lightest manner from the first bar to the last. Consequently there was no serious strain on the executants on Wednesday, and the choral numbers were rendered with power and spirit, the favourite Dervishes' chorus being, of course, encored.

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THE

GATE OF LIFE

DRAMATIC CANTATA

FOR

Soprano, Tenor, and Bass Soli, Chorus, and Orchestra

THE VERSE WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

FRANCO LEONI.

PRICE TWO SHILLINGS.
String Parts (in the Press). Wind Parts and Full Score, MS.

DAILY TELEGRAPH.

The story, which in some form or other has often been set to music, is a variant of that we find in Benedict's "Saint Cecilia," Sullivan's "Martyr of Antioch," &c., but it seems to be one which has interest for the public, and is not without inspiration for composers. Mr. Leoni, at any rate, has set to it strains which won over their first audience to warm demonstrations of sympathy. . . . Choral societies will find "The Gate of Life" most useful.

STANDARD.

It must be gladly conceded at once that the score shows the hand of a musician who can write with taste and freshness in feeling. The heathen choruses and dances in the first of the three brief parts, the hymn of the Christians, in which the French device of singing with closed lips is adopted, and the final scene of the martyrdom, display full knowledge of effect.

DAILY NEWS.

Comparatively simple and unsophisticated music of this sort, sometimes recalling Gounod, sometimes the Italians, but almost always melodious and pretty, would be far better suited to the country choirs, the more especially as it presents few difficulties and employs only three soloists.

MORNING POST.

There are some attractive numbers in Signor Leoni's score. The opening chorus and the dances that follow are bright and piquant. . . . The hymn sung in prison is pleasing, and the organ is effectively introduced at the close.

GLOBE.

The cantata is not very remarkable for originality of ideas or treatment, and seems better fitted for performance by country musical societies than by a leading London choir. . . . Its fluent writing and thorough knowledge of conventional orchestral devices are points which will probably recommend it to some amateurs, and the excellent way in which the choral numbers were sung by the choir proved that the music was thoroughly appreciated by the performers.

ST. JAMES'S GAZETTE.

Its music is light, bright, tuneful, and dramatic, with a certain resemblance to the writing of Mascagni, Puccini, and Leoncavallo.

ATHENÆUM.

The music is mainly in the modern Italian style as regards phrasing and orchestration, and is written in a manner that cannot fail to prove grateful to performers.

DAILY GRAPHIC.

The choir revelled in the music, which they sang with no less skill than enjoyment, and the vast majority of the audience applauded, wherever there was an opportunity to applaud, with the utmost enthusiasm. The reasons for this success are not far to seek. Mr. Leoni's melodies are of unimpeachable suavity, with the added attraction of possessing a strong family likeness to favourite numbers by a variety of popular composers, from Wagner to Mascagni.

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5.	May no rash intruder	Solomon.
6.	Happy Pair	Alexander's Feast.
7.	The many rend the skies	Alexander's Feast.
8.	At last divine Cecilia came	Alexander's Feast.
9.	I will sing unto the Lord	Israel in Egypt.
10.	Mourn, ye afflicted, and For Zion lamentation make	Judas Maccabæus.
11.	O Father whose almighty, and Ah! wretched Israel	Judas Maccabæus.
12.	We come in bright array, and Lead on	Judas Maccabæus.
13.	Hear us, O Lord	Judas Maccabæus.
14.	Fall'n is the foe	Judas Maccabæus
15.	Zion now her head shall raise, and Tune your harps	Judas Maccabæus.
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17.	We hear, and See the conquering hero comes ..	Judas Maccabæus.
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1898.
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With this number are presented gratis Extra Supplements, consisting of an Anthem, entitled, "Great is our Lord," by Myles B. Foster, and a Portrait of Sir Hubert Parry, specially taken for this paper by Messrs. Russell and Sons.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1898.

HUBERT PARRY.

SIXTY years ago the late Thomas Gambier Parry purchased the estate of Highnam Court, pleasantly situated about two miles from the city of Gloucester, on the high road to Ross. Mr. Gambier Parry, the father of the subject of this sketch, was a highly cultured country squire, and a man possessed of exceptional artistic gifts. Having built and endowed the beautiful church of Highnam, he, with his own hands, adorned its walls with frescoes of his own designing. In order to ensure their permanence, he employed a method to which he gave the name of the "spirit fresco process," a process subsequently adopted by Leighton at South Kensington and by Ford Madox Brown in the Town Hall of Manchester. But examples of his skill as a painter are by no means localised to his own village, of which he was the lord of the manor. Excellent specimens of his work (which was always personal) may be seen at Ely Cathedral—in the nave, lantern, and baptistery, and also, nearer his home, at Gloucester Cathedral. He was not only considered to be the chief authority on decorative painting, but he made a fine collection of Italian paintings and other works of art at Highnam Court. He was also very fond of music. The composer he chiefly worshipped was Mendelssohn; but he had a genuine appreciation of J. S. Bach. He used to say that when he went to heaven he hoped that all the music he should hear in that region would be by Mendelssohn! Mr. Gambier Parry married a daughter of Henry Fynes Clinton, the eminent chronologist, a great classical scholar, and the author of two monumental works, "Fasti Hellenici" and "Fasti Romani." Henry Fynes Clinton was, moreover, a remarkably industrious man. His extraordinary capacity for hard work has descended in full measure to his distinguished musical grandson. Therefore, taking into consideration the position and affluence of his father, Hubert Parry may be said to have been born with "a silver spoon in his mouth." But he would be the first to admit how much he is indebted to the high artistic temperament of his father, as well as to the fine literary gifts and ceaseless industry of his maternal grandfather, all of which he inherits in a marked degree. It is very rare that a musician enters the world under such favourable auspices. Mendelssohn supplies a parallel instance. Parry, like Mendelssohn, and to his honour be it said, has made a noble use of his splendid opportunities.

Charles Hubert Hastings Parry, the second son of Thomas Gambier Parry, was born at Bournemouth, on February 27, 1848. Mrs. Gambier Parry, who was very delicate, died ten days after the birth of her son. Thus Hubert Parry has never known the blessedness of a mother's love. His father shortly afterwards married again; and as the high-spirited and exuberant Master Hubert very soon developed those symptoms which characterise "a naughty boy," he was despatched, at the early age of seven years, to a private boarding school at Malvern. With the exception of his school holidays he could scarcely regard Highnam Court as a home till it came into his possession a few years ago upon the death of his step-mother. At Malvern he gave more attention to drawing than to music. His earliest attempts at composition were chants and hymn-tunes, written when he was about eight.

HOW NOT TO LEARN THE PIANOFORTE.

About the year 1860 he was transferred from Malvern to Twyford school, near Winchester, of which the head-master was the present Dean of Durham. "There was no piano in the school," says Sir Hubert, "but Dr. Kitchin, who was sympathetic to music, allowed strumming at certain rare hours on the cottage pianoforte in his drawing-room. I took pianoforte lessons from a parochial organist in the neighbourhood. He was the composer of a large quantity of parish anthems, and, by way of doing a little extra business, supplied them to me seriatim. He actually attempted to teach me the instrument by making me play the accompaniments to those anthems, which were a kind of feeble four-part harmony exercise." "Did you ever see such stuff?" Sir Hubert laughingly asks, as he hands us the bound volume of his earliest pieces of music. This collection made during his boyhood period is very interesting. It contains the first piece of music he ever bought—a twopenny copy of "Behold, and see," &c., from "The Messiah," which bears the inscription, "Portswood, 1858," when he was ten years old. He used to sing solos at the school concerts—*e.g.*, Spohr's "Bird and the maiden," and the "Midsummer Night's Dream" music, &c.

From Twyford Hubert Parry had the opportunity of often going over to Winchester. Here he came into close contact with Samuel Sebastian Wesley, then organist of the Cathedral. Wesley, whom he had known while at Twyford through the Luards who lived in the Close, was amiably disposed towards young Parry. He allowed the boy to sit on the organ stool with him in the Cathedral.

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"There I used to sit," recalls Sir Hubert, "while old Wesley, with his eyebrows raised and his chin sticking out, ruminated on the organ. He was awfully kind to me. A sympathetic under-master showed me the '48,' which very soon surpassed everything in my affections."

FLOREAT ETONA.

Twyford was exchanged for Eton about 1861. Here Parry soon made his mark as a musical prodigy. He was fortunate in having three schoolfellows, at least, with tastes in sympathy with his own—Le Marchant Gosselin (an excellent pianoforte player), Edward Hamilton, and Spencer Lyttelton. The first-named, now a K.C.M.G., is First Secretary to

the British Legation in Paris; the second, a K.C.B., is Assistant-Secretary to the Treasury; and the Hon. Spencer Lyttelton, C.B., one of Mr. Gladstone's private secretaries, is on the Council of the Royal College of Music. But, as we shall presently see, music was not the ruling passion of Hubert Parry's Eton days. Up to this time he had attempted composition without any knowledge whatever of harmony. He persuaded his father to let him take some harmony lessons and got them from Sir George Elvey, organist of St. George's Chapel, Windsor. "I had some difficulty in persuading my father to allow these music lessons," observes Sir Hubert; "as he had the strong prejudice common in those days against anyone going in seriously for music. I used to write my exercises in school on the interleaved pages of my school books. But I was too fond of the open air when the sun was shining to sit indoors, even for music. I had a couple of lessons on the organ from John Foster. My pianoforte playing was allowed altogether to run wild. I had a lesson or two from the parish organist during the few weeks I was at home for the holidays.

The only music we used to hear at Eton was at St. George's Chapel on Sunday afternoons. I was permitted to sit in the organ loft. How magnificent we boys thought the organ! And there was Elvey—dear old boy—with his snuff-box, 'Wherewithal shall a young man,' and all that," adds Sir Hubert, as he delights to recall those sunny Eton days. The following extract from a letter written by Elvey to his pupil Parry, who had not been well, may find a place here. It is dated August 5, 1865:

. . . We are to have a Parish Choir meeting at Eton on Monday, and I shall have to accompany no end of Gregorian chants, which I *detest*. . . . In regard to your studies during the holidays. If you can find time for writing, compose another anthem, an organ fugue after the style of the one in E by Bach: *

Then write an air with var. for 4 violins, after the style of Haydn's "God preserve the Emperor," which I suppose you are acquainted with. Now I think I have given you *enough* to do (more than I should like myself), and the best advice I can give you now, is to refrain from writing altogether unless you are quite well.

Yours truly,
G. J. Elvey.

SCHOOL CONCERTS AT ETON.

There was no resident music-master at Eton at that time, but Mr. John Foster, now a well-known veteran in the art, went down from London once a week to teach instrumental music and to hold classes for "the practice of vocal concerted music." Mr. John Foster, who speaks with natural pride of the gifts he discerned in his youthful pupil, has kindly lent us some of the old programmes of the Eton College Musical Society, which he conducted, and of which C. H. H. Parry was the ruling spirit. From these programmes we find that Parry appeared as a composer, as a performer on the pianoforte and organ, and as a vocalist! His pianoforte solos included one by Meyerbeer and one by Stephen Heller. With Sir Edward Hamilton he played "a duet by Handel," which the *Eton College Chronicle* records as "Let their celestial *chords* unite," and a duet "composed (by Parry) for the occasion." At one concert he played two organ solos. Two anthems of his Eton days, and published by Messrs. Novello as far back as 1865, were duly performed, their titles being "Prevent us, O Lord," and "Blessed is he," dedicated to his father and Elvey, his master, respectively. A madrigal, "Fair Daffodils," and a part-song, "Take, O take those lips away," were also sung. Another product of the Eton days was his Te Deum and Benedictus in D, dedicated to Sir John Stainer.

* As written by Elvey.

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HUBERT PARRY, A VOCALIST.

But in the eyes of the majority of his schoolfellows Parry achieved his greatest triumphs as a vocalist. His vocal *répertoire* at those Eton College concerts included Gounod's "Nazareth" ("that made a tremendous sensation," the singer tells us), "Pro peccatis," "O God, have mercy" ("St. Paul"), "The Bellringer," and "To Anthea." Another song was S. S. Wesley's fine setting of the words "When from the great Creator's hand," taken from an Ode entitled "Work," composed by Wesley in 1864. "I must have that sung at one of the College concerts," observes Sir Hubert, as he points out the excellences of the song. This Ode, with several of Elvey's and other anthems, songs, glees, &c., is in the volume, inscribed "Bound, Eton, Jan. 27, 66," already referred to. One song in Wesley's Ode has a characteristic annotation in the neat handwriting of Hubert Parry. It runs as follows: "Don't be alarmed, gentlemen. The alterations are only for F. Cecil Ricardo, Esq." One of the songs of his Eton days—"Why does azure deck the sky?" dedicated to F. C. Ricardo, now a Lieutenant-Colonel in the army—bears the following curious foot-note (printed): "This passage may be omitted if the performer is unable to stretch the chords." Parry's vocal powers were not confined to concerts within the College walls. In 1865 Sir Frederick Bridge was organist of Holy Trinity Church, Windsor, and, as such, he conducted a popular performance of Mendelssohn's "Elijah" in the Royal Borough. As the bass soloist failed to appear, Parry undertook the onerous part of the *Prophet*. Sir Frederick Bridge, in recalling the incident, says: "Parry took 'Is not His word' at a *tremendous* pace." We can well believe it.

MUS. BAC. AT EIGHTEEN.

The chief musical event of Parry's Eton days was the taking of his degree of Bachelor of Music at Oxford, when he was eighteen years of age, not fifteen, as is sometimes incorrectly stated. It was an unprecedented thing for a boy at Eton to take a musical degree. His examiners at Oxford were Sir Frederick Ouseley (Professor of Music), Dr. Corfe, and Sir John Stainer, then a young man of twenty-six. Sir John writes from Oxford: "When Parry came here as a lad from Eton to take his degree, we all thought him bright, intelligent, and talented." Sir Hubert says, however: "I can't think how it was that they passed me." His exercise, a setting of "O Lord, Thou hast cast us out," was published at the time with the following characteristic dedication: "To all music-loving Etonians, past and present, this Cantata is dedicated by a lover of the old school." The cantata was performed at the College a few days before Parry left Eton. It is interesting to record that, on this unique occasion, his master, "dear old Elvey," led the violins, and that Mr. (now Sir Frederick) Bridge presided at the harmonium, both playing under the baton of the youthful composer. In the *Eton College Chronicle*, which Sir Hubert has kindly placed at our disposal—a newspaper, by the way, edited by the boys themselves—the following words conclude a very gratifying notice of the performance:—

> We must also tender our best thanks to Mr. C. H. H. Parry himself, for the great honour he has conferred upon the School by obtaining his Musical Degree; and it is with the deepest regret that we have to announce his departure last Half from the School, and the loss the Musical Society has sustained in being deprived of so able and energetic a President.

HOMER AND FAGGING.

The *Eton College Chronicle* also gives some very interesting information about certain non-musical doings at Eton of the Director of the Royal College of Music. He was a member of the Eton Society, a debating society formed of the boys themselves, and we learn that—

> On Monday, May 14 [1866], Mr. Parry introduced the question—"Did Homer recite his poems or write them?" The House displayed an unexpected amount of interest in it, and showed that it can appreciate really philosophical and learned arguments. The votes were, that Homer *wrote* his poems (with Mr. Parry), 12; that he *recited* them (with Mr. Buckland), 14. Behind the chair, 1.

Again:—

> On Monday, July 16 [1866], Mr. Parry brought forward a home topic—"Is fagging a system beneficial to public schools?" As might have been expected, the members, from their own experience, were of one mind in appreciating the system.

FOOTBALL.

Football! yes, Parry was as keen an enthusiast in the game as he was in his musical studies—perhaps more so. "I *love* the open air," he says, as he looks out of his study window on this bright sunshiny June morning, with an evident longing to be off for a spin on his bicycle, or to go for a breezy sail in his yacht. Here are some extracts from the invaluable *Eton College Chronicle* relating to the last football match in which Parry, as an Oppidan, played at Eton on St. Andrew's Day, 1866:—

COLLEGERS v. OPPIDANS.

> . . . We must imagine Chapel over, and the ropes lined three deep with the friends of both parties. . . . College won the toss and chose to kick to the tree calx. . . . College seconds sent the ball through to Parry, who placed it cleverly over the bully, and some three yards over the ground line of calx, amidst tremendous applause. . . . Freeth charged Parry, who made a most beautiful kick out, half way to tree calx, amidst shouts from the Oppidans. . . . College Walls playing very well worked the bully down; there was a splendid loose bully, put an end to by a "full pitch," kicked finely by Parry towards calx.

OXFORD.

In January, 1867, Hubert Parry went up to Oxford and entered Exeter College. At that time there were several public school men in the College, with the result that sport prevailed and the Exeter boat was near the head of the river. "I took to games and out-door exercises," says

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Sir Hubert, "to the neglect of my studies; and I went on messing about on the pianoforte and organ without any guidance whatever." At that time Sir John Stainer was conductor of the Exeter College Musical Society, and he records that "Parry played occasionally pianoforte solos and accompanied songs and other things admirably." For one of the concerts Sir John adapted Schumann's cantata "The Luck of Edenhall" to English words, and conducted the first performance of that work in England. "Parry played the accompaniments, of course, excellently." Parry was one of the chief initiators of the "Oxford University Musical Club," which still flourishes. The meeting to form the Club was held in his rooms. Mr. Frank Pownall, the Registrar of the Royal College of Music and the possessor of a remarkably fine baritone voice, was a fellow collegian with Sir Hubert at Oxford in the late sixties. He describes his friend Parry in the following words:—

"Parry was one of the best known and most popular men of his time, both in his own college and throughout the University. Keen in outdoor sports, both cricket (being captain of the eleven) and football; president of the College Wine Club; delighting his friends with his pianoforte playing, especially when he could be induced to play an extempore fantasia on the latest music-hall ditty of the day; generally overflowing with animal spirits; a favourite with his fellow undergraduates because they admired his genius and still more appreciated his joyous good nature and his readiness to join and take the lead in any boyish escapade, particularly if it afforded an opportunity for making much noise; a favourite with the College authorities, because they recognised the wholesome influence exercised on the social life of the college by one in whom the spirits of the public school boy were combined with artistic genius and with pure and lofty ideals. Even in those early days he entertained the same strong dislike to mere conventionalities, whether of thought or action, and the same keen desire to get to the ground-truth of things which have been marked features in his character through life. Then, as ever, he was a voracious reader; nor were his special studies for the schools neglected, though his place in the Honours List (2nd Class in Law and History) was perhaps hardly a true measure of his intellectual capacity. He took his B.A. degree in 1870."

OUSELEY AND FIFTHS.

Sir Hubert tells a good story of Ouseley. One day Parry, in a fit of unusual merriment, deliberately played a succession of perfect fifths on the organ in the hearing of the Professor of Music. He was promptly called upon to desist. But he had his revenge. Twenty years afterwards he was acting with Ouseley at the University in a certain official capacity, not unconnected with the discovery of perfect fifths in certain musical compositions. In an interval of waiting, Ouseley employed his spare moments by writing a two-part Canon in the ninth. When he had finished it he passed the MS. to Parry, saying "here you are," or something to that effect. Parry quickly discovered two bare fifths in this two-part composition. When he called Ouseley's attention to them, the Professor said "Dear me, did I write those?" at the same time scrunching up the paper and throwing it on the floor.

PIERSON. STERNDALE BENNETT. MACFARREN.

During one long vacation, Hubert Parry persuaded his father to allow him to study for a couple of months with H. H. Pierson at Stuttgart. "Pierson," recalls Sir Hubert, "was a great worshipper of opera. He chiefly occupied the time of my lessons by trying to disabuse me of Bach and Mendelssohn. I also took some lessons from Sterndale Bennett, who was extremely kind and sympathetic, but he was too sensitive ever to criticise." It is interesting to note that the Director of the Royal College of Music was a pupil of two successive Principals of the Royal Academy of Music—Sterndale Bennett and G. A. Macfarren. Sir Hubert tells the following story of Macfarren. One day the Professor objected to some harmonic progression of his gifted pupil. Parry, nothing daunted, set to work and discovered no less than *twenty-six* examples of a similar progression in the works of Mozart. These he took to the Professor at the next lesson, and when he had played about twenty of them Macfarren gave in, but not without a further protest. There was, indeed, a good deal of amicable difference of opinion at the lessons, but their fruitfulness and the thoroughness of the teaching earned the pupil's lasting gratitude.

Macfarren, whose strong distaste for Wagner was well known, showed his disapproval of Parry's Wagnerian tendencies in the following extract from a letter he wrote to him, dated August 12, 1876:—

> I am sorry you are going to Bayreuth, for every presence there gives countenance to the monstrous self-inflation. The principle of the thing is bad, the means for its realisation preposterous. An earthquake would be good that would swallow up the spot and everybody on it, so I wish you were away.—Yours, with kindest regards,
>
> G. A. MACFARREN.

IN THE CITY.

Having taken his degree and left Oxford, Hubert Parry sought a sphere of work. He naturally desired to devote himself entirely to music, but his father would not hear of it. The paternal dictum prevailed, and in 1871 Sir Hubert, with a partner, entered Lloyd's. "For about three years," he says, "I sat on a stool in a top-storey office with garret windows looking down on a back-yard off Broad Street, posting up thousands and thousands of entries in the

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ledgers. It was very quiet working at book-keeping up there, and I rather liked it. But it was an awful time for the shipping business. Millions of money 'went to the bottom' at that time. Having lost all our capital we shut up shop, and I turned to music." Subsequent events have proved the wisdom of *that* policy.

A POET.

It may not be generally known that Sir Hubert Parry has appeared in print as a poet. In *Macmillan's Magazine* for May, 1875, there is a song cycle, in six sections, by him, entitled "A sequence of analogies." Here is a specimen stanza:

> The songs that the skylark singeth
> When no one is nigh to hear
> Are not lost as she heavenwards wingeth,
> Though heard by no mortal ear.
> The Spirit of Music has stayed them
> As they fled on the wings of the breeze,
> And among her best treasures has laid them
> With stream-songs and sighs of the trees.

A SIDE-LIGHT—MR. DANNREUTHER.

Of the various masters under whom Sir Hubert has studied music, Mr. Dannreuther has excelled them all. Parry speaks of him in terms of genuine appreciation. "I owe a tremendous deal to Dannreuther," he says, "especially in composition, though he never gave me actual lessons in that." But it may not be without interest to record, as received from his own lips, a few of Mr. Dannreuther's impressions and recollections of his old and dear friend and former pupil.

"Parry," says Mr. Dannreuther, "has the quickest brain I have ever met with. It works with lightning rapidity. He can do two or three things at the same time. His mental horizon is as vast as is the keenness of his intellect. He grasps a thing at once. It becomes imprinted on his brain in a moment and remains there. All his music is conceived in this way. The complete design of the composition is fixed in his mind before he puts anything on paper. In this respect he resembles J. S. Bach and Wagner. For him to do anything slowly is out of the question. He writes rapidly; but, be it observed, he revises with the utmost care. I have seen in manuscript nearly everything he has composed. I was glad to give him that ready encouragement and personal sympathy which he seemed to need. He used to come to my house every Sunday afternoon at two, and stay till four or five—the happiest hours of my life. He met Wagner there, and was one of the small circle of friends who heard him read his "Parsifal" in manuscript, on May 17, 1877.

"From 1872 I gave Sir Hubert pianoforte lessons for several, I believe seven years. We worked right through Beethoven—not exclusively from a technical standpoint, but rather more as an intellectual study in music. He can play an *Adagio* of Beethoven's very beautifully, his accent is so good and true. As you may imagine, he came to grief now and then in the allegros, when his impetuosity literally outran his technical facility. It was my great pleasure and privilege to introduce all Parry's chamber music at the private concerts I gave in my former house in Orme Square. I also played many works in public whenever I got a chance, such, for instance, as the fine Pianoforte Concerto in F sharp minor (Crystal Palace and Richter concerts, 1880), as you will see from this book of old programmes.

"Some of his best works are still in manuscript and are only waiting for the necessary revision which he considers to be a *sine quâ non* prefatory to their publication. Whenever he wants anything from me he thinks nothing of flying over here on his bicycle, and if it were possible I believe that he would ride upstairs right into this room!" Mr. Dannreuther incidentally relates an amusing anecdote of his old pupil's impetuosity. "Once, when calling to see Grove at Macmillan's, he rushed into the Bedford Street shop, shouting, 'Is Mr. Gage disengroved?'"

CONCERT-GIVING AT CANNES.

In January and February, 1877, Sir Hubert, in conjunction with M. Guerini, gave "Six séances de Musique Classique et Moderne" at Cannes. The programmes included works by Brahms, Beethoven, Rubinstein, Raff, and others, also Parry's "Suite for pianoforte and violin." "M. Parry" played Beethoven's Pianoforte Sonata (Op. 90) and solos by Bach, Mozart, and Schubert. "The Bach Sonata for pianoforte and violin which we played," remarks Sir Hubert, "was a little too much for the French people."

FESTIVAL WORKS.

Once having entered the profession of music, Parry worked at white-heat enthusiasm in order to make up for lost time in his early training. He speedily attained a position in the front rank of English composers. At the Gloucester Festival of 1868 an "Intermezzo Religioso" for strings, composed by him in his Eton days, found a place. He was then a youth of twenty and spoken of by the London critics as "a son of Mr. Gambier Parry." But twelve years later—at the Gloucester Festival of 1880—the composer of "Prometheus Unbound" was a man to be reckoned with. Since then, Festival productions have come from his pen with almost annual regularity. The following table of such works tells its own tale:—

1880.	Gloucester.	"Prometheus Unbound."
1882.	Birmingham.	Symphony, No. 1, in G.
1883.	Gloucester.	"The glories of our blood and state."
1886.	Gloucester.	Suite Moderne, A minor.
1888.	Birmingham.	"Judith."
1889.	Leeds.	"Ode on St. Cecilia's Day."
1890.	Norwich.	"L'Allegro ed il Pensieroso."
1891.	Hereford.	"De Profundis" (Ps. 130), for soprano solo, three choirs, and orchestra.

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1892.	Gloucester.	"Job."
1893.	Worcester.	Symphonic Overture, "To an unwritten tragedy."
1894.	Birmingham.	"King Saul."
1895.	Leeds.	"Invocation to Music" (in honour of Purcell).
1897.	Hereford.	Magnificat (Latin words).
1898.	Gloucester.	(Choral work in preparation.)

To the above remarkable output must be added "Blest Pair of Sirens" (Bach Choir, 1887), the Choric song from Tennyson's "The Lotos Eaters" (Cambridge, 1892), and "Eton," an Ode by Algernon Charles Swinburne, set to music for the 450th anniversary of the foundation of the College (1891), both the poem and the music being by old Eton boys. Special mention must be made of the music to Aristophanes's "Birds" (Cambridge, 1883) and "Frogs" (Oxford, 1892).

"Judith," Sir Hubert's first oratorio, of which he wrote both words and music, was composed against time, in eight months. For two months he wrote regularly eight pages per diem. An admirable article on "Judith," contributed by his friend Professor Villiers Stanford to the *Fortnightly Review* of October, 1888, has the following fine peroration: "Such a work is an encouragement to Mr. Parry's successors, a source of pride to his contemporaries, and a tribute to his predecessors. It is the offspring not only of a finished musician, but of a cultivated thinker. For such a possession art is the better and England the richer."

It must not, however, be supposed that so intellectual and great a composer as Sir Hubert Parry is not capable of a dash of humour when it suits his purpose. There is a capital specimen of it in his "Characteristic popular tunes of the British Isles"—two books of pianoforte duets dedicated to his two children, "Dolly" and "Gwen." In the arrangement of "Three blind mice," while the treble performer is steadily playing "See how they run," the manipulator of the bass part has a rapid figure of an exceedingly scampering nature. The "Frogs" (a favourite work of the composer's) abounds in musical witticisms as subtle in their cleverness as they are intensely droll—in fact, it is a veritable Parryphernalia of fun.

The following is an attempt at a complete list of Sir Hubert Parry's published compositions and works that have been performed in public:—

Oratorios, &c.—"O Lord, Thou hast cast us out" (for Mus.B. degree, 1866); "Prometheus Unbound" (1880); "The glories of our blood and state" (1883); "Blest Pair of Sirens" (1887); "Judith" (1888); "Ode to St. Cecilia's Day" (1889); "L'Allegro ed il Pensieroso" (1890); "Eton" and "De Profundis" (1891); Choric song "The Lotos Eaters" and "Job" (1892); "King Saul" (1894); "Invocation to Music" (1895); Music to Aristophanes's "Birds" (1883) and "Frogs" (1892) and to "Hypatia" (1893).

Orchestral.—Symphonies, No. 1, in G (1882); No. 2, in F (1883); No. 3, in C (1889), and No. 4, in E minor (1889); Suite Moderne in A minor (1886); Overture, "Guillem de Cabestanh" (1879); Symphonic Overture "To an unwritten tragedy" (1893); Suite for strings (1894); Symphonic Variations in E minor (1897).

Chamber Music.—Quintet in E flat; Quartets in F minor (strings) and A flat (pianoforte and strings); Trios (pianoforte and strings), in E minor, B minor, and G; Sonata in A (pianoforte and violoncello); Fantaisie Sonata in B, Sonata in D, and Partita in D minor (violin and pianoforte); Twelve short pieces for violin and pianoforte (in 3 books).

Pianoforte.—Pianoforte Concerto in F sharp minor (1880); Duo in E minor (two pianofortes); Sonatas in F and A major; Theme and nineteen variations; Miniatures; Sonnets and Songs without words (3 books); "Characteristic popular tunes of the British Isles" (duets), &c.

Organ.—Fantasia and fugue (in MS.).

Vocal.—English lyrics (four sets); Three Odes of Anacreon; Six Shakespearean and several other songs, &c.; Twenty Part-songs; Anthems; Service in D; Hymn-tunes, &c.

A very large number of works, including a Nonet in B flat for wind, remain in manuscript.

We have already stated that Sir Hubert Parry took the degree of Bachelor in Music at Oxford in 1867. In the year 1883 he was appointed Choragus of the University, Doctor in Music (*honoris causâ*) in the University of Cambridge, and Professor of Composition and Musical History in the Royal College of Music, on its opening in that year. In the next year (1884) Oxford followed the example of the sister University in bestowing the distinction D.Mus., as did Dublin in 1891. He is also a D.C.L. of Durham University, an Honorary Fellow of Exeter College, Oxford, and a Justice of the Peace for the County of Gloucester. Sir Hubert was an examiner in music at the London University in 1891. In 1894, on the retirement of Sir George Grove, C.B., he was appointed Director of the Royal College of Music, where, like his distinguished predecessor, he is very popular and greatly esteemed by both professors and students. His most recent distinction is that of Knighthood, conferred upon him in the sixty-first year of Queen Victoria's reign, and in commemoration of her seventy-ninth birthday.

LITERARY ACHIEVEMENTS.

If Sir Hubert Parry had not achieved fame as a composer he would be entitled to high distinction as a writer on music and musical subjects. He was one of the first whom Sir George Grove asked to contribute to his "Dictionary of Music and Musicians," and for a time he sub-edited that important and invaluable work. Parry's masterly articles in "Grove" have attracted widespread attention by reason of their intellectual grasp of the various subjects upon which he has so ably and so exhaustively written. The article on "Form" is one of the best and most concise in the language, and of equal merit are those on the "Symphony" and on "Variations," besides many others. When he was writing the article on "Symphony" he had no less than *sixty-four* volumes in use at the British Museum at one time! He arranged them in batches of eight, being the number of parts in the early symphonies and overtures, and read the works

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in that manner. It is no wonder that the attendant came to him and said: "Would you mind, sir, taking a seat near the central desk?" The poor man must have groaned under the weight of those books in carrying them to their omniverous reader. Parry is nothing if he is not thorough. It is almost impossible to speak in terms too eulogistic of his "The Art of Music," now available in a cheaper form as "The Evolution of the Art of Music." It is sufficient to say that this book should not only be in the possession, but should *be read* by every English musician worthy of the name. No wonder that it occupied him on and off for nine years. It is packed full of material of the greatest interest and value to every musical student. Sir Hubert speaks of the valuable assistance he received from the great thinker, Mr. Herbert Spencer, in respect of the dancing and music of savage races.

Sir Hubert's other published contributions to musical literature include that excellent little book "Studies of great Composers," and "A Summary of Musical History," No. 42 of Novello's Primers, of which he has recently become joint-editor with Sir John Stainer. He has also contributed to the *Academy*, in which he wrote a review of Stainer and Barrett's "Dictionary of Musical Terms," and also some articles to the defunct *Musical Review*.

He has lectured on musical subjects at the Royal Institution, at the Midland Institute, Birmingham, at the Royal College of Music, and elsewhere. Science has always had an attraction for him, and in this connection he has given some lectures on astronomy at Littlehampton. On one occasion he took the chair at a lecture given by a gentleman on the microscope; but as the lecturer got into difficulties with his illustrations, the chairman came to the rescue and extemporised on his own microscopic experiences in order to keep the audience amused.

TENNYSON.

THE LAST YEAR. 1892. In January Dr. Hubert Parry stayed with us at Farringford, for he wished to hear my father read "The Lotos Eaters," which he was setting to music. For the first time my father's voice, usually so strong, failed while reading this poem and the "Ode on the Duke of Wellington," which he was anxious that a great composer should set as he read it.*

Upon being asked to recall this incident as recorded by the son of the late Laureate, Sir Hubert says: "The Tennysons were supremely kind to me. Tennyson himself talked to me a great deal about his methods and technique. He agreed with me that Browning made it 'a point of art' to introduce alliteration; 'but,' said Tennyson, 'whenever a line comes into my head that I think sounds very nice, I sometimes find it is through alliteration, and I generally take it out.' Again: 'Browning, he was a musical man. He went in for music and knew all about it, but there is no music in his verse. I don't know anything about music, and I don't go in for it like Browning, but I know that there is music in *my* verse.'"

* 'Tennyson. A Memoir by his son." ii., 393. (Macmillan, 1897.)

YACHTING.

The Isle of Wight suggests Sir Hubert Parry's favourite recreation—yachting. "I suppose I shall be drowned some day," he says. (On repeating this remark to Mr. Dannreuther, he observes: "Well, what is the use of a Shelley unless one follows his example?") "I was very nearly drowned," continues Sir Hubert, "when I was twelve years old, in coming from Nice to Marseilles. A little more obstinacy on my part, and I should have been pitched over into the Mediterranean and provided food for the sharks. I have been nearly drowned heaps of times. Once I went round the Isle of Wight in a gale, and nearly drove my skipper out of his wits. 'You ain't been drowned yet,' he observed, 'but you've done your very best.' I began yachting through having to live at Littlehampton for many years on account of my wife's health. I started with a 2-tonner, then followed a 7-tonner, now I have a 21-tonner, and I daresay I shall have a bigger yacht some day."

The following is a characteristic boating story concerning the genial Director of the Royal College of Music. One day he was enjoying a very elysium of happiness sailing all alone in a canoe in a very stiff breeze. He was capsized and had to swim about two miles to *terra firma*. But he would not lose the boat, and towed it ashore with the rope of the boat *between his teeth*, an operation which took nearly an hour and a half!

In 1872 Sir Hubert Parry married Lady Elizabeth Maude, sister of the present Earl of Pembroke. Their two daughters are both musical—the elder, Mrs. Arthur Ponsonby, plays the pianoforte, and the younger, Miss Gwendolen Parry, is an excellent violinist. Sir Hubert wrote his popular "Twelve short pieces for violin and pianoforte" for his two children. Those in the secret know that in one of these pieces he purposely introduced an oft-repeated figure in order to cure one of the young ladies of a rhythmic fault! It might naturally be assumed that Sir Hubert is a "society man." But, as a matter of fact, the contrary is the case. "I don't suppose," he says, "that I dine out more than half-a-dozen times in the course of a year. I don't like it. I couldn't get through what I've got to do if I did; but I generally manage to spend the week-end in the country."

In conclusion, the personality of Sir Hubert Parry is remarkably striking. He is unconventional to a degree. His frank geniality, no less than his breezy enthusiasm, is a strong characteristic of his generous nature. He is

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a thorough English gentleman. Moreover, he is a true artist, animated with the loftiest aspirations towards the highest ideals, and the cause of English music has no worthier representative than Hubert Parry.

MUSICIANS' NAMES.

Nomen, omen, runs the Latin proverb, and in view of the character of their calling it is not to be wondered at that musicians should have set considerable store by the possession of euphonious surnames. We use the past tense intentionally, however, since the present generation of musicians has practically discarded the habit of improving upon their real names. Thus a vocal and violin recital was recently announced by Mdlle. Kuznitsky and M. Przemysler. When music, heavenly maid, was younger, her votaries would have hardly dared to appear in public under such formidable patronymics. Mr. W. H. Hadow, in his interesting monograph on Haydn, gives a list of musicians of Croatian origin who modified the uncompromisingly consonantal character of their names on going out into the world, and amongst them we find the famous Tartini—composer of the "Trillo del Diavolo"—whose authentic surname was, if we remember aright, entirely destitute of vowels. And M. Victorin Joncières, in the *Revue Internationale de la Musique*, has recently been telling the tragic story of the unproduced opera of "Imogine," accepted by the Académie Royale in 1826, and composed by a certain Schneitzhöffer, who had printed on his visiting cards, beneath his real name, the delightful addition—"Prononcez Bertrand."

We are not prepared to say who was the first musician who boldly determined to show in his own person that a cacophonous name need not prove a handicap to a maker of melody. Habitués of the opera thirty years or so back may remember a famous tenor of the name of Tamberlik, which cannot exactly be called a mellifluous designation, and the same remark applies to another tenor of a somewhat more recent date—M. Mierzwinski. In this country, however, we cannot help regarding Mr. Barton McGuckin as the great pioneer, innovator, and reformer in the matter of musical nomenclature. A good story is told of this popular tenor to the effect that, shortly before his professional *début*, he consulted a distinguished musician as to his prospects, and that the latter said, "You want one thing—a new name." Mr. McGuckin, however, heroically resolved to disregard this counsel, and subsequent events have amply vindicated the wisdom of his resolve. A "magnificently ugly" name is far more efficacious than a merely commonplace one. Quite recently a spirited protest was uttered in a leading American paper against the determination of the authorities to re-christen a village near New York, called Speonk, on the ground that Speonk had a unique individuality, which entirely redeemed its lack of euphony. This we take to be equally true of such names as McGuckin, Dvorák, Szczepanowski, or Humperdinck.

An interesting article might be written on the growth and decline of the habit of Italianisation in names. John Cooper, who changed his name to Coperario during a sojourn in Italy at the close of the sixteenth century, and retained that form after his return to England, may be regarded as the first notable example of the practice. One of the last was the late Mr. Gilbert Campbell, who assumed the name of Signor Ghilberti, and afterwards, on reverting to his real name, occasionally added "Signor Ghilberti" in brackets. There was another Mr. Campbell who was also well known some twenty years ago on the concert platform and the stage as Signor Enrico Campobello, but he remained constant to the Italian form to the end of his career. We cannot help thinking, however, that the American basso, Giulio Perkins, unconsciously dealt the practice its death-blow, if it be true that nothing kills like ridicule. But it is only fair to the memory of that fine singer to state that the adoption of the Italianised Christian name was entirely due to the instigation of his *impresario*—who is reported to have clinched his argument by the observation: "It makes the people talk, dear boy"—and was quite against the better judgment of the singer himself. Indeed, if we mistake not, his style and title were altered to Mr. Jules Perkins not long before his death. So long as Italy was the centre of the operatic world, it was natural enough that singers should endeavour to associate themselves with the land of song, to say nothing of the fact that there is an incomparable charm and melody about Italian names. Speaking broadly, there are no ugly names in Italy; there is no chance of a golden voice being lodged in the throat of the wearer of a name like, say, Jemima Jubb, Susan Hogg, or John Spratt. Still, of late years, where singers have adopted fancy or quasi-Italian names, they have done it in such a way as to afford a clue to their place of birth or residence—Madame Albani taking her name from Albany, Madame Nevada from the State of that name, and Madame Melba from Melbourne. There is also a Canadian singer in Paris who styles herself Mdlle. Toronta. Perhaps, however, the most ingenious of these territorial pseudonyms was that of the singer from Brooklyn, who called himself Signor Broccolini.

We must never forget that foreign names which seem odd to us may sound perfectly natural in the ears of the compatriots of their owners. Kisch-Schorr and Crikkeboom, to take the first two that occur to us, are no doubt perfectly obvious and ordinary to German or Dutch hearers, though they would probably freely admit the superior euphony of

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such names as Gemma Bellincioni, Camilla Landi, or Vittoria Corleone. But for the reasons which we have already mentioned, the habit of Italianisation has fallen into desuetude. It remains to be seen whether, as a result of the Slavonic "boom," we shall all take to decorating our patronymics with the suffixes -off, -ski, or -vitch.

FROM MY STUDY.

BY reading Julien Tiersot's article "Les Troyens de Berlioz en Allemagne," in the issue of the *Revue Internationale de Musique* for June 15, readers may add considerably to their knowledge of the French composer. Mr. Tiersot's paper was inspired by attendance at a performance, in Cologne, of "Les Troyens à Carthage." The only feature of that representation needing to be considered here is one upon which the critic prefers to dwell—namely, the respect with which the work was treated, as compared with its customary fate in France. "In Germany," says Mr. Tiersot, 'Les Troyens' is played without a cut, and even much is added." This statement excites one's interest.

"The history of the cuts in 'Les Troyens,'" continues our author, "is, from the art point of view, somewhat humiliating. Doubtless one need not, generally speaking, exaggerate susceptibilities, and make the matter of cuts an absolute question of principle . . . but the composer remains sole judge, and his will should be paramount. Unhappily this theory is not that of many directors, or of some publishers, who desire with all their force to play the part of collaborateurs in the works which they stage or publish, and no opera has suffered more than 'Les Troyens' from that kind of abuse." Mr. Tiersot next addresses himself to the principal illustrations of the fact last stated. He, first of all, reminds us that "Les Troyens" was designed for performance on one evening, but, when completed, the work appeared much too long. It was therefore divided into two parts, the first being called "La Prise de Troie" (three acts), the second (five acts and a prologue), "Les Troyens à Carthage." Berlioz accepted this necessity, and recognised it in his MS. full score bequeathed by him to the library of the Conservatoire. Of the three volumes the first is headed in the master's hand, "La Prise de Troie," the second bearing the superscription, "Les Troyens à Carthage." Nevertheless, as Mr. Tiersot points out, Berlioz clung to the idea of a complete performance in one evening, and wrote at the head of the prologue to "Les Troyens à Carthage": "In case it be desired to perform the entire work on the same occasion, this prologue should be omitted." It must not be supposed that Berlioz consented without a struggle to the division of his opera. Readers of his memoirs and letters know that he did nothing of the kind, but fought hard for its integrity. *Apropos*, Mr. Tiersot prints, for the first time, a letter addressed by the master to one of his admirers, some two years after the event. In this we read:—

"I have neither been surprised nor greatly afflicted by the modest fortune of 'Les Troyens' for the simple reason that I have long known the Parisians. The immortal 'Alceste' of Gluck has lately been mounted at the Opéra with every musical and scenic resource, but it was impossible to give more than seventeen representations. The real Parisian papers covered that sublime work with insults, and the Opéra subscribers wrote to the Minister of State begging him to relieve them from that tiresome score, &c. I consider myself very fortunate that, in a theatre without resources, where I was obliged myself to pay a certain number of performers, where the *mise-en-scène* was a miserable farce, where the chorus was so badly remunerated, I had twenty-two representations. But the mutilations of the work, that is what has wounded me and will never be forgotten, any more than the false effects produced by the incorrectness of the performance. . . . I shake your hand, felicitating you upon having conserved your faith in the vitality of art. For myself, I have no more, and I say, speaking of men, very much what a poet has remarked concerning women: 'Art is not made for them; they feel no want of it.'" Mr. Tiersot gives some particulars of the ten numbers which were cut from the great work before its production, but I pass these to notice the composer's remarkable observations written on the pages of the MS. score. Here, as Mr. Tiersot truly says, we recognise our Berlioz. At the end of the first act the following note appears:—

"If this work is performed in a theatre not large enough for the development of the *mise-en-scène* connected with the distribution of rewards by Dido, or if the stage manager is not ingenious enough properly to organise the three processions of builders, sailors, and labourers throughout the duration of the three instrumental pieces connected with them, all that is included between" such and such points "should be suppressed."

Following the intermezzo of the Chase, Berlioz wrote:—

"In case the theatre is not large enough for an animated and grandiose spectacle, if women chorus-singers cannot be found to lead the spare horses about the stage, nor men singers, dressed as fauns and satyrs, to gambol when crying 'Italie'; if the firemen are afraid of fire, the machinists of water, and the manager afraid of all, and especially if the change of scene cannot rapidly be made before the third act, the symphony should be omitted."

After the third act, another direction appears:—

"In the middle of this act, the song of Jopas

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was omitted at Paris because they had no light tenor capable of singing it well. In the extremely probable case of the same reason existing in other theatres, the song should be suppressed."

After the fourth act:—

"If the singer who takes the *rôle* of Dido has not an energetic voice, and might lack power for the fifth act, it will be prudent to leave out her duet with Eneas in Act 4."

There is here an interesting note, not in the hand-writing of Berlioz, though obviously dictated by him:—

"I forgot to say that one can, in passing without transition from letter R to letter S, suppress the soldiers' duet, the somewhat vulgar familiarity of which produces so marked a contrast with the melancholy song of the sailor which precedes, and the passionate air of Eneas which follows it. It has been said that the French stage will not endure a mixture of tragedy and comedy, as if the opera of 'Don Giovanni' were not an admirable example of the good effect produced by that mixture; as if a crowd of dramas daily played in Paris did not offer excellent applications of that system; as if, in fine, Shakespeare were not there. It is true that, to the majority of French people, Shakespeare is not even as much as the sun to a mole, for moles can at least feel its warmth. I indicate again this cut, thinking of the happiness which managers, actors, conductors, machinists, and lampists will feel in insulting an author and degrading his work. I should be sorry not to facilitate as much as in me lies the satisfaction of such noble instincts."

All the bitter irony of Berlioz comes out here, but it should be remembered that he underwent immense provocation at the hands of the people whom he so scarifies. With the death of the master began what Mr. Tiersot calls the second act of the comedy of cuts. In 1874 the executors of Berlioz sought to compel his publishers to issue the full score of "Les Troyens à Carthage," which they had bound themselves to do within a year of its first performance. There is a clause in the composer's will with reference to this matter. It runs as follows:—

"The full score of the 'Troyens à Carthage' belongs to M———, music publisher, who, in acquiring from me the property in that work, engaged himself by contract to publish it a year after issuing the pianoforte score. He has not fulfilled that condition. I have not myself invoked the law; my executors will do what seems to them right and proper, but I absolutely require, should M——— decide to publish, that the score be issued without cuts, without modifications, without the least suppression of the text, in fine, exactly as it stands."

The publisher persisted in his refusal, and was supported by the court which tried the case, the successful plea being that inasmuch as Berlioz had bequeathed his MS. to the Conservatoire library, the defendant had not the means of carrying out his agreement. How poor a plea this was fully appears when we read in the master's will that the librarian was bound to lend the MS. to any publisher who, with the approval of the executors and heirs, should require it for the purpose of engraving and publishing the work in its integrity. On appeal, the decision of the lower court was reversed; M——— being told that he must fulfil the terms of his contract.

The third act of the comedy began when, the executors of Berlioz being dead, the publisher had nobody to overlook him. He took advantage of this, says Mr. Tiersot, by retaining the cuts made in representation, and adding others, "cutting eight bars here; suppressing four verses there," and so on. Mr. Tiersot gives details concerning these mutilations, and adds, what all must think, that such practices are "abominable." The whole story is a striking illustration of the obstacles which sometimes beset a composer who wishes to place himself honestly and fully before the public. Also is it an example of the strange notions that prevail with regard to musical works—notions which, in effect, consider them as open to any alteration which impudence or ignorance may think expedient. Mr. Tiersot's article should be read by all who are interested in the fortunes of masterpieces.

I have pleasure in reproducing here an interesting letter from Mr. T. King Holtham, of Chiswick, on the subject of phrasing classical themes. The subject is one of much importance, and worthy of all the prominence that can be given to it:—

In this month's issue of THE MUSICAL TIMES, "X.," in his article "From My Study," quotes some most valuable remarks and examples, by Mr. M. Rosenthal, on correct phrasing in classical music.

It is greatly to be wished that the older masters had taken more pains to indicate the exact manner in which they desired their compositions to be performed. So much is left to the innate musical instinct and imagination of the performer, that it is quite possible for one to gather a totally wrong conception of a particular phrase or melody.

I have found this slipshod way (if I may use such a term about the great ones of the earth) of indicating phrasing particularly trying in organ music, and notably in Mendelssohn's organ works. As these phrasing marks agree in the Novello and Peters editions, I presume they are Mendelssohn's own, but I cannot think that he himself performed these works in the manner indicated in print.

Original conceptions being, as a rule, the strongest, it is most embarrassing and disheartening to students, in playing such works to their masters for the first time, to find their preconceived ideas of the same all wrong, owing to a faulty and incomplete text; and as, in my humble opinion, the science of artistic organ playing consists, chiefly, in a thorough knowledge of *when* and *how* to take one's hands *off* the keys, it is most essential that the notation and phrasing of all printed organ music should be rigidly exact and absolutely correct.

May I therefore plead, on behalf of pupil and master, for editions of all classical music, carefully edited, but in noways adulterated, in an intelligent and musicianly manner by men of ability, in such a way as to fully express

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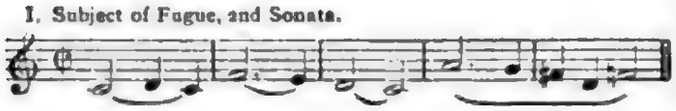
in the text the composer's mind and intention; this without any disrespect to the great masters, whose exuberance of musical ideas, no doubt, often outran their ability to fully transcribe them, hence the rather vague and incomplete manner in which they frequently appear in print.

Mr. Silas, in his series of articles, "Accidents on the Staves, and other matters," that have just appeared in *Musical Opinion*, is justly down on the unscrupulous music-adulterators; but, from his own showing, he has found the necessity of editing the classics in the matter of phrasing, expression, and pedal marks. He is so particularly down on the German editors and editions that I should much like his opinion as to the educational value of the "Cotta" and Steingräber editions of the classics.

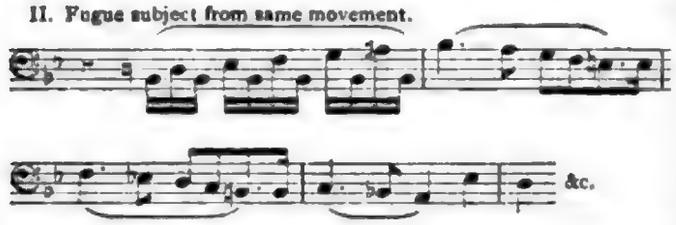
I quote a few examples (many more might be instanced) of the phrasing of the Mendelssohn Organ Sonatas, taken at random from the editions previously mentioned, and *my* ideas of the phrasing of the same, which I suggest with all possible diffidence, as I should not wish it to be thought that I, in any way, presumed to instruct these gods of music.—Yours, &c.,

T. KING HOLTHAM,

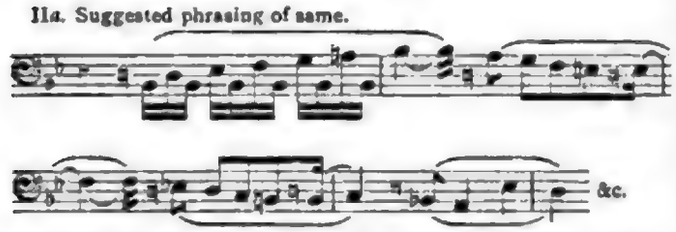
Homefield Road, Chiswick,
June 9, 1898.

I. Subject of Fugue, 2nd Sonata.

Ia. A suggested phrasing of same.

II. Fugue subject from same movement.



IIa. Suggested phrasing of same.



I give two of the four examples which Mr. Holtham has forwarded, and shall be glad to have the opinion of other correspondents on the same subject.

X.

SOME RECOLLECTIONS.

MY good friends the proprietors of THE MUSICAL TIMES have asked me to contribute to their pages "leaves from the past." The exercise is popular just now, both with writers and readers, but not specially on that account have I consented. Reminiscences necessarily involve a good deal of the *ego*, and some men are not happy when constrained to speak about themselves. On the other hand, there are requests which long friendship and association with those who make them transform into commands. That is the case in the present instance, and so I address myself to the task imposed upon me.

A MAINZER CLASS.

One fine morning in the autumn of (I think) 1842, the little town of Berkeley, Gloucestershire, woke up to find bills in its shop windows and on its walls, headed "Singing for the Million." I have called my birthplace a town, though in point of size it was, and is, smaller than many villages. Village, indeed, some style it, but they have not, like myself, seen the mayor and corporation marching through the streets, which, by the way, were so few, and, in perspective, so brief, that a complete perambulation did not weary the fattest alderman. A town it was, and a very ancient one to boot, with a history running far back into Saxon times, and a castle which, though built in the reign of the second Henry, enjoys by comparison only a respectable antiquity. Alas! a town it is no longer. "Ichabod" has been written upon Berkeley's public buildings; the mayor and corporation have vanished; not a rag of their moth-eaten robes exists; the mace is shown as a curiosity in the castle hall, and the corporation pew in the parish church will be looked for in vain. So departs the glory of the world, and I must be pardoned for dwelling upon this particular example of the vanity of earthly things with some sadness. In my boyish days our mayor was to me an important personage—the more important because his functions were a mystery. He usually kept a shop, and as a tradesman was intelligible enough; as mayor he was vague and shadowy, a man of unknown powers and therefore to be dreaded by imaginative youngsters. His colleagues were like him, all except the ale-tasters, who, so it struck my boyish mind as the result of observation, were constant and vigilant in the discharge of their duties.

My reader is asking with impatience, "What has all this to do with the bills headed 'Singing for the Million?'" Not so fast, gentle friend. The bills were also superscribed, "Under the Patronage of the Worshipful the Mayor," who, I doubt not, gladly availed himself of an opportunity to see worship ascribed to him in print, while the townsfolk felt themselves committed to support the enterprise recommended by their civic chief. What the bills had to say beneath their impressive head-lines was that Mr. James Watts, organist of the neighbouring borough of Wotton-under-Edge, would hold a class for the teaching of singing in the Town Hall during the approaching winter. The happy phrase "Singing for the Million" was not unknown in Berkeley at the time. It had drifted across the smiling Severn Valley from other little places where classes were in progress; it had been met with in the *Gloucester Journal* and the *Bristol Mercury*, along with glowing reports of results achieved, and thus was created an impression that Mainzer had discovered a royal road to musical success, walking in which the wayfaring man, though a fool, could not err.

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But Mr. Watts was coming to break fresh ground, if it were not too stubborn for the process. Our musical life was of the most limited description. In the great and imposing church, a monument of the piety or fears of the Berkeleys, there was a choir as competent as the materials allowed, thanks to the skill and devotion of the organist, Mr. Samuel Partridge, who walked over from Wotton-under-Edge, seven miles, every Sunday morning and back in the evening, summer and winter, rain or shine. I have grateful recollections of Mr. Partridge. My musical enthusiasms touched him; I was his solo boy, and he taught me much more than duty compelled. At the Independent Chapel, a very competent band of two violins, viola, violoncello, double-bass, and flute supported the singing; at the Wesleyan Chapel neither choir nor instrument was available, and the congregation had some difficulty in fitting the right tune to the hymn; often breaking down through mistakes in metre. For the rest, not even the faintest stirring of musical vitality could be observed when Mr. Watts broke in upon the dry bones with his Mainzer formula, and conjured them into, at any rate, a semblance of life.

Here I must tell how it came to pass that the Mainzer missionary was able to get a footing in the Town Hall—a rather important building for so small a place. The hall had been erected some decades earlier by subscription, and with the idea, I suppose, that it would be useful for town's meetings and other occasions of a public character. Vain delusion! There was no public life. The town took its orders from the castle, where reigned the powerful nobleman who, as the notorious Colonel Berkeley, made various sensations in society. With all things stagnant around, the hall was rarely used, until, by a happy change of destiny, it became a school-room, at the instance of an eccentric gentleman, long a puzzle to all the neighbours—and they were few—who did not pronounce him mad. According to the rude faith of those parts and that time Robert Fitzhardinge Jenner, major in the South Gloucester Militia, son and heir of the discoverer of vaccination; a friend of the great man at the castle, and, through his mother, related to the Kingscotes of Kingscote, could not possibly be "right in his head." He kept horses and never rode to hounds; he had guns and never shot at anything; he took an interest in children and none in game; and, instead of going to church, he attended the Independent Chapel. He it was who set up a British School in the Town Hall, superintended it himself as the power above the master, and had the control of the place. Wherefore he it was whom Mr. Watts approached in order to secure the hall for his class and the Mainzer formula. Major Jenner showed himself alert enough on that occasion, and drove rather a hard bargain with the Wotton-under-Edge organist. "Yes," said he, "you can have the hall, Mr. Watts, but you must give the upper forms of the British school, and a dozen boys from the Free school, a lesson in class each week for nothing." The organist bowed to the inevitable; the bills appeared, and the "boom" began.

At this point I came upon the scene as a boy of eleven years, consumed with a passion for music which, save for my training in the church choir, could not possibly be gratified. But let me keep myself in reserve, and go farther with the main current of events. Our little town answered the appeal of the bills, to say nothing of the patronage of the Mayor, with an approving shout. Young men and maidens, old men and children came forward to enrol themselves among the disciples of Watts. The soul of our "million" was in arms and eager for the fray, to the astonishment of exceptions, who, of course, began to scoff. Well, the demonstration was wonderful, because nobody had had reason to believe in any latent enthusiasm for the divine art. Alas, alas! the spark which set the enthusiasm aflame was kindled by a delusion! But let me not anticipate more than is necessary to say that the delusion did not affect me. Thanks to my master, I had trodden the whole length of the weary road which leads to easy sight-singing, and I knew what lay before the ardent and unsuspecting pupils of the Mainzer class. They had no such knowledge, or, if they had, argued that "singing for the million" must make the million sing, and there was the whole thing in a nutshell.

I can recall as vividly as though it happened but yesterday the circumstances under which the class first met. There was the appearance of Mr. Watts in the gossiping street. He was a little dark man, with a very lame right leg, and limped along quite awkwardly, from which fact some believers in the religion of physical perfection argued that he could not be of much account as a teacher. All the same, I know him to have been a capital master and an excellent organist. He subsequentlyr emoved from Wotton-under-Edge to the parish in which Lord Derby's place near Liverpool is situated. I should be glad to know if any of my Lancashire readers remember him there. Then there was the eager crowd of men, women, and children massing themselves, with the sexes divided, before a platform on which stood a square pianoforte and a chair. I have but vague memories of the lesson book put into each person's hand. My recollection is clear, however, that, from the height of my superior knowledge, the exercises seemed particularly easy. And so they were; the crux was to come. Enter Mr. Watts (cheers), who, I dare say, stood a moment looking complacently upon the number of his pupils, and praying, poor gentleman, that there might be long continuance and increasing. At that instant the

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Major appeared in the doorway. I can see him now, caressing his militia moustache and running a pair of keen eyes along the rows of faces. The pupils sat up under the inspection, while smiles pervaded the lines. But the heir of vaccination had nothing to say. He grunted approval—being often inarticulate—and vanished from sight.

Through all the years between then and now I have retained consciousness of the physical effect made upon me by very many more voices than I had ever heard singing together. It mattered not that they were rough and uncultivated, or that they were kept monotoning on *sol*, with presently a creep up to *la*, or down to *fa*, as a first step towards conquering the entire scale. The effect, anyhow, was a revelation to my youthful mind, and one which memory brings back, when I wish it, with almost pristine impressiveness. It seemed to open up to me a new world of tone, while my Biblical reading enabled me to hear in it "the sound of many waters." So the evening passed and we were all fascinated with the ease and certainty with which, helped by the square pianoforte, we had moved through three degrees of the scale. Everybody was delighted with himself. Surely Mr. Mainzer was a god, and Mr. Watts his prophet. Here was indeed "singing for the million." We were to be led along smooth and flowery paths to the consummation of knowledge, and stand where all the mysteries of music lay open to our gaze. Happy souls, "and all agog to rush through thick and thin," Cowper might have said of us. Of course the cynical mocked, but they could not fail to be impressed by the remarkable fact that, in pursuit of the divine art, church joined with chapel; for the rule was that the one had no more to do with the other than had the Jews of old with their neighbours the Samaritans. The spectacle of unity under the ægis of music became the marvel of the hour.

Alas, that I must go on to speak of disintegration—of the little rift within the lute that, ever widening, eventually made the music mute. Our class romped, so to speak, through the diatonic scale of C major, weaving and interweaving as in a kind of maze when proceeding by grades, and jumping intervals with joyous confidence. It was beautiful, and so easy! But, one fatal day, the little man on the platform bade his pupils take up an exercise in the "signature" of which one sharp appeared. Ah, miserable sharp! It knocked the class off its bearings, and gave it the impression of being at sea without compass or rudder. Fancy; a note on the second line was still *sol*, and one in the first space still *fa*, but movement from *sol* to *fa* was not the same as before. It demanded a new note altogether. So, in going from *do* to *sol*, the bewildered students found the half-tone so joyously mastered in previous lessons shifted to a strange place. The old relations between *mi* and *fa*, and *fa* and *sol* were broken up. That discovery was the beginning of the end. Looking ahead, the class saw, instead of a royal road, a thoroughfare full of pitfalls and overrun by thorns and briars. Discouragement deepened more and more as it gradually appeared that, while the names of the notes remained unchanged, each might represent three different sounds. This was too bad. The old enthusiasm began to wane, attendance became irregular; Mainzer was apparently a fraud, and Watts a mere prophesier of smooth things which never came to pass. When the second session opened it did so with sadly diminished numbers; but these, of course, had the root of the matter in them to some extent, and were displayed at a public performance. But it was practically all over. The inherent vice of Mainzer's system killed enthusiasm, and tonic sol-fa, which really is a royal road as far as it goes, was not yet. So the class came to an end; the million ceased to sing and lapsed into inglorious silence. Not all of them, however, for the really musical went on, and laid a foundation of better things in later years.

Something like the foregoing story might no doubt be told of a thousand places, as marking the exciting days which saw the means of music first brought within reach of the people at large. Days were they of abundant promise and still greater disappointment; of some faithfulness and large abandonment; but whatever they were, then was laid the basis upon which the superstructure of musical England now rests.

JOSEPH BENNETT.

A VERY interesting side-light on Mr. Gladstone's remarkable knowledge of and keen observation in regard to music has recently been furnished by the distinguished American, the Hon. Chauncey M. Depew, one of the most cultured and esteemed, as well as one of the wealthiest citizens in the United States, and, moreover, the doyen of American statesmen. Mr. Depew says:—

A few years ago, during one of my visits to London, I was one evening at the opera in a box with Mr. Gladstone. He listened intently to the performance, and during the entr'acte he gave me a history of musical progress during his life-time. "For sixty years," he said, "I have been a lover of the opera," and he went on to relate the whole story of opera during that time. He mentioned all the great composers contemporary with himself and their principal works, giving the weak points and distinctive marks of one man's music against those of another; balancing the strength of one against the claims of a rival; differentiating between the exact shades of distinction in two men o the same school. Then he went on to the singers, and compared the great singers of yesterday, the Marios and the Grisis with the Pattis, the Albanis, and the De Reszkes of to-day. Had anyone who did not know him heard him talk, he would have said: "Here is some old musical critic, who, for half-a-century, has devoted his life to nothing but musical studies." After he had finished his review, Mr. Gladstone said: "For thirty years opera was to me a constant source of enjoyment; but for the last thirty years I have been unable to listen to it with any real pleasure. The conductors of Covent Garden Theatre raised the musical pitch, and this led to the introduction of the tremolo. When the pitch was raised, many singers could not take their top notes without the tremolo, and, since the tremolo has come in, opera has been spoiled for me."

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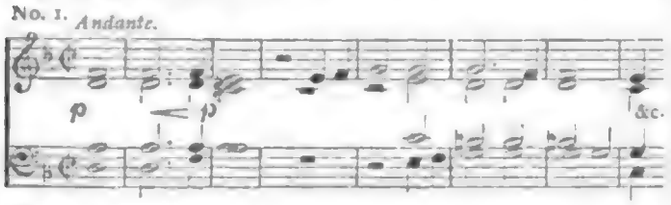
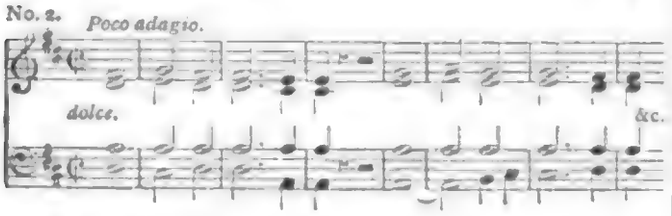
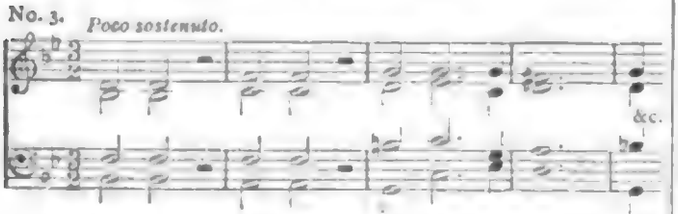
BEETHOVEN'S three "Equale" for four trombones have recently attracted so much attention in connection with their performance at Mr. Gladstone's funeral that we propose to give, as far as possible, a complete account of their history. In the autumn of 1812, the year of the seventh and eighth symphonies, Beethoven stayed with his brother Johann, an apothecary, at Linz, in Upper Austria. The period of his visit covered All Souls' Day—a day that has long been observed with pious solemnity in Austria. Herr Glöggl, the Domcapellmeister of Linz Cathedral, asked Beethoven to compose something for trombones to be performed at the approaching solemn commemoration. Beethoven duly acceded to this request and wrote the "Equale"—three short pieces—of which the opening themes are as follows:—

No. 1. *Andante.*



No. 2. *Poco adagio.*



No. 3. *Poco sostenuto.*

THE original autograph, inscribed by Beethoven "*Linz den 2ten 9ber*, 1812" (*i.e.*, All Souls' Day), was formerly in the possession of Haslinger, the music publisher of Vienna; but Herr Eusebius Mandyczewski, the great Viennese authority on Beethoven, reports that the manuscript cannot now be traced. The term "Equal," or "Equale," is self-explanatory, but its origin seems to be unknown. It has come to signify a short piece, or pieces of music, usually for trombones, played at the beginning and conclusion of great funerals. Sometimes an extra piece, alternating with vocal music, was played in the middle of the funeral service; thus we get "Three Equale," as in the case of those composed by Beethoven. Mr. George Case, who has so commendably resuscitated Beethoven's "Equale," is of opinion that the underlying idea of this quartet of trombones is in "the crossing of the Styx." It is to be found in Monteverde's "Orfeo," in Gluck's "Orfeo," and probably elsewhere. Another ecclesiastical use of a combination of brass instruments should be mentioned. In some parts of Germany it is the custom to play a chorale by a "trombone-choir" (Posaunenchor) from the church tower on the mornings of the great church festivals.

BEETHOVEN had little idea, when he wrote the "Equale" at Linz, that fifteen years later they would form part of his own requiem. On March 26, 1827, Haslinger, anticipating a fatal termination to Beethoven's illness, took the autograph of the "Equale" to Seyfried, with the request that he would adapt some of the words of the "Miserere" thereto, in order that the remains of the mighty master of music might be accompanied to their last resting-place to the plaintive and solemn harmonies of his own sublime composition. Beethoven died on March 27 and the funeral took place two days later. The procession from Beethoven's house moved in the following order: the cross-bearer; four trombone players (the brothers Böck, Waidl, and Tuschky); the leader of the choristers, and, under his direction, a choir of singers. The trombone quartet was not employed as an accompaniment to the choir—the one relieved the other during the progress of the procession to the church. First, the trombonists played the opening movement of the "Equale" alone, which was then repeated by being sung, unaccompanied, to the words "Miserere mei," but a tone lower, in C minor instead of D minor. The third movement of the "Equale" followed, and was treated in a similar manner to the preceding, being sung to the words of the "Amplius," and so on alternately. Another movement, to the words "Libera me, Domine," was also performed; but this was composed by Seyfried, and was originally intended to form a continuation of Mozart's "Requiem." The second "Equal" (in D) was performed, but only at the graveside. Much confusion has arisen on the subject in addition to some erroneous information, which can be most easily set right by recording the fact that while all the three "Equale" by Beethoven were performed at his funeral, only two (Nos. 1 and 3) were sung and played on the way to the Church.

Two only of Beethoven's "Equale" were published by Tobias Haslinger in June, 1827; but with Seyfried's adaptation for voices, and not in their *original* form. It was not until the year 1888 that these three simple specimens of Beethoven's genius were given to the world in their unalloyed beauty, when they appeared in the supplementary volume of Breitkopf and Härtel's complete edition of Beethoven's works. An English edition of the Seyfried arrangement of two of the "Equale" was issued by J. Alfred Novello more than sixty years ago and may still be obtained. The title-page, upon which is engraved a representation of "The tomb of Beethoven in the village of Währing," is as follows:

THE MUSIC performed at BEETHOVEN'S funeral, newly arranged, and cordially inscribed to his friend Mr. J. A. Stumpff, by VINCENT NOVELLO.

THERE was nothing more impressive in the music performed at Mr. Gladstone's funeral in Westminster Abbey on May 28 than the strains of the "Equale." These three pieces in their original form were most beautifully played by the London Trombone Quartet (Messrs. George Case, C. Hadfield, A. E. Matt, and John Matt), and formed an ideal prelude to that memorable burial service. The four trombone players—two altos, one tenor, and one bass—were stationed in the chantry of Henry V. above the high altar. The hushed stillness which pervaded the noble fane was broken with indescribable tenderness as the sustained chord of D minor fell upon the ears of the great congregation in tones of weird solemnity and exquisite pathos.

SIR ALEXANDER MACKENZIE, Principal of the Royal Academy of Music, and Sir Hubert Parry, Director of the Royal College of Music, received official invitations to attend Mr. Gladstone's funeral, and were present at the obsequies of the illustrious

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statesman. Sir John Stainer, who was invited as a friend of the family, travelled nearly 1,000 miles in order to attend. He left Aberdeen on the afternoon of the previous day (Friday) and travelled to Glasgow on the day of the funeral, spending both nights in the train.

ANTIGUA is one of those West Indian Islands better known for its sweet fruits than its sweet sounds. But this is probably because we hear so little of the musical doings in that sugar-producing region beyond the sea. However, a correspondent who has just returned from the West Indies supplies us with the following gratifying information in regard to music in Antigua. He says: "On May 9 I attended a sacred concert in the Moravian Church, St. John, Antigua, when I had the great pleasure of hearing a choir of *black* and *coloured* singers render Sir John Stainer's 'Daughter of Jairus' in a most excellent manner with organ accompaniment. I enclose a programme. All the music was capitally rendered and above the average of country church choirs here in England." Well done, Antiguans! Such an unusually interesting event not only calls for more than passing notice, but merits heartiest congratulations. We shall always be glad to hear of similar performances in far away corners of our vast empire.

THE numerous friends and admirers of Herr Julius Stockhausen in this country will be pleased and interested to hear of his having just celebrated his artist's jubilee, at his residence in Frankfort-on-Main. The great German baritone, still in the enjoyment of excellent health and spirits, made his first public appearance at a concert given in Paris, on May 25, 1848, by his revered teacher, Signor Manuel Garcia.

SIR HUBERT PARRY has a strong belief in the value of choral music. His various choral works give every indication that the chorus has a warm place in his affections. The following extract from his invaluable book "The Art of Music," not only contains words of encouragement to "every member of the chorus," but words of wisdom to composers in regard to their proper treatment of the words they set to music:

There is nothing more ideally suited to the inward nature of music than the presentation, in the closest and most characteristic terms, of great reflective and dramatic poems and odes by genuine poets; and for such purposes the chorus is ideally suited. The declamatory method of treating the voices, which is growing up and increasing, makes every member of the chorus take a share in the recital of the poem; and the practice of choral singing may yet become a happier means for the diffusion of real refinement of mind and character among large sections of the people than the world has hitherto ever had the fortune to contrive. A composer who has enough cultivation and refinement of mind to appreciate great poems, and commensurate mastery of the arts of choral music and instrumentation, may emphasise the beauties of a poem and bring out its meaning far more effectually than any amount of commentary and explanation. This is eminently a case which illustrates the value of the rich accumulation of resources of various kinds, and the wide facilities which they offer to modern composers; for till comparatively lately the range of design and the power of composers to wield varieties of means so as to make the form intelligible was so limited, that unless poems were constructed purposely to fit into conventional types of musical form, they could not be effectively set. But since Beethoven has shown how various are the means of making a work of musical art coherent, systematic, and intelligible, and other composers of the modern school have discovered how to adapt various means of expression to the requirements of musical form, there need be but few poems which are in a mood adapted for music that will not admit of an effectual treatment. And the advantages composers now enjoy are so copious that there is little excuse for their adopting the feeble resource, which once was so universal, of repeating words and sentences without reference to their importance; for with increased range of means of expression and design poems can perfectly well be presented in conformity with the poet's intentions.

WHO would have thought, twenty years ago, that Music would be subsidised by what is practically the municipal authority of London? Yet such a seeming impossibility has become a possibility, as the daily open-air performances by excellent bands during the summer months in London abundantly testify—these bands, or bandsmen, it is hardly necessary to add, being paid entirely by the London County Council. Who, now, amongst the most flint-hearted of ratepayers in London would seriously object to the £8,000 annually spent for this purpose by "the powers that be" at Spring Gardens? And what aspirant for a County Councillorship would dream of making "no bands" a feature of his candidature? As a matter of fact, the principle of the thing is not only admitted, but it is firmly established. If brass bands, why not opera?

THIS question awaits an answer from the County Council of London. A memorial was presented, by Mr. H. W. L. Lawson, to that representative and administrative body on the 21st ult., of which the following are the first and last clauses:—

That in this, the richest capital in the world, there exists no means whereby the highest class of operatic music can be systematically brought within the reach of the great mass of people.

That your Council shall take such steps as to them appear advisable to ascertain how the great want referred to above can be best supplied, and, if deemed necessary, to obtain powers to devote some portion of their funds to assist in the maintenance of an opera-house for the promotion of the highest form of musical art.

The petition was largely and influentially signed, the names including those illustrious in every branch of art and science, such as Sir W. B. Richmond, Messrs. Alma Tadema, Alfred Gilbert, and others amongst painters and sculptors; Mr. George Meredith, Sir Walter Besant, Messrs. F. C. Burnand and Barrie, as representing literature; Sir Joseph Fayrer, Sir W. MacCormac, and Sir W. H. Broadbent amongst medical men; Lord Justice Chitty, Lord Justice Collins, and the Attorney-General among lawyers; Sir Henry Irving, Sir Squire Bancroft, Messrs. Henry Arthur Jones and Charles Wyndham as representing the drama; the Duke of Westminster, Mr. Chamberlain, and Mr. John Morley representing the Legislature, and, of course, a large number of representative musicians. Not only had *The Times* a leading article highly favourable to the proposal, but the *Daily Mail* wrote enthusiastically in the same strain. Moreover, the latter journal obtained the opinions of various Councillors, and it is interesting to find that not only are some "Progressive" members in favour of the proposal, but so representative a "Labour" councillor as Mr. John Burns approves! These expressions of approval encourage the hope that this significant memorial will eventually lead to practical results. At all events, a very important step has been taken

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towards attaining a very desirable end, which is, in the concluding words of the *Daily Mail* leader, to "give the community the best art, and put it within the reach of the masses of the people."

In the very interesting memoir of his brother, W. G. Wills, the poetic dramatist, which Mr. Freeman Wills has just given to the world, there are many interesting references to the allied arts. For example, we learn that one of Wills's idiosyncrasies was the help which he received from music. It seemed to lend wings to his thought. Thus he purchased a large musical box which played a number of operatic airs, and he used to wind it up and write to its strains. "In course of time, however, from being made the receptacle of hair-brushes and combs, and other odds and ends, it became disabled," and when it fell into the biographer's hands all its teeth were gone. Like his prototype, Oliver Goldsmith, whom he so closely resembled in a variety of ways, Wills played the flute in his youth, and took up other musical instruments in turn; but, as his brother tells us, it seemed only as if it were to satisfy the desire to overcome the preliminary difficulties, for he hardly ever pursued anything with a view to a practical end. Wills is best known by his charming plays "Olivia" and "Charles I.," but he wrote many admirable lyrics, the best being "I'll sing thee songs of Araby," which, in its way, is as good as anything Moore ever wrote.

On the road to Mornex, in the vicinity of Geneva, and amidst picturesque surroundings, there may be seen a summer residence of quaint architectural design, which derives a special interest from the fact of its having been inhabited at different periods by Richard Wagner and by Mr. John Ruskin. At the instance of three art-loving Genevese gentlemen, MM. Henri Kling and Robert and Laurence Harvey, a commemorative tablet in black marble has just been placed against the villa in question, bearing the following inscription: "Ici vécurent deux Immortels —Richard Wagner, 1856—John Ruskin, 1863-1864." The ceremony of unveiling took place on the 5th ult., in the presence of the Mayor of Mornex and the Municipal Councillors. It was here, during the months of July to September, that the Bayreuth master commenced the composition of "Siegfried," and sketched out the poem of "Tristan und Isolde," as indicated in one of his letters to Liszt, dated Mornex, July 13, 1856.

Scene: The final chorus rehearsal of the Choral Symphony for the Richter Concert of the 20th ult. Hans Richter (addressing the choir): "When you come to the Hall on Monday night, will you bring a little *joy*, *enthusiasm* with you? The widow of the greatest composer of music for the stage will be present, and she has not heard this symphony since the laying of the foundation-stone of the theatre at Bayreuth in—*eighteen thousand, seventy-two!*"

Here is another examination-room story. Beyond recording the fact that it has not been sent to us by an examiner, or even by an examinee, the story shall tell its own tale. At one of the University examinations in music a candidate appeared before the examiner for his *vivâ voce*, and was asked a question on the subject of the Church Modes. He said in reply: "I don't know anything about the Church Modes, sir; I am a Dissenter." He passed.

What are the "three classes of the secrets of the art" of singing? The question is prompted by an advertisement in a local suburban newspaper which reads thus:—

Repeated Successes.—A Fellow of the Royal Academy of Music imparts to those who wish really to sing, three classes of the secrets of the art. Apply, &c.

Without casting any reflection upon the gentleman (or lady) who possesses these three (why three?) secrets of the art, it is abundantly evident that there must be a great many professors of singing who are not voice trainers, but voice strainers.

Whatever evidences a ballad singer might give of a beggarly voice, we should hardly call him (or her) a vagrant. But this was the designation applied to the species, presumably good, bad, or indifferent, by the worthy magistrates of Amersham, as the following intimation, copied from a notice-board exhibited at the entrance to the little Buckinghamshire town, unmistakably testifies: "The magistrates acting for this Hundred have given peremptory orders to the constables and other peace officers to apprehend all Common Beggars, Ballad Singers, and *other vagrants*, so that they may be dealt with according to law. June 24,, 1811."

In Thomas Attwood Walmisley's fine Evening Service in D minor the Nunc dimittis concludes with the dominant major chord, while the Magnificat terminates with the chord of D major. At King's College, Cambridge, however, it is the custom to reverse the final Amens of the two Canticles in order to obtain a close in the tonic key in the Nunc dimittis. It would be interesting to know if this practice is followed in other "quires and places where they sing."

FACTS, RUMOURS, AND REMARKS.

Although the petition lately laid before the County Council on behalf of an opera house supported in part out of the rates was very influentially signed, it is wise not to expect much in the way of practical result. There is a question whether the London ratepayer, upon whom increasing taxation presses heavily, will see, clearly and at once, the propriety of paying £15,000 a year towards the support of the lyric stage. It may come to that in time; meanwhile the ratepayer must be made familiar with the idea as lying within the range of practicable municipal politics. Hence, though the petition may be rejected, it marks a step in advance. The idea has been put before the ratepayer, and he is looking at it.

Not much has been gained by the production in English of the German one-act drama "Adelaïde"—a poor, feeble thing, only remarkable for the bold idea of making Beethoven one of the characters. I did not expect that an artist like Mr. Bispham would consent to represent the great master, between whom and a counterfeit of any sort there is a great gulf fixed which no fancy or skill can bridge.

At the moment of writing, the subscription for the benefit of Mr. Sims Reeves does not make much headway. Men act naturally, no doubt, when they say that Mr. Reeves, in his long years of prosperity, should have made provision for old age and safeguarded it in every possible way. That, of course, would have been prudent, but artists are rarely endowed with worldly wisdom. It is not in their temperament. Besides, if we limit our help to those

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who have done nothing inconsistent with due provision against need, we shall never assist anybody, and some otherwise excellent people will starve.

It is not at all surprising that Mr. J. Duchscherer, of Exmouth, wanting instrumental performers, should advertise for them in the journals of his own happy Fatherland. Mr. Duchscherer called for "a good first violin, bass, flute, trombone, and side drum," offering them a permanent post. But, while favouring his own countrymen as players, he paid England the high compliment of adding: "Only good, moral young musicians need apply."

Apparently the good folk in South Wales are not so familiar with musical distinctions as some others. An evening journal having to state that a certain performance was conducted by Mr. J. T. Rees, Mus. Bac., of Aberystwith, told its readers that "the conductors were Mr. J. T. Rees and Miss Buck (Aberystwith)." Seeing this, another evening paper, on the opposite side of politics, playfully remarked: "To construe 'Mus. Bac.' into 'Miss Buck' is not so radically bad as to become unpardonable. They might have made it 'moist back,' or 'mist bag,' or 'moss bug,' and then the irate bachelor might have assailed them with a coal-hammer." A coal-hammer, after all, is a lighter weapon than this humour.

So the Royal Carl Rosa Opera Company has determined to wind itself up and have done with losses. I do not wonder. Last season's operations resulted in a deficit of £6,600, and no Company can stand that, coming, as it does, on the top of other disasters. The result is one more demonstration of the fact that we English care very little about opera—so little that even when a manager gives good performances of works supposed to be popular, at popular prices, in a large number of our big towns, we leave him in the lurch. It is said that the name, goodwill, and material of the company will be taken over by another enterprise. I hope so, but in that case it will be necessary for the *impresario* to keep down expenses and perform works which will give pleasure to the average man out of the street. In the matter of expense, I fear the Carl Rosa artists killed the goose that laid the golden eggs by demanding salaries out of all proportion to the means available. Not a few musical concerns suffer through that great and growing evil.

Mr. Frederic Archer writes to me from Pittsburg, U.S.A.: "I saw in a recent issue of The Musical Times a note to the effect that I am about to leave this 'smoky city.' The report probably came from some Spanish source, as it is utterly devoid of truth. I have ceased to wander; I came here with the fixed intention of remaining; my work is entirely congenial, and the position in all respects most desirable. If, therefore, you will kindly correct the statement, I shall feel greatly obliged." I correct it gladly; congratulating my old friend upon his fortunate circumstances, and Pittsburg upon having in its midst such a musical force.

I have seen a little book, entitled "Music, and do the English love it?" It is issued by the "Concorde Concert Control," which name I suppose represents a concert agency, and it is interleaved with advertisements—a terrible device which has, so far, kept me from giving the brochure the complete attention it, no doubt, deserves. I have, however, read as follows: "England, in the time of Field (the father of the nocturne), produced music that raised high expectations." Why Field, who spent most of his life in Russia, and is known as "Russian Field"? Again, it is said: "Troublous times, and the rigid Puritanical influence of Cromwell, seemed at one time to have almost stamped out music in England." This is hard on the Lord Protector, who, as a matter of fact, loved music well, and gave it a home in his palace of Whitehall. How difficult it is for prejudice and misrepresentation to die!

When these words appear, Bergen will be in full enjoyment of a musical festival connected with the International Fishery Exhibition in the far Northern town. The link between music and fish is not, perhaps, very obvious, but there must be one, since Shakespeare says that the lute of Orpheus could make "huge leviathans forsake unsounded deeps to dance on sands." All the Bergen performances are devoted to Norwegian music, the composers being Grieg, Selmar, Sinding, Schjelderup, Svendsen, Olsen, Holter, Cappelen, and Halvorsen. The orchestra is an importation from Amsterdam, "whilst the large choruses," quaintly says a circular in English, "will be sung by abt. 400 lady & gentleman singers." "There will be 6 conserts with 3 different programmes," adds the circular.

In addition to the notices of the performance of English music at Bologna referred to in our last issue, a Florentine musical journal, *La Nuova Musica*, gives a glowing account of the concert. The works performed were, it will be remembered, Stanford's "Irish" Symphony, Parry's Orchestral Variations, the Prelude to Sullivan's "Tempest" music, the *Intermezzo* in Mackenzie's "Rose of Sharon," and two Dances by Cowen. *La Nuova Musica* speaks in high appreciation of all these works, while, in its general remarks upon English music, it recalls the distinction gained in past times, and, as to the present, observes that if our composers are influenced by Mendelssohn and Brahms, it must be borne in mind that nearly all of them have been educated in Germany. The critic anticipates greater originality when young English musicians complete their studies in their own country, the characteristics of their nationality will more fully appear in their music. That is a very sensible observation.

Joseph Bennett.

BEETHOVEN AND HIS "TERMS."

Mr. J. Cuthbert Hadden has done an excellent piece of literary work in writing the biography of George Thomson, "the friend of Burns."* Thomson is best known South of the Tweed by his descendants. His daughter married George Hogarth, a former secretary of the Philharmonic Society, who was also the first musical critic of the *Daily News*, and a writer on music. Hogarth's daughter, Thomson's grand-daughter, Caroline, married Charles Dickens.

George Thomson (1757—1851), who held an official position in Edinburgh for fifty years, was an enthusiastic amateur. His place in musical history is that of the most persevering and successful collector of the melodies of Scotland, Wales, and Ireland, a work begun in his youth and continued for about forty years. Having collected the native airs from various sources, Thomson hit upon the original and bold idea of having special instrumental accompaniments written to the melodies. In addition to the pianoforte accompaniment, each song was to have a prelude

* "George Thomson, the friend of Burns. His life and correspondence. By J. Cuthbert Hadden. London: John C. Nimmo, 1898."

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and *coda* and *ad libitum* parts throughout for violin, or flute, or violoncello, the composition to be entrusted to none but composers of repute. The most distinguished of the musicians who responded to Thomson's invitation to co-operate with him in his work were Haydn and Beethoven. The sixty-three pages which Mr. Hadden devotes to "correspondence about the music" is a very valuable part of the biography, and cannot fail to be of great interest to musical readers. We propose to give a few extracts from the highly characteristic letters written to Thomson by Beethoven, especially as they show that Beethoven was by no means an "unbuttoned" sort of individual in regard to business matters—in fact, in this respect, he proved quite a match for the Scotchman, which is saying a great deal.

The originals of Beethoven's letters are in French. In transcribing the money references from Mr. Hadden's book, we have given only the English and not the Austrian values of the various amounts.

The first letter is not exclusively one of "terms," but gives the information that Beethoven had "a genuine liking for Scotch airs":—

Vienna, 5th October, 1803.

DEAR SIR,—I received with much pleasure your letter of the 5th July. I concur readily with your proposals, and beg to inform you that I am prepared to compose for you six sonatas of the kind you desire, introducing the Scotch airs in a manner which the Scottish nation will find in the highest degree favourable and in keeping with the genius of its songs. As to the remuneration, I think that £150 for the six sonatas will not be too much, seeing that in Germany I get that sum for the same number of sonatas, though in that case without accompaniment. At the same time, I must tell you that you will do well to come to an early decision, for so many engagements are being proposed to me that before very long I shall perhaps not be in a position to comply immediately with your request. . . . Having a genuine liking for Scotch airs, I shall take peculiar pleasure in the composition of these sonatas, and I venture to go the length of saying that, if the remuneration meets your views, you will be abundantly satisfied.—Yours, &c.,

LOUIS VAN BEETHOVEN.

The correspondence between Thomson and Beethoven, which seems to have been suspended for some time, was resumed in November, 1806, when the composer of the C minor Symphony wrote to "the friend of Burns," saying: "I shall use all the frankness and explicitness I myself like in business matters," and concluding thus:—

Lastly, as regards the remuneration, I understand that you offer me £100 in British money in cash, and not in notes of the Bank of Vienna, which, in the present crisis,* are too depreciated in value for that sum, paid in these notes, to be in the least proportionate to the work that I shall devote to you, and the remuneration that I receive for all my other compositions. In fact, the remuneration of £100 will not pay me too well for all that the satisfaction of your wishes entails.

Beethoven had evidently sounded Haydn as to *his* terms; he writes to Thomson:—

I am still willing to meet your wishes as regards harmonising some little Scotch airs, and I await on that matter a more explicit proposal, knowing, as I do, that Mr. Haydn has had £1 of British money for each air.

In the next extract Beethoven treats not only of "terms," but also of his "love for the glory of art":—

I will compose the ritornelli [*i.e.*, the introductory and concluding symphonies] for the 43 little airs, but I ask £10 sterling more than you have offered; thus, instead of £50 I ask £60. This work is furthermore one that gives little pleasure to the artist; nevertheless, I shall always be ready to do it for you, knowing that it has some utility in a business point of view. As to the quintets and the three sonatas, I find the remuneration too little for me. I ask the sum of £120. You offered me £60, and it is impossible for me to give you satisfaction for such a remuneration (we are living here in a time when terribly high prices are asked for everything; we are paying about three times what we used to pay); but if you agree to the sum I ask, I will serve you with pleasure. . . . Be assured, sir, that you are dealing with a true artist, who loves to be honourably paid, but who has a still greater love for the glory of art, and who is never satisfied with himself, but is ever trying to take steps forward, and to make great and continual progress in his art.

. . . P.S.—Once again, I beg you to send me the words of the songs, as they are very necessary if one is to give the proper expression.

The next quoted letter speaks for itself:—

I have composed *con amore*, with the wish to give a mark of my esteem to the Scotch and English nation by doing homage to their national songs. . . . .

As regards the airs with English words, I will do them at a very low figure, to prove how ready I am to serve you: that is why I only ask £20 for these airs. I could not compose them at a lower figure without loss, for they give me here more for a dozen airs with German words, which give me no difficulty in respect of the language, whereas I have to get the English words translated, and to pay special heed to the pronunciation [? accent], and all that is a constant harassment.

Beethoven's comparison between Kozeluch and himself is amusing in its satirical reference to that composer. He writes:—

Haydn himself assures me that he has received £2 for each air, notwithstanding that he wrote for the harpsichord and violin alone, without either symphonies, or a part for the 'cello. As to M. Kozeluch, who gives you a song with accompaniment for £1, I offer my warm congratulations to you and the English and Scotch audiences when they hear it! I consider myself, I confess, a cut above M. Kozeluch (miserabilis!) at this sort of thing, and I do trust that you have some discrimination which will enable you to do me justice.

The following reference to Beethoven's proposed visit to England is interesting. Alas! he never came. Had he visited the "Land o' cakes" he might have anticipated Mendelssohn in composing a "Scotch" symphony:—

We want gold badly here, for our Empire is at the present moment a source of paper money only; and I, in particular, need it; for I may possibly leave this country and go to England, and then to Edinburgh in Scotland, where I should be delighted to make your personal acquaintance.

Beethoven's views on the "tinkering" of music might be laid to heart by sundry editors of his and other composers' works:—

I observe with much pleasure that the sixty-two airs I composed for you have at last reached you, and that you are satisfied with them, with the exception of the nine which you mark, and of which you wish me to alter the ritornelli and the accompaniments. I regret that I am unable to oblige you. I am not accustomed to tinker my compositions. I have never done so, being convinced of the truth that every partial modification alters the whole character of the composition. I am grieved that you are out of pocket through this, but you cannot lay the blame on me, for it was your business to make me more fully acquainted with the taste of your country and the meagre abilities of your performers.

Beethoven may well grumble at having to pay £60 per annum for taxes—"after the English fashion." He says:—

With respect to the six canzonettas which I am to compose, I confess that the honorarium you offer is

* This, like similar references in subsequent letters, alludes to the hostilities with the French.

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totally inadequate. Circumstances here are much altered, and taxes have been so much raised—after the English fashion—that my share for 1814 was near £60; besides a good original air, and what you also wish, an overture, are perhaps the most difficult undertakings in musical composition. I therefore beg to state that my fee for six songs or airs must be £35. . . . You may depend that I shall do you justice. No artist of talent and merit will consider my demands extravagant.

A fortune in his "Battle of Vittoria" is the optimistic tone of the next quotation:—

To attest our long-standing acquaintance, I offer you one of my works, on the Triumph of Wellington at the Battle of Vittoria, divided into two parts, first, the Battle; the second, Symphony of Triumph. The work, composed for full orchestra, was received with general applause in Vienna, and the common request is that it may be performed on the occasion of the visit of the allied sovereigns. The score is arranged for the pianoforte by myself. . . . The composition, which is dedicated to the Prince Regent of England, will not fail to make a fortune.

"Easy" *versus* "difficult" is amusingly discussed in the following letter, which is the last Beethoven wrote to Thomson. This letter—in which he fires a parting shot at the Scotchman—is, however, in Beethoven's best "unbuttoned" mood:—

My dear Friend.—You are always writing "easy," "very easy"; I do my best to satisfy you, but—but—but—the fee will have to be more "difficult," or, I might say, ponderous!!!!!!* . . . The fee for a theme with variations which I fixed in my last letter to you—not less than £5—is, I solemnly assure you, only so low out of mere favour to you; for I have no need of troubling myself with such trifling things; still, there is always some loss of time with such trifles, and honour does not allow me to tell anyone what I make out of them. I wish you may always have a real taste for true music; if you cry "easy," I shall retort with "difficult" for your "easy"!!!

Your friend,

Beethoven.

We trust that we have sufficiently sampled the excellences of Mr. Hadden's book to induce our readers to peruse the whole of his very readable biography of "George Thomson, the friend of Burns."

CHURCH MUSIC.

The musical arrangements at the funeral service of the late Mr. W. E. Gladstone were naturally regarded with much interest; and although there were many who thought, without knowledge of questions of room and convenience, that a complete orchestra should have been available, yet the exceptional group of instruments employed, under the direction of Sir Frederick Bridge and his able assistants, was found to be eminently satisfactory. It may be well to permanently record in these columns a list of the instruments. These were two trumpets, two horns, three trombones, one contra-bass trombone, and sundry instruments of percussion, with, of course, the organ in its king-like position of chief supporter of Church harmony. The combination of brass instruments is one well known in Church music and has often been referred to in these columns in this connection. Omitting the contra-bass trombone, a comparatively new and effective addition to the family, the group of instruments employed upon the solemn occasion now being referred to found its representation in the cornets, trumpets, and sacbuts of ancient days. This time-honoured combination remained the simple and noble orchestra of the Church for ages until organs became completely developed. Once more the old-world exponents of instrumental harmony are, by the rotatory force of time, to be frequently found in our churches, and composers have a new source of effective work before them by means of this revival.

The good people of Edinburgh are much attracted by the military services held from time to time in St. Giles's Cathedral. The music, "with trumpet and sound of cornet," is acknowledged to be noble and devotional in effect. "There is nothing new under the sun," and everywhere, even in Scotland, there are signs of a return to the ancient and impressive employment of wind instruments in service music.

The very interesting service lists of the important Church of the Incarnation, New York, again afford evidence of the earnestness with which Church music is cultivated and prized by our "kinsfolk across the sea." As already noticed, the list of composers of Church music includes the names of many well known modern writers, both English and American. On the other hand, the organ pieces—for by a sensible arrangement all the organ voluntaries find a place in the service lists—include a large admixture of works by the leading organists and composers of organ music of the modern French school, certainly the most favoured of national schools of music for the instrument at the present time. The work done reflects honour upon Mr. W. R. Hedden, the organist and choirmaster.

The *London News*, of Canada, gives an account of the repetition of Mr. T. Mee Pattison's oratorio "The Miracles of Christ," at the First Methodist Church in that place, on May 27, the work being heard with marked appreciation by a very large assembly of listeners. It is of interest to note that the music of the evening included four organ pieces, "Meditation," "Gavotte Moderne," "Seraph's Strain" and "Le Carillon," by those rising young English composers for the instrument, Messrs. E. d'Evry, E. H. Lemare, and Wolstenholme.

At a recent meeting in Birmingham of the institution known as the "Guild of Organists," the Bishop of Worcester expressed approval of the proposal of Mr. F. B. Townend, of Brentwood, in favour of Church organists being licensed as lay officers of the Church by the Bishops. The idea is not entirely new, as we believe some organists not unknown to fame have been so licensed in past years, as well as other Church musicians, in order to associate them with lay work in their own and other departments of the "business of the Church militant." As the Bishop of Worcester upon the occasion in question declared his "ignorance of the rudiments of music," it is clear the good prelate is not disposed to take any responsibility in connection with the professional and artistic status of organists applying for licenses as lay workers, and it is possible that most of our Bishops would be disinclined to accept such responsibility. The question would therefore arise, to what institution would the Bishops look to lead the way, by virtue of past work and prestige, in supplying organ players adequately tested with regard to their fitness to be licensed? We naturally opine that the Royal College of Organists would, in this connection, occupy a commanding position. However, the Bishop of Worcester felt with the Bishop of Chichester, who had been similarly approached, that the Bishops had already too much to do and could hardly be expected to add to their burdens; but the suggestion, he thought, seemed worthy of careful consideration.

* The original French of this passage is: "Vous écrivez toujours 'facile,' 'très facile'; Je m'accomode [*sic*] tout mon possible, mais—mais—mais—l'honoraire pourroit pourtant être plus difficile, ou plutôt pesante!!!!!!"

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At the Evening Service on Whit-Sunday, at the Parish Church, Ealing, Sir Herbert Oakeley's Service in E flat and his fine anthem, "The Glory of Lebanon," were very effectively rendered. The composer conducted, and the able organist, Mr. Owen H. Mead, played the accompaniments with great efficiency.

In that glorious old building, the Collegiate Church of St. Saviour's, Southwark, the Diocesan Choral Society, under the direction of Dr. A. M. Richardson, the organist, held a Church Festival on May 26. The Canticles were Mr. Myles B. Foster's admirable setting in A, and the anthem was Dr. E. J. Hopkins's impressive work "Thy mercy, O Lord." Dr. F. G. Shinn gave an excellent organ recital before the service, one notable piece being Mr. Herbert Bunning's duet for violin and organ, composed for the occasion, in which Mr. Percy Sharman ably took part. Mr. C. H. Kempling gave valuable aid as the accompanist, and he also played the first movement of Guilmant's "First Sonata" as a Voluntary. The Service was in every way an impressive exposition of sacred art.

In an interesting paper read at the second annual re-union of the past choristers of Lichfield by Mr. J. B. Lott, the organist of the Cathedral, many particulars were presented which went to prove that not only our own, but the cathedrals throughout Europe have been during the past 300 years the leading schools for the production and early education of a large and important section of the "chief musicians" of the world. The many illustrious masters of old and the numerous eminent men of our own time who first studied music in the great churches abundantly prove how greatly cathedral training affects for good the after-life of our talented choristers. This fact more than justifies the efforts which are being made to advance the education and foster the musical taste of our cathedral choristers.

Dr. John Greig, an able and ingenious musician, who has recently left Edinburgh to take up his abode in London as the organist of the Scottish National Church, has composed a melologue, entitled "The Tear of Repentance," consisting of a recited narrative with incidental choral music. The work was given in his own church on the 17th ult.

An admirably conducted festival of the Nonconformist Choir Union, consisting of an interesting choir competition, a great concert in which four thousand singers took part, under the direction of Mr. E. Minshall, was held at the Crystal Palace on the 18th ult., and the presence of the admirable orchestra of the Union directed by Mr. T. R. Croger, not to mention an enormous assembly of thousands of persons interested in the proceedings, from all parts of the country, afforded abundant evidence of the remarkable progress Church music is making in the midst of the Nonconformist bodies at the present time; a movement calling for earnest encouragement and hearty approval.

A very pleasant ceremony took place at the Chapter House, Canterbury Cathedral, on the 8th ult., when Dr. William Henry Longhurst, the veteran honorary organist of the Cathedral, was presented with a testimonial consisting of a silver salver, an address, and a cheque for £117 7s. The Mayor of Canterbury, who presided, called special attention to the fact that Dr. Longhurst had served the Cathedral for the long period of seventy years, and also to the valuable services he had rendered to the cause of music in the city beyond the walls of the sacred edifice. In a speech, uttered with feelings of strong emotion, Dr. Longhurst tendered his sincere thanks to the kindness of his friends and to the Dean and Chapter for the very liberal grant they had made to him upon his retirement.

At the festival of St. Philip Neri, the music at the Oratory, South Kensington, was on the usual imposing lines, and was accompanied by an orchestra, under the direction of Mr. A. Barclay Jones, with Mr. Edward d'Evry at the organ. The Mass was Haydn's No. 6, and at the evening service Mozart's Vespers were given.

At the Parish Church, Blackburn, on the 5th ult., a Morning Service by the organist, Mr. J. H. Rooks, was sung. In the evening Sir George Martin's setting in G was given. Mr. J. Christopher Marks's anthem set to the hymn "The day is past and over" was a feature of the service. Mr. Rook's voluntaries included Dr. F. E. Gladstone's artistic and effective Organ Sonata and a movement by A. Mailly, the well-known professor of the organ at the Brussels Conservatoire.

The Gregorian Anniversary Service, held on the 2nd ult., as usual attracted an enormous congregation to St. Paul's Cathedral. Dr. C. Warwick Jordan was at the organ and Dr. Pearce was the conductor. A small band of wind instruments added much to the effect. Dr. Warwick Jordan's setting of the Old Hundredth Psalm was a marked feature of the fine service. At first sight such a work might not seem to come within the object range of the Gregorian Association; but from a broad and truly catholic point of view such a selection is in perfect keeping, the real object of the Association being the presentation of the "people's song," primarily that of the ancient Church, and, generally, that of all ages of the Church. Hence the Society may, with sound judgment, include all modern works based upon plain-song and choral themes, as in fit companionship with the presentation of the primitive chants, antiphons, and hymns of ancient Christendom.

ORGAN MUSIC.

Mr. W. E. Fairclough gave a recital in All Saints' Church, Toronto, Canada, on May 7. His pieces included Bach's Toccata in F, Mr. T. Tertius Noble's excellent and too rarely heard Theme with variations, and a "Marche de Fête," by a Mr. Reed.

During the course of the Third Triennial Festival of Church Workers at Gloucester, on the 2nd ult., and after Choral Evensong in the Cathedral, Mr. A. H. Brewer gave an interesting organ recital, the music including Mendelssohn's Sixth Sonata and the *Finale* from a Sonata in D minor by Dr. C. Harford-Lloyd. At the recital given by Mr. John E. West at St. Alban's, Holborn, on the 7th ult., the programme included Mendelssohn's Fourth Sonata, which the late Dr. Gauntlett prophesied when the work was first published, would be the most popular of the set; Wesley's beautiful Choral Song and Fugue, and the recitalist's own excellent Sketch in C minor. Dr. T. Ely gave a recital recently at Westborough Church (Unitarian), Scarborough, including in his programme that superb specimen of modern English organ music, Smart's "Air with variations and Finale Fugato," and movements by several representative French composers. On the 9th ult. Mr. Ernest Newton gave a recital at St. Thomas's Church, Portman Square, his scheme consisting entirely of specimens of the work of French and Belgian writers. Mr. H. F. Ellingford played, at St. Peter's-upon-Cornhill, on the 2nd ult., a selection, including the Introduction and Fugue forming the finale of Dr. Basil Harwood's Sonata in

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C sharp minor, and W. G. Wood's stately Toccata. Mr. Rudolph Loman's recent monthly recitals at the Dutch Church, Austin Friars, included, among other interesting works, Guilmant's fine "Theme with variations and Finale," several movements by Rheinberger, and the Sonata in D minor by A. Mailley.

That excellent performer, Mr. J. M. Preston, gave recitals at his own church, St. George's, Newcastle-on-Tyne, on the 5th and 12th ult. His programmes included Fantasia "Hanover" (E. H. Lemare), Berceuse (H. A. Wheeldon), Overture in C (A. Hollins), and the too rarely played Prelude and Fugue in F minor (J. S. Bach). Dr. E. J. Bellerby's recital at Holy Trinity Church, Margate, on the 14th ult., included the following pieces: Canzona (Wolstenholme), Andante Pastorale (Faulkes), and specimens of German, French, and Italian organ music.

The Rev. H. W. Clarke, in a crusade against the City churches, is sorely vexed with the mid-day organ recitals. He observes:—

> The organists urge on the work for the sake of advertising themselves on posters and in newspapers, as a means to get private pupils. Then professional solo singers are employed, and the cheap concert business has taken the place of prayers and preaching for the amusement of the City clerks when they are out for their mid-day luncheon. When the "concerts" are held, congregations varying from 130 to 300 can be attracted, whereas for prayers and preaching not more than two to a dozen can be got to attend.

Is it possible the last paragraph of this tirade partly reveals the sting of Mr. Clarke's *animus* against the ancient churches of the City? The words given recall the "Eyes and no eyes" story in that delightful book of the childhood of those who first knew the City two generations ago, "Evenings at Home." Perhaps Mr. Clarke should be reminded that a preliminary short form of service, often including an address, is the rule at the City mid-day musical services. The reverend gentleman has failed to recognise the happiness which is not his happiness: the delight of thousands of overworked frequenters of busy haunts in listening to the eloquence of grave and beautiful music amidst the quiet, calm precincts of our old City churches. With all reverence it may be added, "those who have ears to hear, let them hear." Such happy listeners will be quite willing to leave Mr. Clarke to his own devices, and more than contented to enjoy what he fails to appreciate.

At Holy Trinity Church, Richmond, on the 12th ult., Mr. G. Hardcastle played a selection of organ pieces, including Tours's highly effective Fantasia in C and G. A. Macfarren's Larghetto in A minor. Upon the same occasion, Mr. T. Curry, the Church organist, directed the performance, by the choir, of sundry anthems.

Mr. G. F. Andrews gave a recital recently at the Parish Church, High Wycombe. His selection included H. Smart's Postlude in D and other works in favour with the lovers of organ music.

The programme of Dr. A. P. Alderson's organ recital at All Saints' Church, Kingston, on the 22nd ult., included Bach's Prelude and Fugue in A minor, the *Largo* from Dvorák's Symphony "From the New World," and the *Allegro con grazia* from Tschaïkowsky's "Pathetic" Symphony. A violin and organ recital was given by Miss Margaret Standen and Mr. Joseph W. Burt, at the Abbey Church, Sherborne, on the 16th ult., when Mackenzie's "Benedictus" (violin) and G. E. Lyle's "Pastorale and Hymn of the Shepherds" (organ) were performed.

THE "ANTIGONE" AT BRADFIELD.

The Greek play at Bradfield is now becoming a regular institution. The "Antigone," "Agamemnon," and "Alcestis" having been produced in previous years, "Antigone" has now been repeated, and large audiences assembled to witness the performances. Some evidence of their popularity is afforded by the fact that it has been found necessary to provide five instead of three representations, and that the invitation list is fuller for each of the five than on other occasions. It must be very gratifying to the Warden of Bradfield, Dr. H. B. Gray (whose energy and resource shown in constructing the theatre, as well as his unwearied attention to every detail of the production, have been the chief factors in the success of the Bradfield plays), to feel that he has been able to create so widespread an interest in Greek tragedy. But it cannot be doubted that this increased popularity has its dangers; the Bradfield play would seem almost to have reached the stage which marked the Bayreuth festival of 1897, many of the guests attending more as a matter of fashion than because they took an intelligent interest in the spectacle presented to them. It is difficult to account in any other way for the behaviour of a considerable section of the Bradfield audience at the first performance, on the 20th ult., numbers of them going out during the progress of the action and disconcerting the actors by their indefensible discourtesy. Considering that the Warden had very properly inserted in the invitation form a request that none of the audience should leave their seats until the last choral ode was finished, this afforded an example of rudeness which is, we must fear, characteristically English.

The main features of the Bradfield plays are familiar from previous years; it is sufficient here to remind our readers that every attempt is made to reproduce, on a theatre especially constructed for the purpose, all the essential features of Greek tragedy. So far as one who is not an archæologist can judge, the whole seems to have been executed with very great care. It is true that the masks and high shoes were omitted, that the distinguishing features of the *hyporchema* were not marked, and that the *commos* was merely spoken, without *paracatalogé*; but these deviations were probably wise. A more serious departure from tradition lay in the fact that the principal women's parts were taken by ladies, for the first time at Bradfield. It might be argued that Greek tragedy cannot be said to be reproduced at all if a feature presumably so repugnant to the Greek mind is permitted to appear; many will think that the result is an impossible compromise, and that a frank modernisation would at least have the merit of consistency. But if anything could justify this non-Greek treatment, it would be the exceedingly fine rendering of the parts of *Antigone* by Mrs. H. B. Gray and of *Ismene* and *Eurydice* by Mrs. A. Bellin. *Antigone* is not an attractive heroine to a modern audience. Her feelings for *Hæmon* are indicated only in one line, the exact position and interpretation of which are matter of question; her attitude towards her sister, even when her evidence is saving that sister's life, has far more of contemptuous superiority than of affection; while her zeal for her brother's burial, which throws everything else into the background, is a point to which the modern spectator, while extending his sympathy, is unable to attach quite the same importance as did the Athenians. Mrs. Gray made the most of *Antigone* by bringing out with admirable emphasis the frequent allusions to *Polynices*; in lines 26, 46, 466, 513, and elsewhere, this feature was powerfully brought home to us; and if the well-known passage (456-7) suffered, as well-known passages frequently do, from too much stress being laid upon it, the whole of the splendid *commos* and the magnificent concluding passage (891 *sqq.*) were rendered in a way which can only be described as perfect. Mr. J. H. Vince was very successful as *Creon*. The part is difficult, as the king, after being brutal to *Antigone* and insulting to *Teiresias*, breaks down suddenly with a completeness which is surprising. Mr. Vince acted and declaimed well; in the early part of the play he was occasionally hampered by lapses of memory, but he rose to the occasion as the action proceeded, giving us the

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impression of a self-willed and rather pedantic ruler, in whom the honour of his country and the maintenance of law are more prominent than mere heartless cruelty. His character is not consistent, but Sophocles knew better than to make it so. The minor parts were rather less well filled, though none did badly, considering the difficulty of even the smallest characters in this most difficult play. The *Sentinel*, with his colloquialisms, is almost impossible to act; but he can hardly have been meant to be so rude to the king. *Teiresias* would, perhaps, have shown greater dignity if he had remained more quiet. *Hæmon* rather overacted, and uttered his "ironical" line (751) in a way which could imply nothing but a threat to *Creon*, the other and truer meaning of the words being positively excluded by this interpretation; towards the end the text was occasionally forgotten, but these slips were surprisingly few considering the disturbance created by the audience.

A word of praise is due to the *Coryphæus*, Mr. Pigott, both as leader of the chorus and as actor; in the latter capacity he delivered in admirable character those commonplaces which it is the general, though unsatisfactory, function of a Greek chorus to utter. The stage managing was good, though neither *Ismene* nor *Hæmon* appeared as soon as the chorus claimed to see them. A verse translation was provided by members of the Upper Sixth Form, in which the translators have endeavoured rather to give a readable version than to reproduce in English all the points of the Greek: the latter object would be hopeless in a rendering of the same length as the original. The choral passages reach on the whole a higher level than the iambic, the translations of Mr. G. S. Freeman showing considerable poetical feeling. In a very few cases the sense of the original appears to be missed (*e.g.*, 457, 479, 1353).

The music for the performance, like that for "Alcestis" in 1895, had been specially composed for the occasion by Mr. Abdy Williams. As Mr. Williams explains in his preface, use has been made of the fresh light which has been thrown on Greek music by recent discoveries. Thus the major third, which had in 1895 to be considered as a doubtful concession to modern taste, may now be regarded as having been allowed at least occasionally in ancient accompaniment; while much interest was aroused by the new *citharæ*, produced by Messrs. Hill and Son under Mr. Williams's supervision. The flutes used were the same as those in 1895, made on the model of the Pompeii instruments. They are, no doubt, difficult to play, even without the keys, and the executants, seeming to be rather afraid of them, added less colour to the choruses than might have been expected. It is much to be desired that Mr. Williams may be prevailed upon to publish his music to "Antigone." No more useful exercise could be provided for students of Greek music, as Mr. Williams's name is a guarantee for the archæological exactness of the reproduction. Not having had the advantage of seeing the score or of hearing more than one performance, we can only speak very doubtfully of its effect on a modern listener. The opening phrase of the second Stasimon, the conclusion of the *Hyporchema*, and the final song struck us as impressive features, while in the *Parodos* the rhythm was admirably marked; but the general result was somewhat monotonous. It was difficult to detect much difference in the character of setting adopted for the several choral odes, although the variety in the style of the poetry is so great that the music must have been different in a proportionate degree. The members of the chorus worked well, though the rhythm was sometimes too much for them; their intonation was good and their evolutions were successfully managed. But we cannot believe that the effect produced on us by Mr. Williams's music is at all like the effect produced on an Athenian audience by their composers; and however subordinate the music may have been to the text (is not one passage of Plutarch sometimes pressed to mean rather more than it can bear?), it must have indicated clearly the character and substance of the words. As a student of Greek music, Mr. Williams deserves our warmest thanks, for not all musicians would consent to adopt the attitude of self-abnegation necessitated by this style of composition; but while we can partially realise the effect produced by the actors at Athens, we are much less able, even with Mr. Williams's help, to appreciate the music.

THE "NIBELUNGEN RING."

EVERYTHING comes to London, and the attempt to bring Bayreuth to Bow Street will form the most memorable event in the summer season of 1898. It may be remembered that the gigantic work, which was originally produced at the Festspielhaus in 1876, was first performed in the metropolis, at Her Majesty's Theatre in the Haymarket, six years later, under the direction of the late Anton Seidl. Since that date other performances have taken place as well as many of the two intermediate sections; but this year we were told that the work would be given in its entirety, and as nearly as possible under the conditions which exist at Bayreuth.

The first cycle of the three to be presented was commenced on the 6th ult., and the opening of "Das Rheingold" raised great expectations. The impressive prelude, so suggestive of the surging depths of the Rhine, was played in a manner that showed Herr Mottl had complete command of his orchestra, and that that orchestra, if somewhat weak with regard to the abilities of some of the string players, was a very capable body. When the curtain rose, the illusion of the floating Rhine Nymphs was admirably carried out, and their parts were most effectively sung by Fräulein von Artner, Fräulein Hieser, and Frau Schumann-Heink, their singing being the more praiseworthy owing to their unstable positions. It must require no little practice and strong-headedness to render such part-music while suspended on wires, and swung about at the poetic promptings of stage carpenters. Truly Wagnerian training is comprehensive. The amphibious *Alberich* was well impersonated by Herr Nebe, and the only mishap was that the gold became effulgent too late. The next scenes were scarcely so satisfactorily managed, and the limited capacities of the mechanical devices at Covent Garden became very apparent before the close of the evening. The Giants were decidedly disappointing in appearance, and *Fafner* so vocally. Herr van Rooy's embodiment of *Wotan*, however, went far to make amends for their deficiencies. He not only looked the part in perfection, but the *timbre* of his voice, the dignified gestures, and dramatic power of expression enabled him to convert the "Prince of Bores" into an attractive mythological deity. M. van Dyck's personation of *Loge* was also a striking performance, and he was so vivacious as the fire god that one forgave him when his singing suggested that the orchestra were playing in the wrong key. Miss Marie Brema was excellent as *Fricka*, and Fräulein Weed as the goddess of love in a singularly unlovely attire, but in accordance with Bayreuth, did fairly well. Frau Schumann-Heink sang magnificently as *Erda*, and the characters of *Donner*, *Froh*, and *Mime* were capably sustained by M. Dufranne, Herr Dippel, and Herr Breuer.

"Die Walküre" was mounted on the 8th ult. and commenced at five o'clock, with all the parts of the house well filled, save the grand tier of boxes, very few of which were occupied before the conventional hour. Much interest was attached to the first appearance of Madame Emma Eames as *Sieglinde*. This artist forsook what may be termed the hearth-rug costume in favour of an attire which was distinctly more becoming, although suggestive of fashions being studied in those remote ages. Her gestures were sometimes deficient in spontaneity, but the beauty of her voice and the exquisite finish of her singing imparted rare charm to the scene between the twins, and especially to the great love duet, in which *Siegmund* was personated by M. van Dyck, who acted very finely and who was in better voice than in "Das Rheingold." Miss Marie Brema is seen at her best as *Brünnhilde*, and was especially so on this occasion. Frau Schumann-Heink, appropriately and matrimonially insistent as *Fricka*, was very welcome to the audience, if not so to *Wotan*, who was again personated by Herr van Rooy with magnificent impressiveness. Nothing finer, indeed, has been heard on the operatic stage of Covent Garden than his delivery of *Wotan's* long drawn out autobiography. *Wotan's* wrath in the scene with the *Walküren* and his condemnation of *Brünnhilde* were also superbly expressed, and the pathetic music of the last act was most touchingly interpreted. The animated and exuberant conversation of *Wotan's* daughters, as they assemble, has seldom been

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more effectively given, but the scenic effects again fell short. The aerial arrival of the damsels was better done than on former occasions, but the rushing clouds which contribute in no slight degree to the turbulence of the scene were represented by an immovable cloth, and the mist which comes down at the fight between *Hunding* and *Siegmund* seemed to have got so badly congealed that very little of the conflict could be seen. The orchestral portion, however, went better than at the previous performance, doubtless owing to the players' greater familiarity with this section, and on the whole the performance was the finest that had been given in London.

"Siegfried" was performed the next afternoon at five o'clock, with M. Jean de Reszke in the title-*rôle*. As before, it was delightful to listen to the Polish tenor's singing of the exuberant music of the fearless hero; but the embodiment was less satisfactory than formerly in alertness, and in the inconsequent actions inseparable from vigorous youth. Artistically it was a mistake for the part of *Wotan* to be taken from Herr van Rooy and given to M. Edouard de Reszke. A still greater error was committed in *Brünnhilde* being personated by Madame Nordica in place of Miss Marie Brema. To see Miss Marie Brema put to sleep as *Brünnhilde*, and *Brünnhilde* arise in the person of Madame Nordica, is disturbing to the imaginative faculties, and, indeed, it is highly desirable that, when the "Ring" is done in its entirety, the characters should throughout be personated by the same artists; but the most unfortunate error that the management made was to allow a number of "cuts" to be made, which aroused the mythological wrath of the worshippers of Bayreuth. The half-man, half-monkey-like *Mime* was cleverly represented by Herr Breuer, although he at times was rather inclined to overact the part; but this was balanced by Madame Nordica's want of realisation of the character of *Brünnhilde*. She, indeed, treated the final scene more in the spirit of grand opera than that of Bayreuth, and more often took the audience into her confidence than *Siegfried*. Fräulein von Artner sang the bird-music admirably, Frau Schumann-Heink was again most impressive as *Erda*, and *Alberich* and *Fafner* were ably impersonated by Herr Nebe and Herr Wittekopf.

"Götterdämmerung" was commenced at four o'clock on the following Saturday, and the inability of M. Jean de Reszke to appear as *Siegfried* was a great disappointment. His place was taken by Herr Dippel, who acquitted himself of his arduous task with distinction and considerable success; but the smallness of his stature and limited power of his voice were accentuated by inevitable comparison with his predecessor in the character. *Brünnhilde* was again embodied by Madame Nordica, who, as in *Siegfried*, sang very finely, but failed to fulfil the traditional reading of the part. Madame Saville was very acceptable as *Gutrune*, and the minor female parts were satisfactorily sustained by Frau Schumann-Heink, Fräulein von Artner, Fräulein Hieser, and Miss Meisslinger. M. Edouard de Reszke was excellent as *Hagen*, Herr von Milde was a capable *Gunther*, and Herr Nebe appeared as *Alberich*. The orchestra was not quite so satisfactory on this occasion, one or two slips occurred, and the magnificent orchestral music at the death of *Siegfried* did not create the impression that was expected. The effect was also marred by the hero being carried out on what seemed to be one of the stretchers used for the conveyance of flower pots in the neighbouring market instead of on his shield as directed. Stage mismanagement was also responsible for several other disturbing influences. *Gutrune's* scream at the sight of the dead body of *Siegfried* was apparently mistaken for the whistle which signals the change of scenery, and literally brought down the house, causing the abode of *Hagen* to be lowered, as it should be at the close, to represent the rising of the Rhine. One of the prophetic ravens declined to fly off with its message, and when finally induced to do so, insisted upon traversing space upside down. The stage mists were also badly worked. Wagner is partial to mists, but a mist that comes down at the rate of forty miles an hour and at once shuts out the scene possesses no mysticism. These matters may seem to be trifles, but such things often caused the crossing of the line which divides the sublime from the ridiculous, and not infrequently robbed the finest climaxes of their crowning effect.

ROYAL OPERA, COVENT GARDEN.

WAGNER has absorbed so much of the operatic season that there are few other performances to chronicle. There are some, however, that call for record. Boito's unequal, but fascinating "Mefistofele" was mounted on May 26, under the conductorship of Signor Mancinelli, the occasion acquiring more than usual attraction by Madame Calvé sustaining, for the first time in England, the *rôles* of *Margherita* and *Elena*. Her embodiment of the former character was charming, the music was exquisitely sung, and the prison scene was given with rare dramatic intensity. The part of *Elena* provided less opportunities, but much individuality was imparted to it. Miss Meisslinger appeared as *Marta* and *Pantalis*, M. Bonnard as *Faust*, and M. Plançon as *Mefistofele*.

Concerning Madame Calvé's personation of *Carmen*, on May 31, in Bizet's brilliant opera, little more need be said than that it was distinguished by still greater subtleties of gesture and finish than before, and that it remains to-day pre-eminently the finest embodiment of the part. The other principal characters were sustained by Miss Marie Engle, M. Bonnard, M. Renaud, and M. Gilibert. M. Flon conducted.

A large audience was attracted, on the 1st ult., by the appearances of Madame Emma Eames, Madame Nordica, and Mdlle. Zelie de Lussan in Mozart's "Le Nozze di Figaro." The three *prime donne* respectively personated the *Countess*, *Susanne*, and *Cherubino*, and a vivacious *Figaro* was provided in M. Soulacroix; but although the music was finely sung, the interpretation of the work in its entirety was somewhat dull. Its humour seemed lost in the importance of its exponents. Signor Randegger wielded the baton.

On the 3rd ult. Madame Ternina made her *début* in London as *Isolde* in Wagner's "Tristan," and proved that her great reputation as a Wagnerian artist of the first rank is well deserved. Much of her success is due to her great abilities as an actress, which imparts rare expressive power to the beauty of her voice, and the great duet in the second act, with M. Jean de Reszke as *Tristan*, has never been more finely interpreted. Herr Zumpe was more successful in his direction of the orchestra than in his previous efforts.

The much anticipated first appearance in England of Madame Calvé, as *Marguerite* in Gounod's "Faust," took place on the 16th ult., and fully realised expectations. The reading is, perhaps, more French than German; but a more thoroughly youthful *Marguerite* in the earlier scenes, and so intensely tragic an embodiment in the later acts have never been seen. To those familiar with the traditional "business" of the part, the presentation was delightfully fresh, and it afforded a striking proof of the extraordinary versatility of this gifted artist. There were also other commendable features of the performance which merit record. M. Edouard de Reszke in the church scene remained behind the pillar and refrained from assuming the grotesque crouch of a gloating vampire over the prostrate form of *Marguerite*, and M. Renaud, as *Valentine*, gave up, in his death scene, the conventional and unpleasant procedure of alternately kissing his sword-hilt presented as a cross, and cursing his sister. Such advance in perception of the appropriate deserves encouragement. M. Saléza appeared as *Faust* and Miss Margaret Reid as *Siebel*.

The revival of Ambroise Thomas's "Hamlet," on the 22nd ult., which was last heard at Covent Garden Theatre in 1890, provided another opportunity for the display of Madame Calvé's remarkable talents. Although less distinctive than most of her impersonations, her *Ophelia* was delightfully natural and always charming; this criticism being as true of her singing as her acting. Her "make-up" was an artistic triumph, and contributed not a little to the fascination of her personation. M. Renaud was excellent in the title-*rôle*, and Mdlle Pacary sang well as *Gertrude*. The parts of the *King*, *Laertes*, and the *Ghost* were respectively sustained by MM. Plançon, Bonnard, and Journet. M. Fron conducted.

THE autograph MSS. of two hitherto unknown concert arias by Mozart were sold last month at Berlin to a Viennese amateur for the sum of £490.

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PHILHARMONIC SOCIETY.

No novelty was introduced on May 26, and we can therefore dismiss the fifth concert with the statement that Herr Moritz Moszkowski conducted a finished performance of his charmingly melodious, elegant, and fascinating Orchestral Suite in F (Op. 39), composed for the Society in 1886, and was once again acclaimed by a typical Philharmonic audience an ever-welcome ravisher of their senses; that Miss Ella Pancera played Schumann's Pianoforte Concerto with brilliant technique and true insight into its poetic significance; that Miss Giulia Ravogli sang the beautiful "Inflammatus" from Dvorák's masterpiece, the "Stabat Mater," and Sir Alexander Mackenzie conducted Beethoven's Second Symphony with customary success.

The sixth concert, on the 9th ult., was more or less a d'Albert concert, for not only did our great pianist play the greatest of all pianoforte concertos, Beethoven's E flat, but he conducted his own Symphony in F (Op. 4) and a brand new scena, "The little Mermaid's death and transfiguration," in which his wife, Frau Hermine d'Albert, made her first appearance in England and proved herself an excellent singer who combines a sympathetic, though not very powerful voice of good quality with a good method and an emotional but refined style. We confess we are getting a little tired of operatic or *quasi*-operatic transfiguration scenes with obbligato transfiguration orchestral effects, though it must be conceded that Mr. d'Albert has managed to be fairly unconventional in the instrumental throbbings that accompany his little heroine to "Heaven's threshold gleaming bright." His scena is based on a fairy tale of Hans Andersen, and deals with a luckless mermaid who has foolishly and hopelessly fallen in love with a real live king's son, who, in his turn, loves, and, alas! weds another, who is not even a mermaid, but merely an ordinary human "Königsbraut." Heine's famous "alte Geschichte" over again, in fact. This undoes the little mermaid, for it means her death, she having for the love of him given up her natural element, to which she can only return as foam on the waves. But the strength of her unconquerable love "converts destruction into re-birth and she feels herself, transfigured into a Spirit of the Air, rising out of the sea to heights where the Love Eternal does not leave unsatisfied her longing for union with the community of the Blessed." This has been turned by James Grun into very Wagnerian alliterative but musical and music-inviting verse, and by Mr. d'Albert into equally Wagnerian music. We do not mean to suggest that he has plagiarised the master, but that he has taken for his model Wagner's third style, with its melodious and polyphonically accompanied recitative rising as occasion demands to the height of dramatic intensity and even beyond to the broadly tuneful, impassioned strains suggestive of ecstatic expression. There is not much of the latter in Mr. d'Albert's work—in fact, when he rouses himself for a great effort he is unconvincing and fails to carry us along with him. But the quiet opening of his lengthy scena abounds in beautiful touches, especially in the voice part, which is poetically conceived and unaffectedly pathetic. For its sake we gladly forgive the composer the occasional torture inflicted upon our ears by some shockingly inharmonious progressions in the intricate and highly-coloured orchestral accompaniments. His juvenile symphony, composed in 1885, is one of those distressingly ambitious, elaborate, and "profound" works which gifted young composers will perpetrate when they are beginning to feel their feet, and, taking their art and themselves dreadfully serious, feel "called" to write a really great work ("so 'ne rechte Jupiter," as Schumann said of his own C major Symphony), and straightway proceed to show how very little individuality they have developed in their few years of apprenticeship. It is well that these glorious times of fiery enthusiasm should come to young composers, albeit the offspring of their exaltation be doomed to failure or even absolute still-birth. Mr. d'Albert's symphony is scarcely an exception to the rule, but it is more than commonly clever and in parts comes sufficiently near real beauty and impressiveness to deserve a hearing. Yet on the whole it must be voted a dull effort in the Beethoven-Schumann-Brahms style. Except in the very lively and effective *Scherzo*, there is little spontaneity of melodic [illegible], and the many and varied devices of harmony, counterpoint, imitation, canon, &c., though they compel our dutiful admiration, do not assist us in getting over a feeling that this is essentially "made" music; nor does the very heavy and ineffective orchestration suggest anything else but book-learning. Mr. d'Albert's effects look very fine on paper, but, to use an expressive colloquialism, they "don't come off." Such scoring will not do in these days of Richard Strauss, Rimsky Korsakow, Glazounow, and Edward Elgar, and we feel sure that Eugene d'Albert himself will give us no more in future. Two sprightly songs from his pen were charmingly sung by his wife, and his performance of Beethoven's Concerto, though not equal to his best (what other great pianist would consent to play such a titanic work after conducting two long works lasting over an hour?), was sufficiently wonderful to rouse the audience to enthusiasm. Sir Alexander Mackenzie conducted excellent performances of Schumann's "Genoveva" Overture and the melodically and rhythmically original Prelude to Act III. of his opera "The Troubadour."

The personal element was again to the fore at the concluding concert of the season, which took place on the 23rd ult., when the chief part of the programme was occupied by the music of Dr. Saint-Saëns, by whom it was conducted. The versatile French musician also played on the great organ his comparatively recent composition for that instrument, a Fantasia in D flat (Op. 101), a piece conceived in sympathy with the genius of the organ, but somewhat vague in purpose. The work was followed by his setting of Victor Hugo's tragic ballad "La Fiancée du Timbalier," the solo part of which was sung by Madame Blanche Marchesi, whose command of tone-colour went far to make up for her deficiency in vocal power. It would have been more interesting had the French musician chosen to conduct one or two of his symphonic poems instead of his early Symphony in A minor (Op. 55). The work is written for the Haydn-Mozart orchestra, with only two horns, no trombones, and no percussive instruments save the tympani. The nerves of the dying century are scarcely to be stirred by such a "classic equipment," especially as the themes and their treatment in the first two movements appear to have been dictated by the shades of Mozart and Beethoven. The *Scherzo* is bright, and so pleased the composer that he conceived the applause which followed to express the desire of the audience to hear it again, and so promptly repeated it. When composers are so oblivious to continuity and balance, criticism has no word. The *Finale* is Mendelssohnian in character and shows the influence of his "fairy" music. Sir Alexander Mackenzie, who had opened the evening with an effective rendering of Sir Arthur Sullivan's "Macbeth" Overture, resumed the baton with Dr. Max Bruch's "Scotch" Fantasia for violin and orchestra, the solo part of which was interpreted by Mr. Timothy Adamowski with a pure silvery tone and a style in which dignity and brilliancy were happily blended. Weber's "Jubilee" Overture had presumably been chosen to conclude the evening because of its introduction of our National Anthem. May we venture to express a hope that, before the announced autumn series of concerts is begun, the presiding bust of Beethoven will be made more presentable?

RICHTER CONCERTS.

We fear Herr Robert Fuchs's Overture to the Austrian poet, Grillparzer's, drama "Des Meeres und der Liebe Wellen," produced by Dr. Hans Richter at his second concert at St. James's Hall, on the 4th ult., will not prove an addition to the list of great masterpieces amongst overtures. If, to quote the excellent analyst, "C. A. B.," it has been the composer's aim to describe the fierce love of the two protagonists of the drama, *Hero* and *Leander*, and the former's inconsolable grief over *Leander's* death, it must be owned that his strains fail to suggest any fierceness in the unhappy lovers' passion, or any great depth in *Hero's* grief over *Leander's* fate. Herr Fuchs has written a serious and pleasing overture, chiefly remarkable for unaffected tunefulness, an agreeable directness and artistic restraint in producing his effects, as well as for excellent workmanship. But he does not once strike the note of tragedy. Largeness of utterance and epic grandeur are

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God be merciful unto us.

ANTHEM FOR HARVEST.*

Ps. lxvii. (Bible version.) Composed by JOHN E. WEST.

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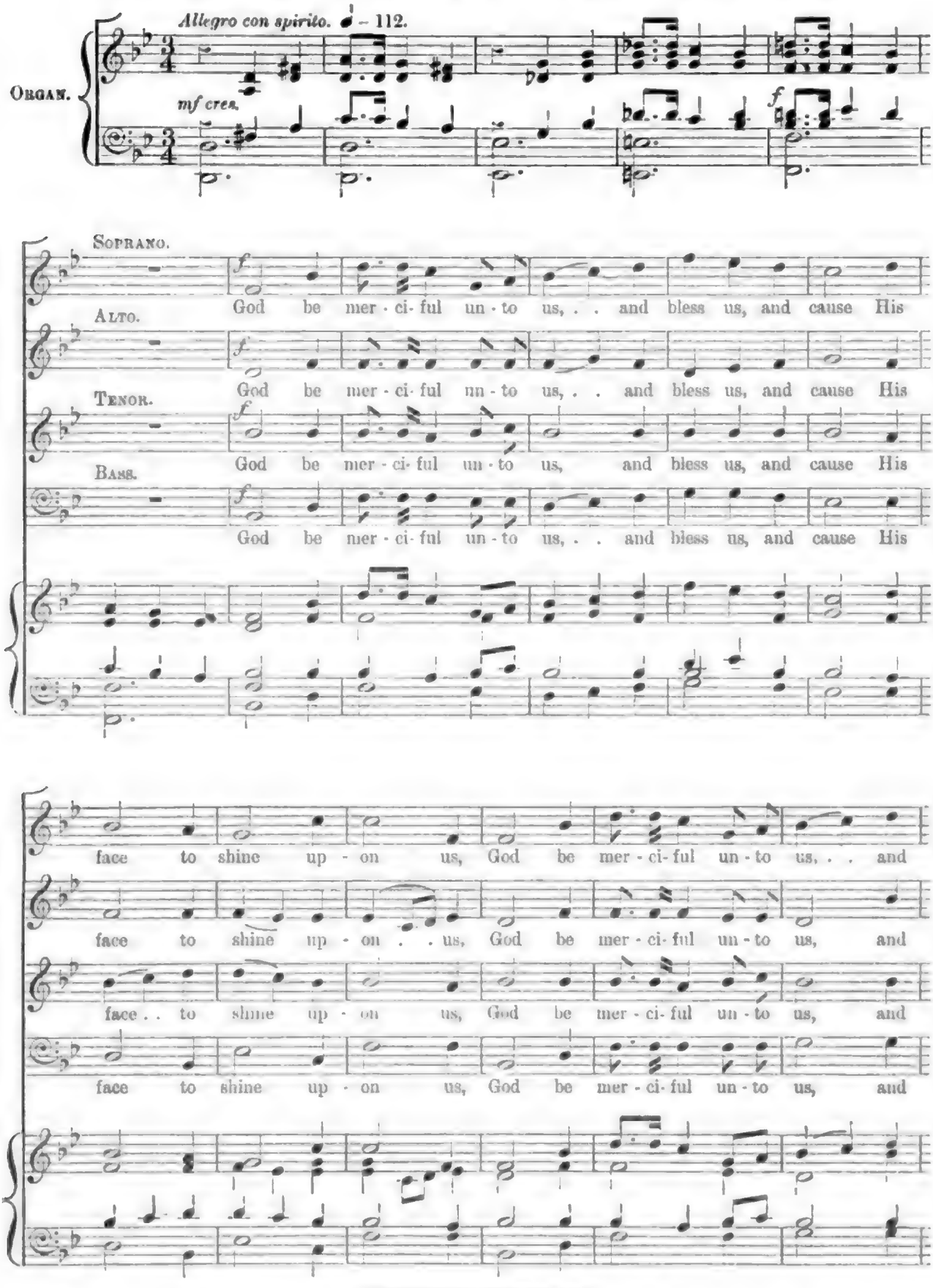
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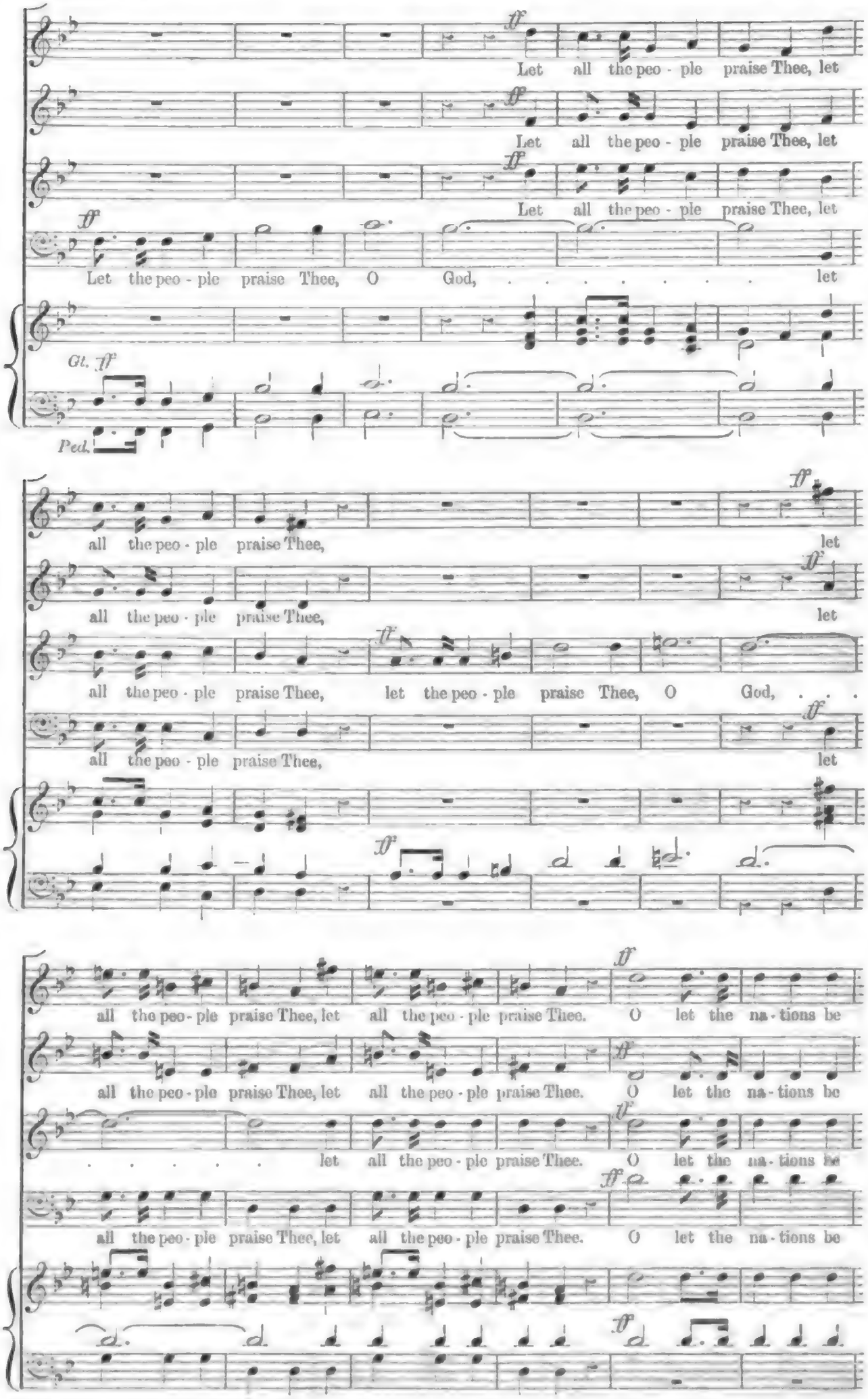
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glad . . . and sing for joy, and sing for joy,

glad . . . and sing for joy, and sing for joy,

glad . . . and sing for joy, and sing for joy,

glad . . . and sing for joy, and sing for joy,

Trumpet.

Ped.

f for Thou shalt judge the peo - ple right - eous - ly, *p* and gov - ern the

f for Thou shalt judge the peo - ple right - eous - ly, *p* and gov - ern the

f for Thou shalt judge the peo - ple right - eous - ly, *p* and gov - ern the

f for Thou shalt judge the peo - ple right - eous - ly, *p* and gov - ern the

Swe.

Full Swe.

p

na-tions up - on earth. *ff* Let the peo - ple praise Thee, O

na-tions up - on . . . earth. *ff* Let the peo - ple praise Thee, O

na-tions up - on . . . earth. *ff* Let the peo - ple praise Thee, O

na-tions up - on earth. *ff* Let the peo - ple praise Thee, O

Trumpet.

f cres.

Swe.

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333 As it began to dawn Ch. Vincent 3d.
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478. A few more years shall roll H. Blair 3d.
247. All nations whom B. Luard Selby 4d.
113. All they that trust ... Dr. Hiller 8d.
30. All Thy works ... E. H. Thorne 3d.
475. All Thy works ... J. Barnby 4d.
503. All Thy works ... G. H. Ely 4d.
9. All ye who weep ... ... Gounod 3d.
361. And all the people saw J. Stainer 6d.
229. And it was the third hour Elvey 4d.
485. And Jacob was left alone J. Stainer 6d.
357. And the wall of the city Oliver King 3d.
402. And when the day of Pentecost C. W. Smith 3d.
228 Art thou weary ... C. H. Lloyd 6d.
311. As I live, saith the Lord E. T. Chipp 3d.
333 As it began to dawn Ch. Vincent 3d.
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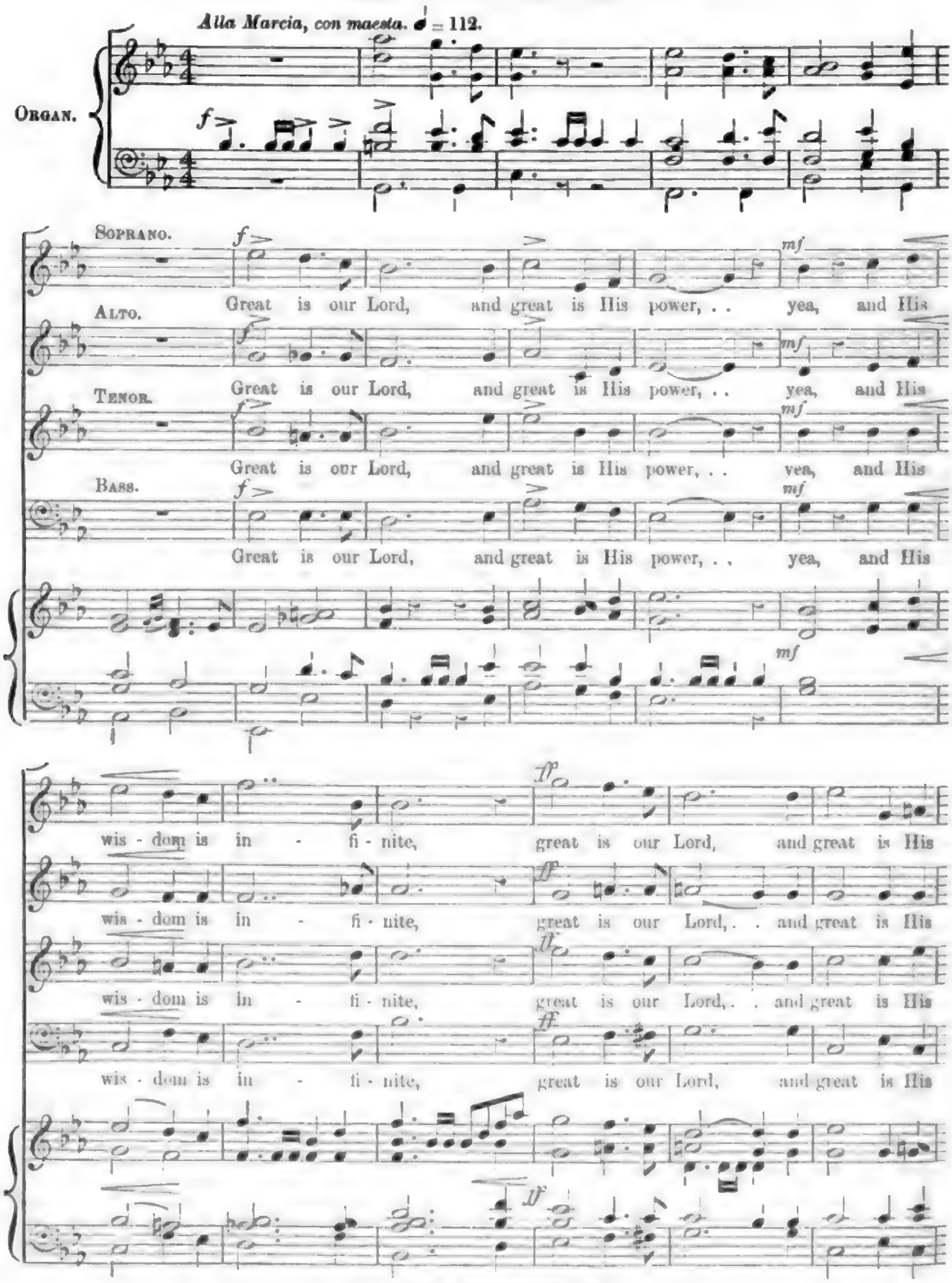
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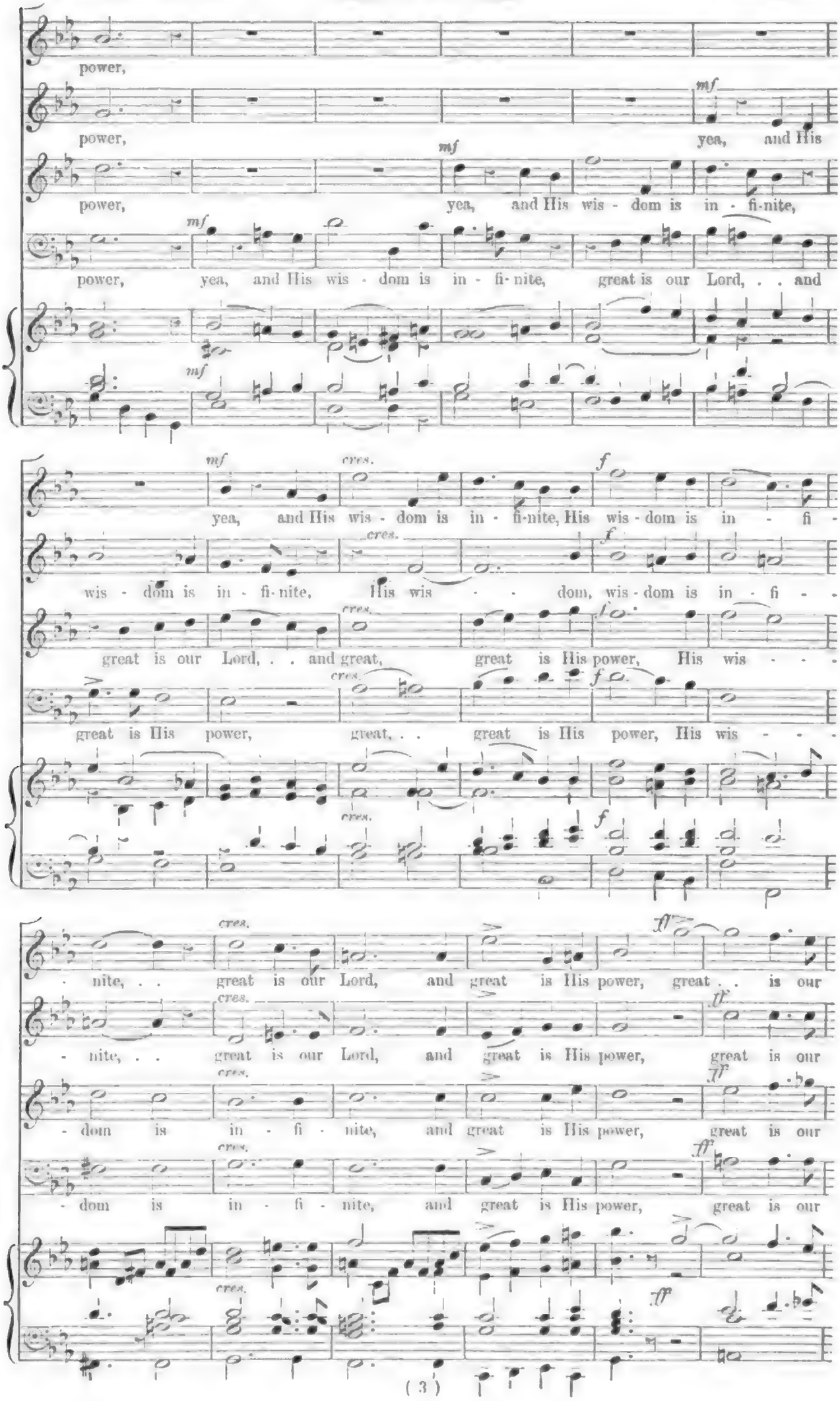
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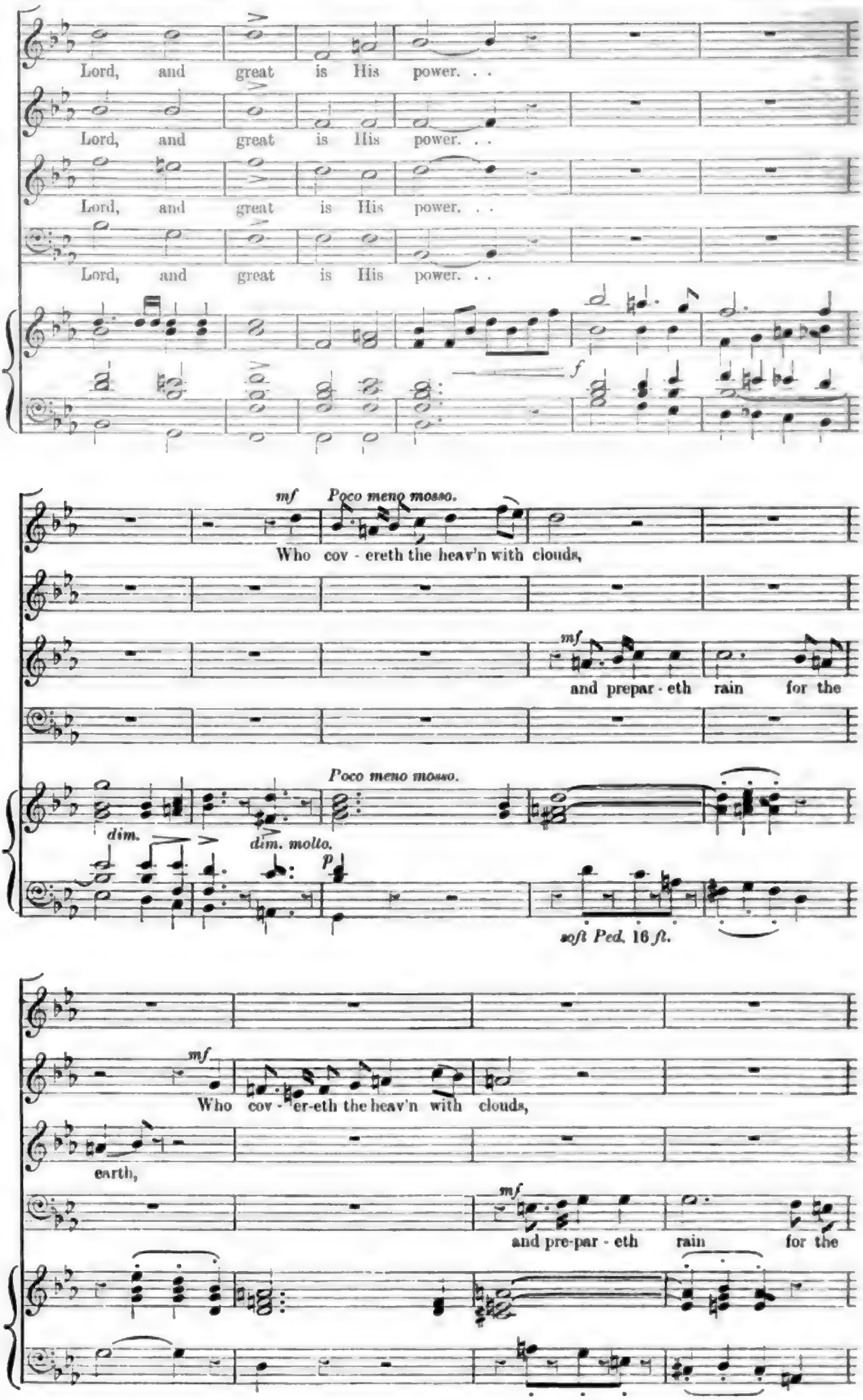
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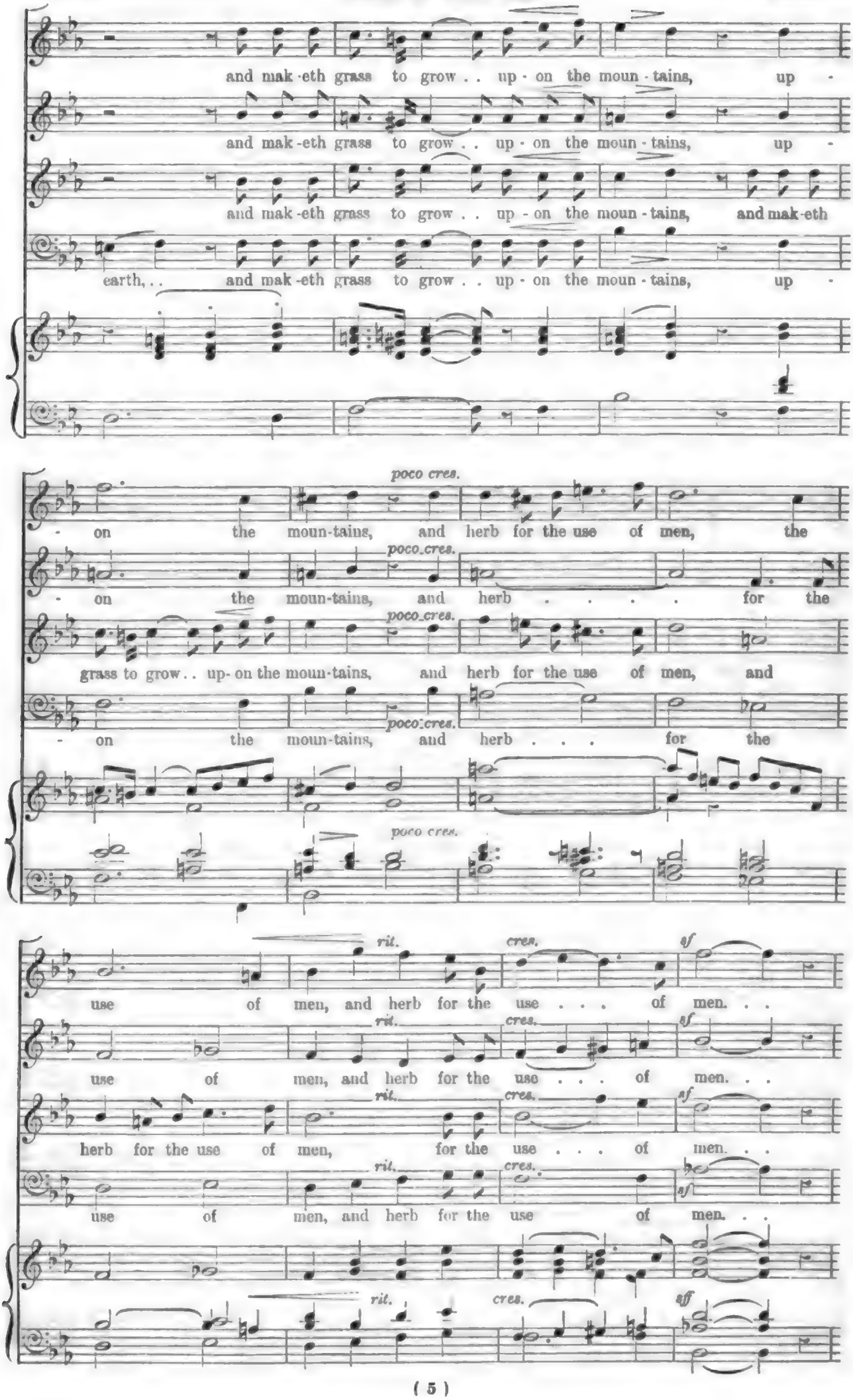
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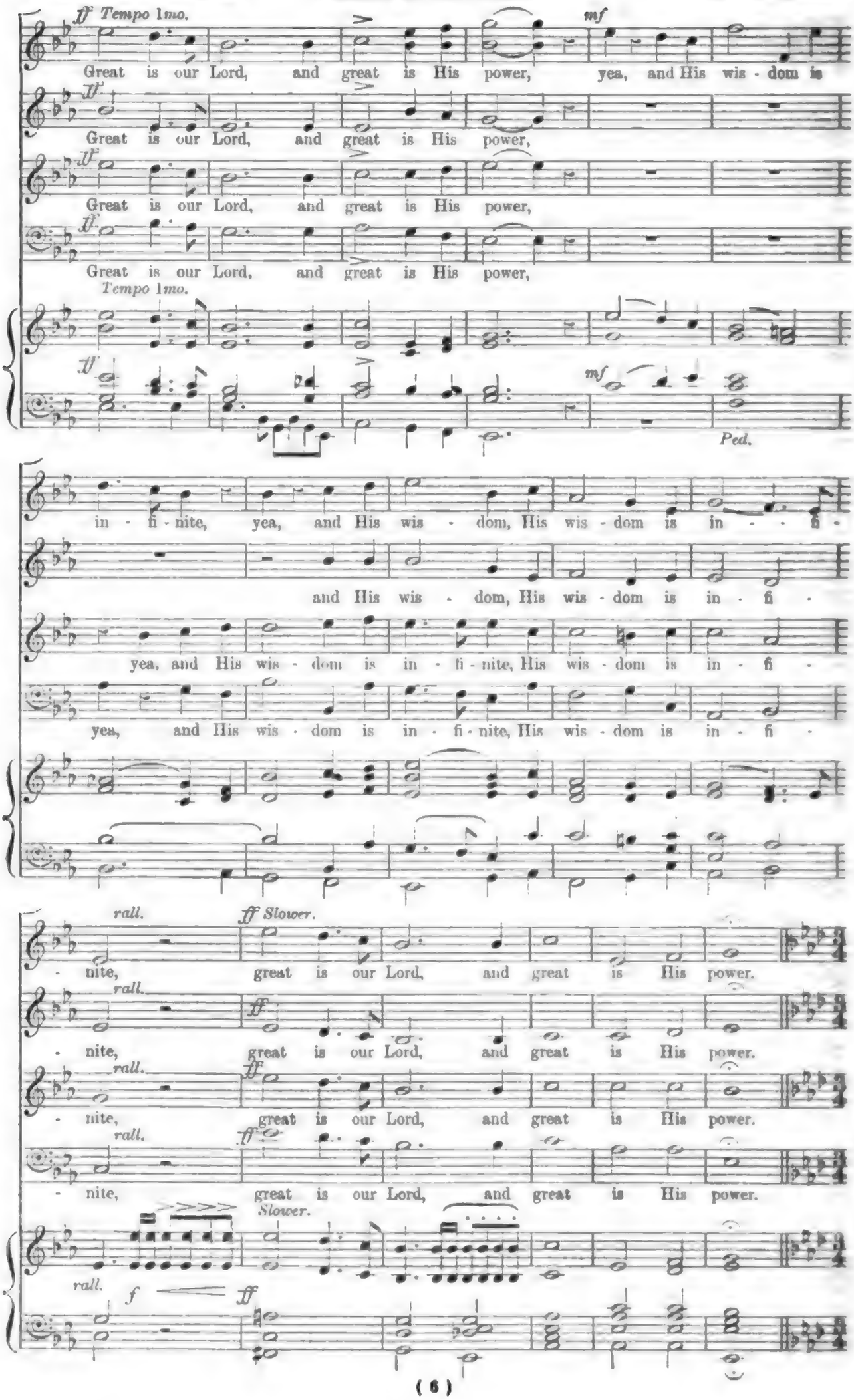
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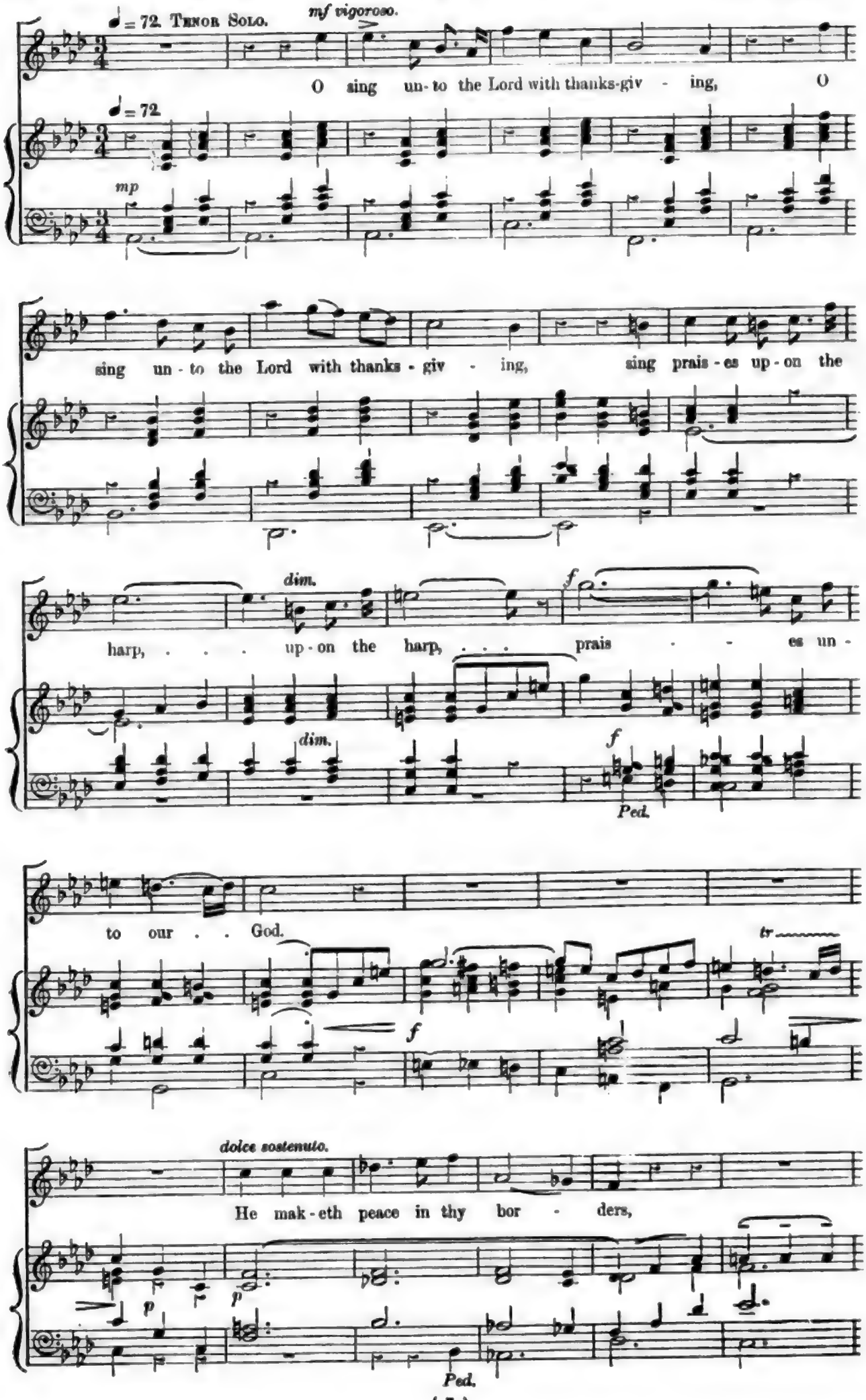
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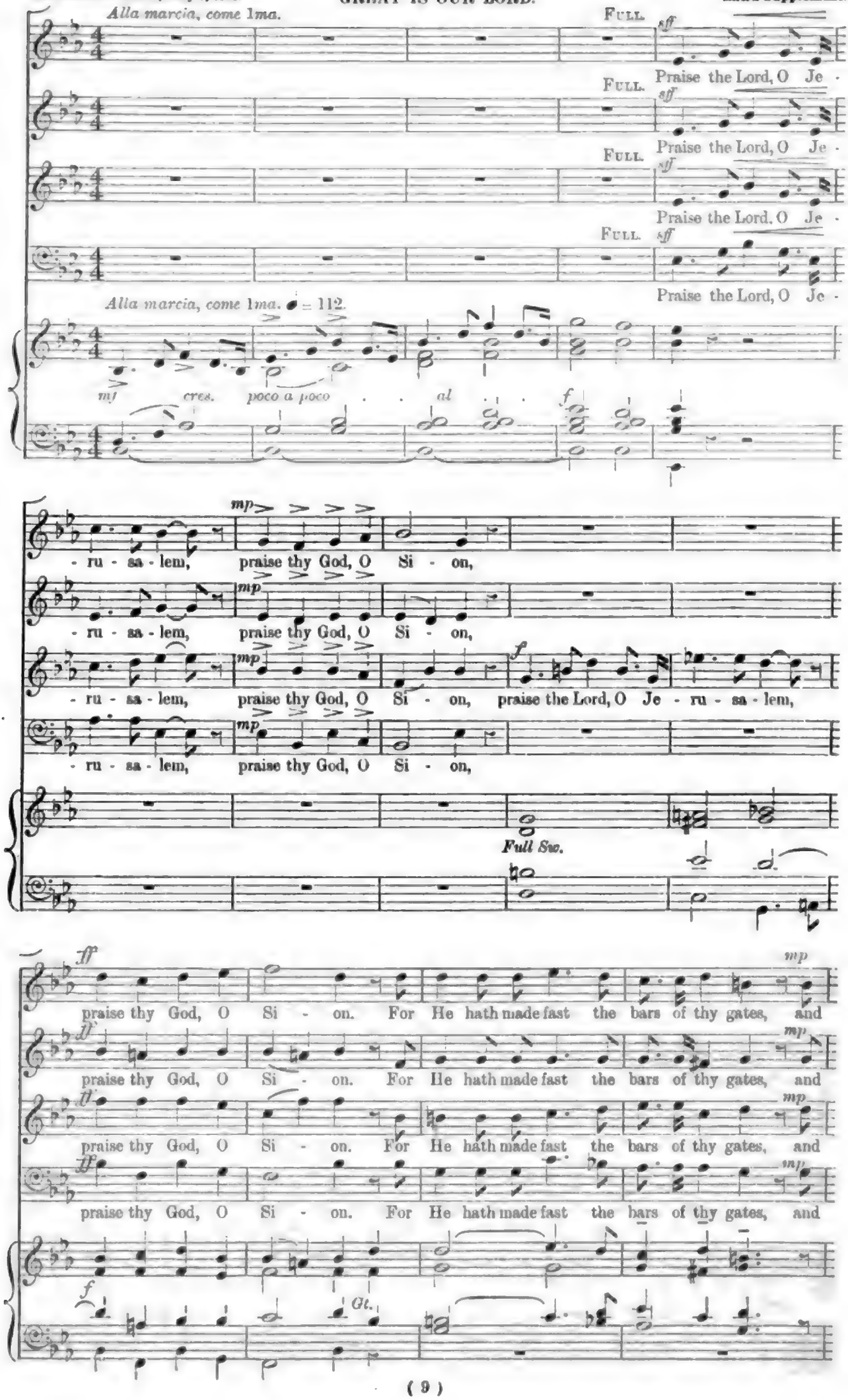
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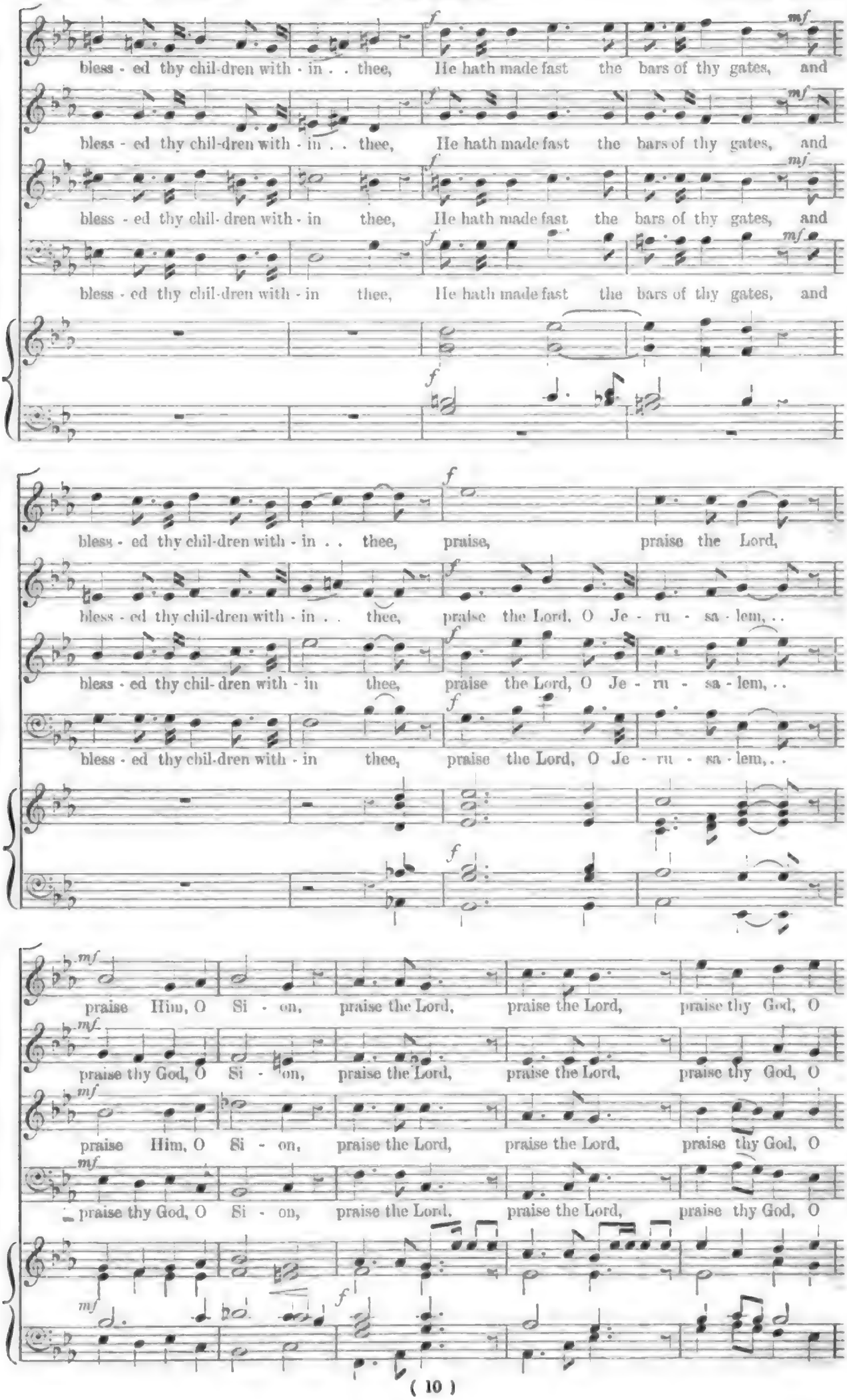
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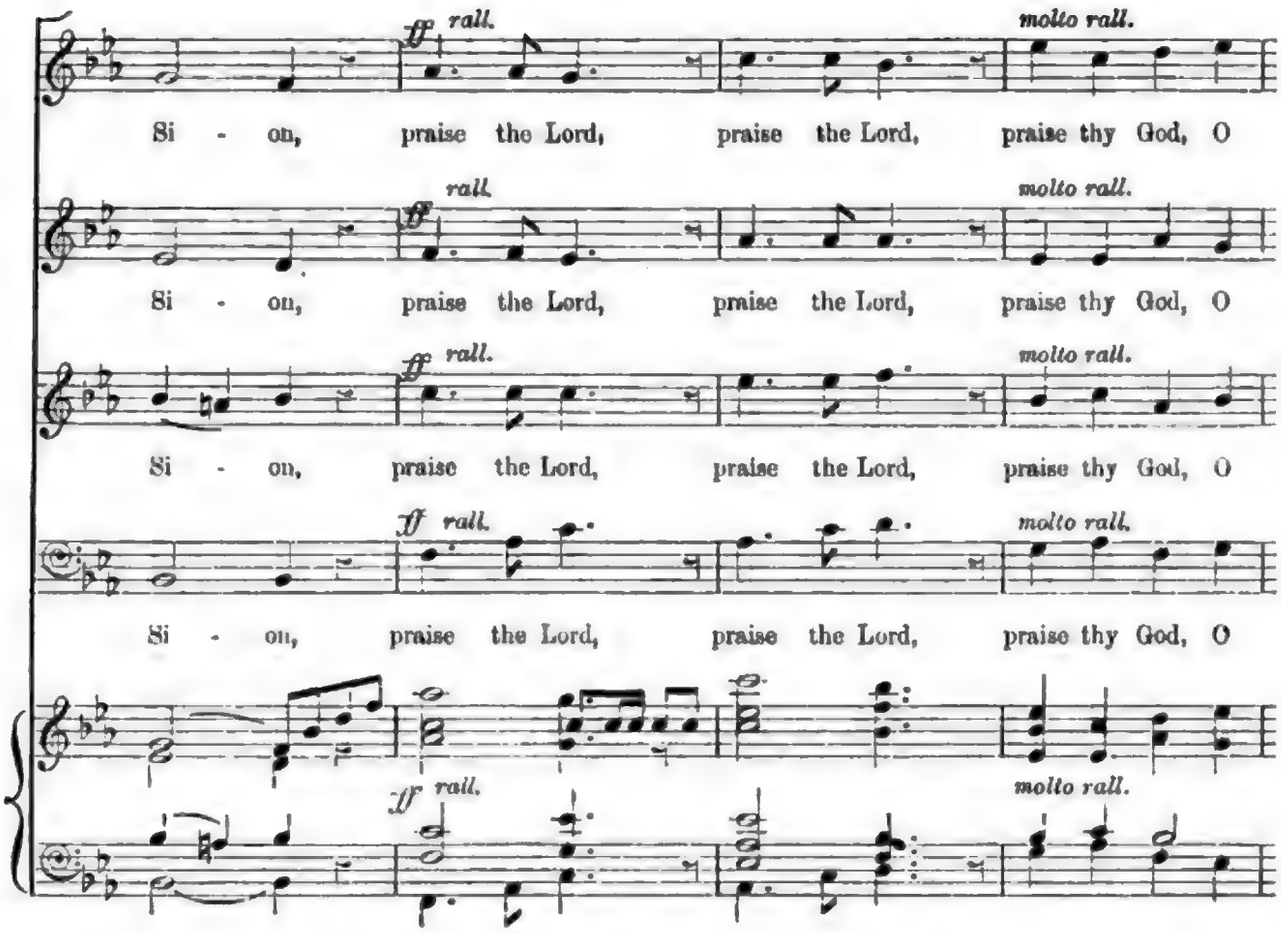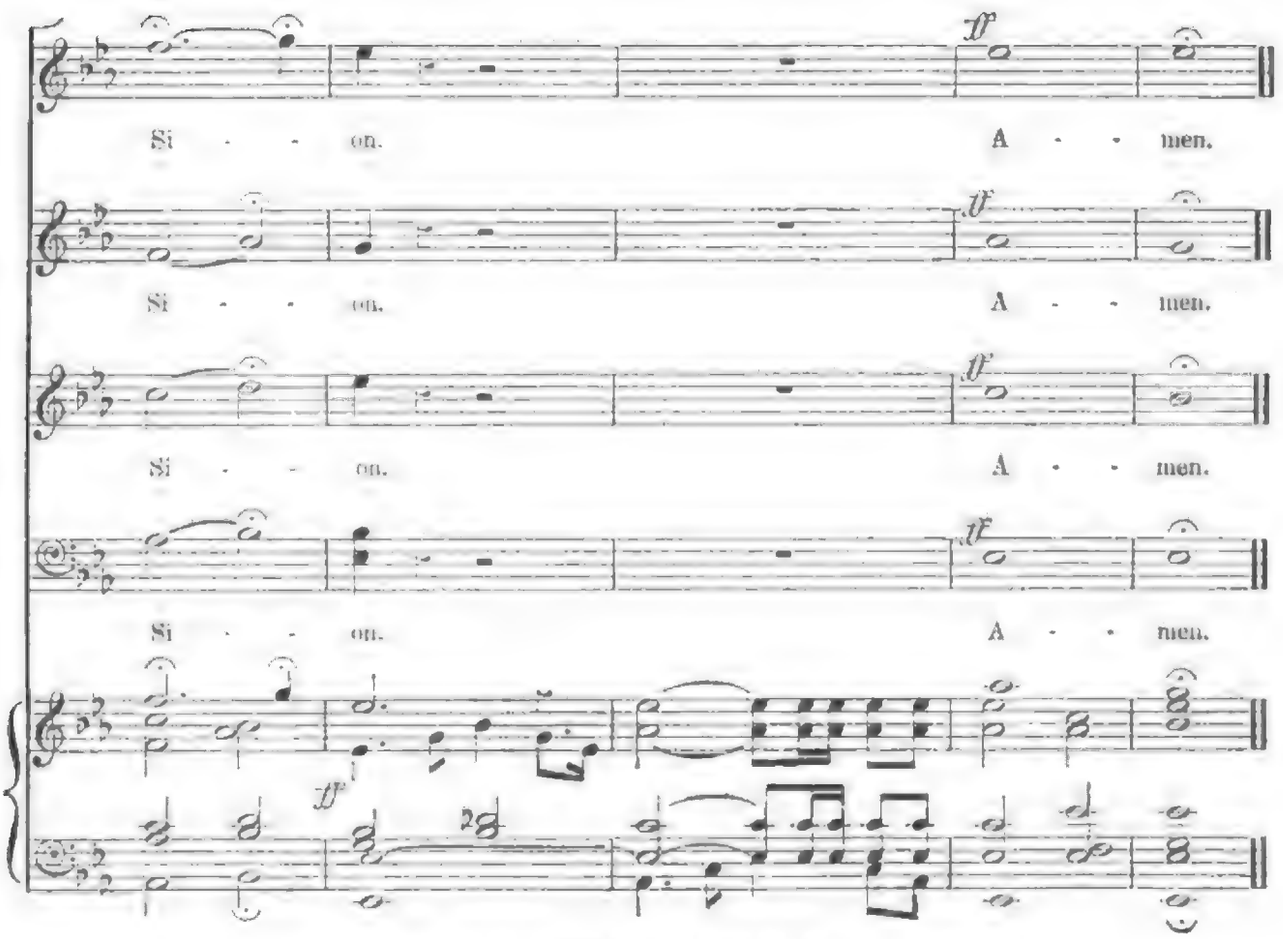
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634.	Thou wilt keep him	A. D. Culley.
636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.
640.	Save me, O God	C. S. Jekyll.
641.	Let us now fear the Lord our God	John E. West.
645.	Sing, O heavens	A. R. Gaul.
646.	God, that madest earth and heaven	C. L. Naylor.
648.	Bow down Thine ear	William Beale.
649.	The strife is o'er	Bruce Steane.
651.	Blessed be the man	Cuthbert Harris.
654.	God, Who madest earth and heaven	E. Harold Davies.
656.	O come, Redeemer of mankind	John E. West.
657.	O Holy Babe	A. C. Mackenzie.
660.	When the Sabbath was past	Myles B. Foster.
661.	Weary of earth	Ferris Tozer.
663.	Spirit of mercy, truth, and love	B. Luard Selby.
665.	God be merciful unto us	John E. West.

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630.	Under the greenwood tree	James Shaw.
631.	Autumn	J. Booth.
632.	A Shadow	Jacques Blumenthal.
635.	To Sylvia	Schubert-West.
637.	O happy eyes	E. Elgar.
639.	Pack, clouds, away	W. A. C. Cruickshank.
642.	A wet sheet and a flowing sea	R. H. Evans.
643.	The Fairy Queene	Alexandra Thomson.
644.	How soft the shades	King Hall.
647.	The Queen—God bless her!	Myles B. Foster.
650.	If I had but two little wings	C. Hubert H. Parry.
652.	In Sherwood lived stout Robin Hood	C. H. Lloyd.
653.	Airs of summer softly blow	H. Elliot Button.
655.	Sleep, baby	J. Christopher Marks.
658.	Home is home however lowly	G. M. Garrett.
659.	Now is my Chloris	Battison Haynes.
662.	Come away, sweet love	G. Rathbone.
664.	Sunset	Thomas Adams.

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582.	In the beginning was the word	Ferris Tozer	4d.
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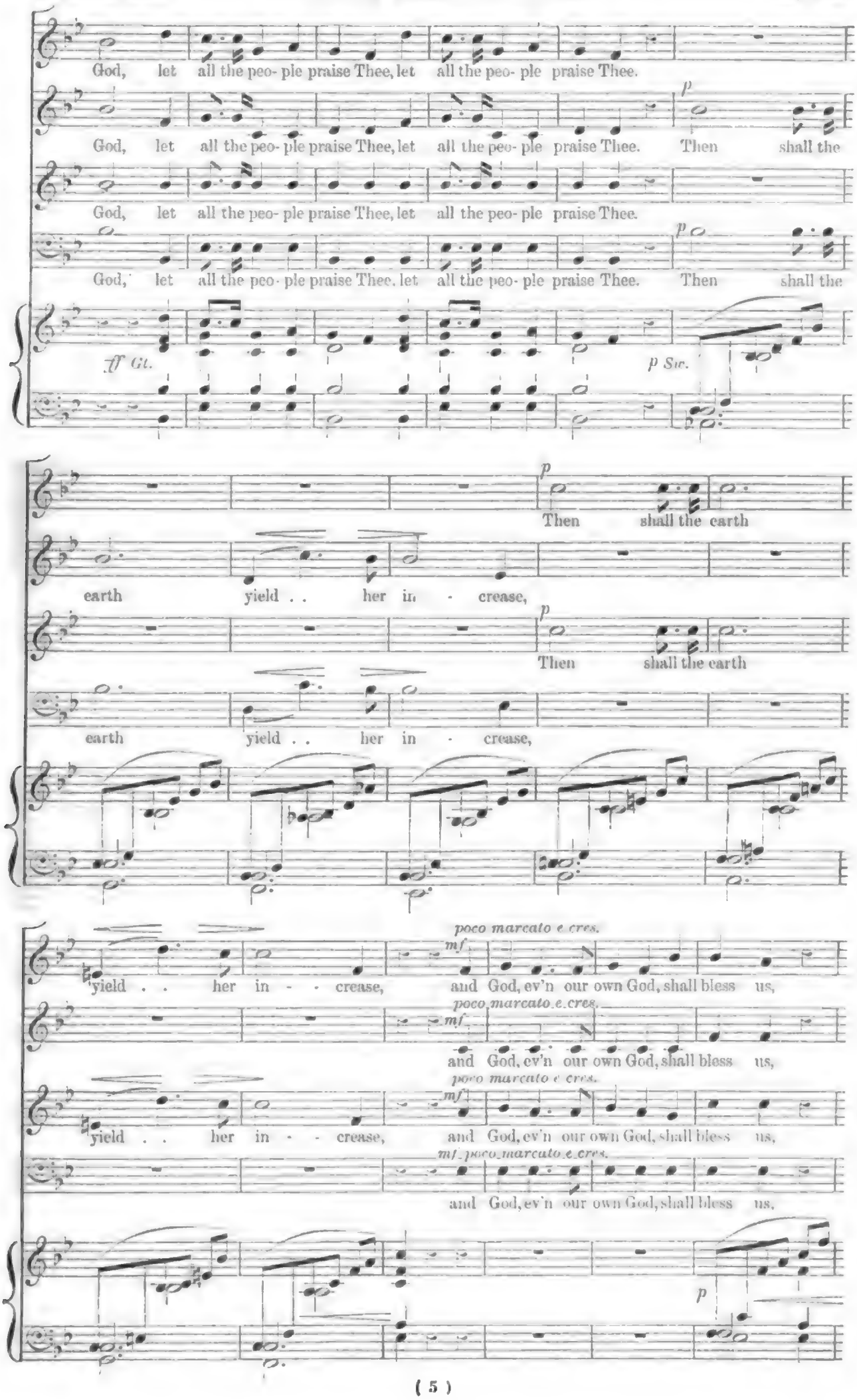
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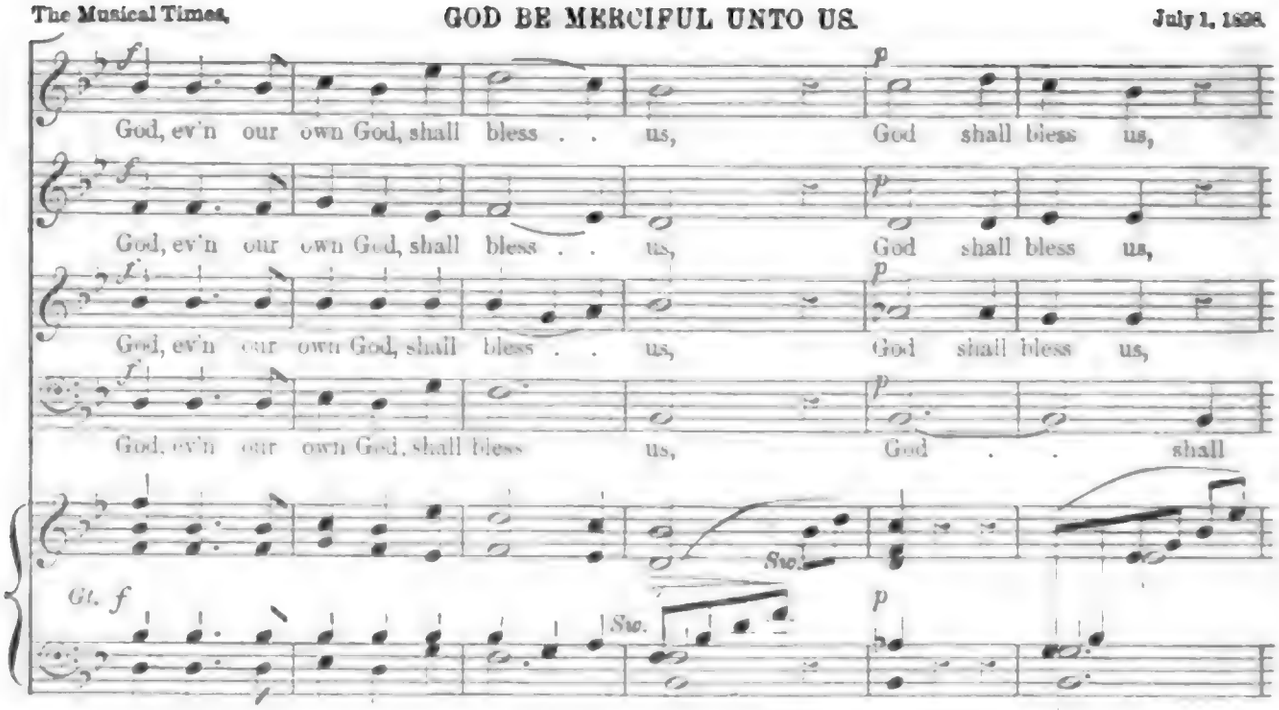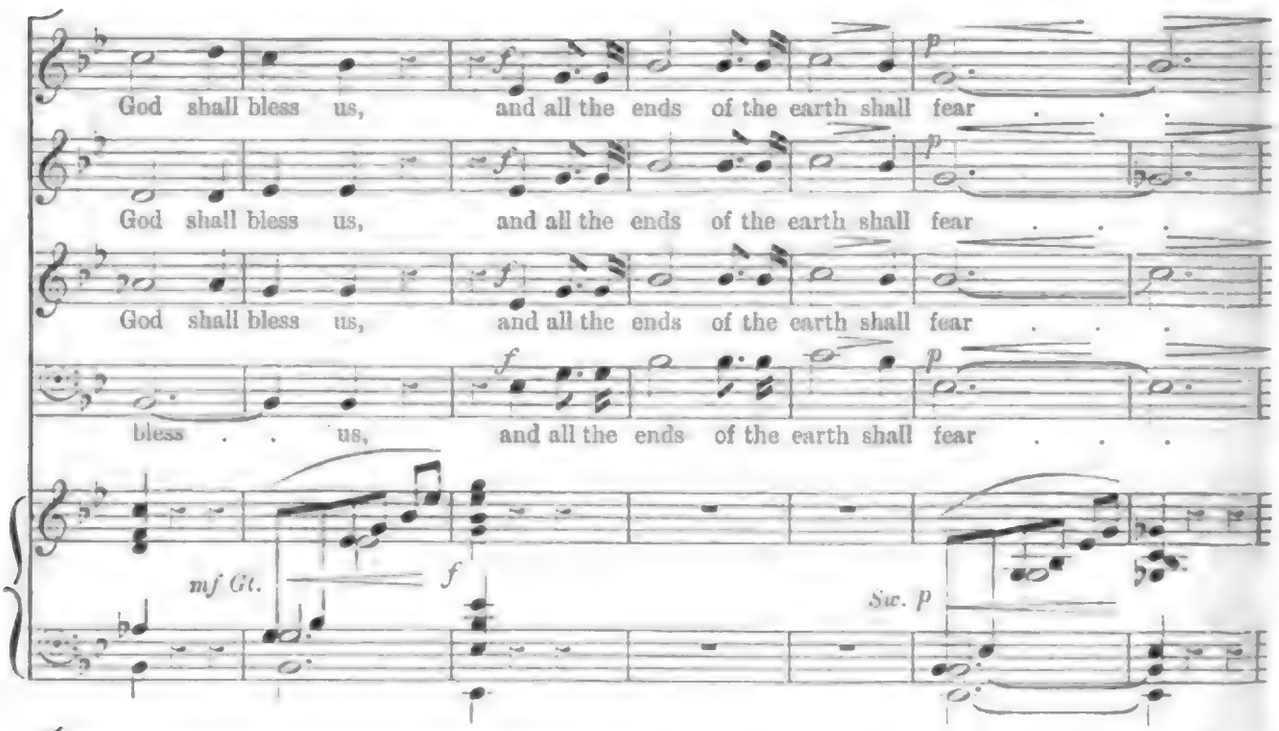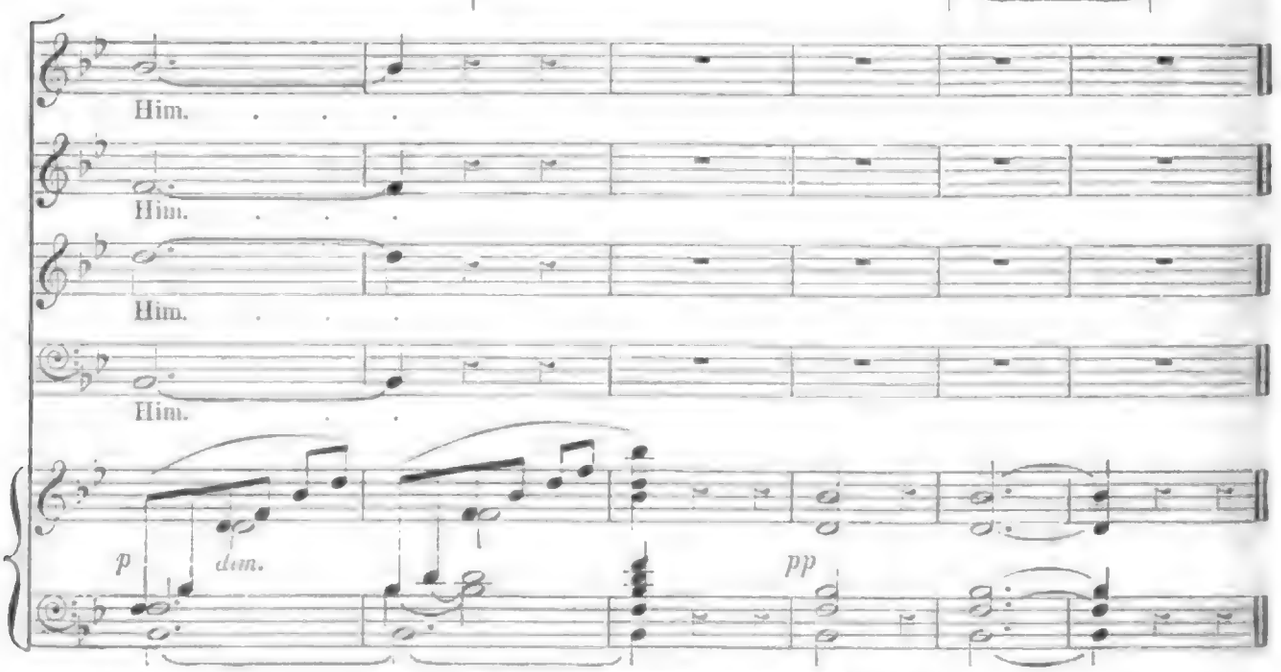

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not given to him; nor can he with all his hubbub in the orchestra make us feel that this is one of the world's most touching and most cherished tragedies which he is endeavouring to describe in the language of tones. His love-music is eminently respectable, eminently suggestive of a dangerous flirtation ("pleasant hours," the analyst has it) rather than the consuming passion that caused *Leander* nightly to swim the Hellespont. Such love Wagner might have dared to portray, and he would have succeeded, for he was never greater than when attempting the seemingly impossible. But Herr Fuchs has not at his command the first requisite of the musical tragedian—the faculty of inventing melodies that shall touch us to the quick as no spoken or written words can. The overture was beautifully played, but only coolly received. Dr. Richter had a surprise the reverse of pleasing in store for his audience in his performance of Tschaïkowsky's "Casse Noisette" Suite, which lost a vast deal of its *esprit* and daintiness through the leisurely *tempi* adopted for most of the movements and the want of that rhythmic accuracy and strictest attention to every smallest detail without which this exquisitely artistic *bric-à-brac* music almost loses its *raison d'être*. The Trépac, on the other hand, he took at a breakneck speed, which, in the place where we sat, completely obscured the melody. Needless to say he was himself again in the "Parsifal" Prelude (a wonderful performance) and Dvorák's E minor Symphony (No. 5), that delightful specimen of a born musician in his frankest, most spontaneous mood, when, rather than try to write what we might call "problem" music, he seems to pour forth an inexhaustible stream of melody of various degrees of beauty without the least apparent effort and almost in spite of himself. Signor Busoni evidently considers that, like Bret Harte's Caucasian, the pianoforte concerto is played out. So he brought forth—a rare practical joke—Schubert's "Wanderer" Fantasia as arranged and improved, with orchestral accompaniment, by Liszt, and Liszt's Spanish Rhapsody as arranged, and, we suppose, "improved," with orchestral accompaniment, by Busoni. He should know better, though in very truth no one could very well play these hybrid things better than he did.

At the following concert, on the 13th ult., poor Tschaïkowsky was yet once again made to perform his gruesome task of giving an enormous audience shivers of emotional excitement. "Pathetic" Symphony indeed! The barbarous doing to death of this splendid *opus summum* of the great Russian, and the consequent utter neglect of so many other masterpieces, form perhaps the gravest indictment which musical history can bring against the London concert managers of the end of this century. Not that we suppose those gentry feel any qualms at such a dreadful prospect! They will exploit Tschaïkowsky's very heart's blood and agony, so long as the public pay their silver pieces. Meanwhile, we begin to almost dislike the work and would as lief listen to the dullest symphony on record if it were only new! Dr. Richter's reading was not much more to our taste than M. Lamoureux's. He seems bent on introducing order and calm into that terrific first movement which so evidently suggests the chaotic state of a brain on fire. We greatly prefer Mr. Wood's reading, though nobody, in our opinion, has reproduced the spirit of the work better than Professor Stanford at the Royal College of Music, where the third and fourth performances in England took place. His fine reading (though he was necessarily somewhat handicapped by the inexperience of his juvenile players) should not be allowed to be forgotten. May we ask why Dr. Richter gave the last four notes for the bassoon in the *Adagio mosso*, just before the stupendous *Allegro vivo*, to another instrument? The passage *can* be played quite softly on the "loud" bassoon, for we have often heard it so played. And why should one of his wood-wind players be allowed to play the identical wrong note in the triplet passage of the *moderato mosso* which he played wrong *last year?* In the delicious 5-4 movement, Dr. Richter once more put down his baton, and at its conclusion went through his customary display of dumb show to convey his appreciation of his men's cleverness. The *Finale* was played with the intensest heart-moving expression. This, at any rate, was a great performance. Johann Svendsen's "Carneval in Paris" (Op. 9) is a brilliant *jeu d'esprit*, full of vivacious tune, tripping rhythms, unforced fun and gaiety, and bright colour. It was splendidly played, as were also the "Tannhäuser" Overture and Mozart's lovely "Haffner" Symphony (Köchel, No. 385), which probably gave many in the audience more genuine delight than all the rest of the programme. The conductor revelled in it and so did we.

Dr. Richter's last concert, on the 20th ult., was an emphatic declaration of his greatness. He was in his grandest mood, and secured performances of such magnificence that the voice of criticism is silenced, and hero worship and eulogy pure and simple may have their way. Whether the presence of Madame Cosima Wagner incited that venerable lady's friend to a supreme effort we know not, though it seems only natural. But this we know, that we have never heard Liszt's beautiful symphonic poem "Les Préludes" and the popular selection from Wagner's "Tristan" played so superbly. The latter especially was a matchless performance. Dr. Richter's *crescendo* leading to the *fff* in the Prelude was a veritable simoon of burning passion, his stupendous climax in the *Finale* the very acme of overwhelming pathos and delirious ecstasy. Were these the hackneyed "Vorspiel und Liebestod"? They seemed fresher, fairer, and greater than ever. Berlioz's brilliant and melodious "Carnaval Romain" Overture, Brahms's wonderfully impressive "Schicksalslied," and Beethoven's Choral Symphony, each in its turn, were interpreted in Dr. Richter's most elevated style. Here was a programme of great masterpieces, and such an one calls forth all those superb qualities by virtue of which he still remains the greatest living conductor. The choir, for whose benefit the French pitch was used, did well, considering the difficulty of their task, and Miss Fillunger and Miss Ada Crossley, Messrs. Edward Lloyd and Andrew Black formed an exceptionally fine solo quartet. Mr. Black may be specially commended for singing the opening bass solo with the joyous emphasis and spirit which it so emphatically demands. There was a crowded audience to enjoy and enthusiastically appreciate a great concert.

WAGNER CONCERTS.

Mr. Eugène d'Albert, the composer, has during the last month loomed large before the public gaze. We have heard several of his latest efforts, which is tantamount to saying that we know him now, at the age of thirty-four, in the prime of his early manhood, when a composer should show distinct signs of a style and individuality of his own. We can discover neither in Mr. d'Albert's recent utterances, by which we do not mean to imply that we consider him incapable of writing good or occasionally even beautiful music. But he seems so completely under the influence of Liszt and Wagner that we despair of his ever ranking as a genuine creator in the world of music and fulfilling the fair promise of his brilliant youth. Will he prove another disappointment of great hopes? We would fain think not, and yet we see in his latest works no signs from which we could recognise, *ut ex pede Herculem*, the presence of latent genius. Needless to add, we judge him by the highest standard; none other would suffice. The Prelude to Act II. of his opera "Gernot," produced by Herr Mottl at the concert of the 16th ult., begins bravely and brilliantly enough with a rush and a rouse, and there is much deserving of hearty praise in the exposition of his attractive subject-matter. But ere long we enter upon a maze of muddy polyphony which the orchestration, overloaded as it is with irritating, bewildering detail work, does nothing to elucidate. We cannot hear the music for notes, or see its outlines for colour. The cymbals struck with drumsticks, the tambourine and triangle, seem to cover everything as with a shimmering shroud, and, in despair, we abandon the hopeless task of following our clever composer's flight, or the equally hopeless endeavour to derive enjoyment from his complicated score. Herr Mottl secured admirable performances of Smetana's wholesome, merry, and sunshiny Overture to "The Bartered Bride," and *the* C minor Symphony (every composer writes or conceives a symphony in C minor, but we mean Beethoven's, of course), though in the first movement of the latter he seemed unable to

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infuse his own enthusiasm—we suppose his tremendous beat does signify enthusiasm?—into the orchestra. They seemed somewhat listless, and the movement suffered a little in consequence. The *Finale*, on the other hand, was a splendid achievement. The Verwandlungs-Musik and Graal Scene from "Parsifal" were played with all the awful solemnity, mysticism, and grandeur which Herr Mottl knows so well how to impart to it; and if the choir of boys and men were not irreproachable, either in their vocalisation or their German, and if they failed to enter into the spirit of the wonderful scene, allowance must be made for the difficulty of their task. Frau Schumann-Heink sang Schubert's great song "Die Allmacht" in superb style, with noble voice, deep feeling, and powerful declamation. Mr. Bispham, on the other hand, seemed overweighted in the long scena "Die Frist ist um," from Act I. of the "Flying Dutchman." To be sure, Herr Mottl hurled avalanches of brassy sounds at him; even *Fafner* the worm with his voice of metal could not have prevailed against these.

CRYSTAL PALACE CONCERTS.

Two influences dominated the programme of the festival concert which took place, on the 25th ult., at the Crystal Palace—the sixtieth anniversary of the coronation of the Queen and the re-appearance at Sydenham of Madame Patti. The first placed in the programme the National Anthem, "Rule, Britannia," Sir Arthur Sullivan's "Imperial" March, and Wagner's "Kaiser-Marsch," the last-named being supplied with lines having reference to the Queen, by Mr. W. Rawson, in place of those by Wagner. The audience was requested to join the choir in singing this new version, but it only rose to the occasion by getting on its feet. Madame Patti was in excellent voice and rendered familiar excerpts with great beauty of voice and consummate vocal art. The other vocalists were Miss Clara Butt, Mr. Edward Lloyd, and Mr. Santley, all of whom sang very finely. A word of praise also is due to Master F. H. Pedgrift for his excellent singing as the *Youth* in the selection from Mendelssohn's "Elijah." The sensational event of the afternoon was the performance of the "Dies Iræ" from Berlioz's "Requiem," which was heard under probably the nearest approach possible to the conditions demanded by the composer. The four brass bands blared from opposite points of the great orchestra, the sixteen kettle-drums and additional percussive instruments in a monster orchestra rattled and thundered, and three thousand voices declaimed the text; but when all were doing their best to drown each other the effect never approached the majesty and grandeur attained by Handel. The stupendous body of sound made the nerves tingle, but it left the mind unstirred. The most successful efforts of the choir were achieved in "Thanks be to God" from "Elijah," the "Chorus of Dervishes" (repeated), from Beethoven's "Ruins of Athens," and the Epilogue from Sir Arthur Sullivan's "Golden Legend," which were magnificently interpreted. Mr. Manns conducted. The attendance was 22,840.

SAVOY THEATRE.

"THE BEAUTY STONE."

THERE are some gems whose brilliancy depends more upon the workmanship that has been bestowed upon them than upon their intrinsic value, and of such is "The Beauty Stone," which was first presented to an expectant audience at the Savoy Theatre on May 28. Much was looked for from the collaboration of Messrs. A. W. Pinero and Comyns Carr and Sir Arthur Sullivan, and, be it added, no little was demanded by these gentlemen when they asked a Savoy audience to listen to a "Romantic Musical Drama" of serious design. In invoking the aid of the indispensable *Devil* of the Middle Ages, the authors provided opportunities for some grotesque whimsicalities; but Sir Arthur Sullivan has failed to impart to the music of this personage the individuality which marks his treatment of him in the "Golden Legend." The songs put into the mouth of the *Devil* are clever and they are orchestrated with consummate skill, particularly the one in which the history of "The Beauty Stone" is related; but they lack the touch of *diablerie* which would have given them distinction and identified them with the character. No modern composer can more happily express human sympathy, and the music written for the lame girl, *Laine*, possesses this priceless charm, particularly in the prayer to the Virgin. The other most memorable numbers occur in the part of *Jacqueline*, in her duet with the *Devil*, "My name is crazy Jacqueline," in which the composer harks back to the golden days of "Pinafore," and a dainty little ditty, "Ah, why dost thou sigh and moan." The songs of *Saida*, the mistress of the *Lord of Mirlemonte*, partake of grand opera in style, and several finely worked up concerted numbers have been written, notably at the end of the first act. In short, although expectation in some instances has been disappointed, the score contains very much that excites the admiration of the musician, and is worthy of Sir Arthur Sullivan's fame. The company were for the most part well chosen. Not even the *Devil* could alter Mr. Passmore's style; but, at any rate, Mr. Passmore is always welcome. Miss Ruth Vincent was a charming exponent of *Laine;* Miss Pauline Joran, as *Saida*, accentuated the grand opera element in her songs; Miss Rosina Brandram was as complete as usual in her impersonation of the blind girl's mother; and Miss Emmie Owen made a distinct advance in public favour by her vivacious embodiment of *Jacqueline*. The male parts were not so well served, Mr. Jones-Hewson as *Simon* being the most satisfactory. The mounting was in accordance with Savoy traditions and presented several most artistic stage pictures. Sir Arthur Sullivan conducted on the opening night, and, together with Messrs. Pinero and Comyns Carr, was called before the curtain and long and loudly applauded by the usual representative audience.

QUEEN'S HALL SYMPHONY CONCERTS.

THE two extra Symphony concerts at the Queen's Hall took place respectively on the 15th and 22nd ult. The programme of the former was devoted to the composer of the end of the century, Tschaïkowsky, and, it is scarcely necessary to say, included his "Pathetic" Symphony. Of the recent readings given of this work, that of Mr. Henry J. Wood is the finest, as most completely in sympathy with the spirit of the work. Nor is this astonishing. Mr. Wood has for years past identified himself with Slavonic music, with which his temperament would seem to be in entire accord, and no conductor has succeeded in so forcibly expressing the fierce and wild passion which surges like a mighty under-current in its strains, or in so brilliantly producing the barbaric glitter of its orchestration. With regard to the much debated subject of the *Andante* in the first movement, Mr. Wood adopts a happy middle course between the over-hurried passion of M. Lamoureux and the more tranquil expression of Dr. Richter. Under Mr. Wood's baton the beautiful melody seems to come into the turbulence of the struggle with fate like a treasured memory of a past ecstasy, and, in the second portion of the theme, to cry out with poignant grief bordering on despair in the conviction that that past will never return. This interpretation is chiefly secured by subtleties of *tempo*, varying but in slight degree from those of other conductors, but providing a reading that furnishes the required contrast to the storm and stress of the rest of the number, and gives consistency to the subsequent appearances of the subject. The exuberant, half-savage triumph of the martial third movement was also given with pulse-stirring intensity, and the whirl of the wonderful *crescendo*, which leads to the return of the principal theme, was worked up with startling force. The novelty of the afternoon was the first performance in England of the "Ouverture Triomphale" in D (Op. 15). Even the painstaking and widely-read Mr. Edgar F. Jacques has failed to discover the origin of this work, but he says: "Its *Opus* number suggests that it was written early in the seventies, as Tschaïkowsky's second Symphony (Op. 17) is stated by Kashkin to have been completed about the year 1872; and the fact that a phrase of the Russian National Hymn is mingled with the Danish melody seems to connect the work in some way with the union of the late Czar with the daughter of the King of Denmark, sister to our Princess of Wales." The respective National tunes are ingeniously treated, but the scoring is somewhat noisy, and

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in its entirety the work is inferior to the "Ouverture Solennelle, 1812," which was also played at this concert, and with which it has something in common, each being a *pièce d'occasion* and each containing references to the Russian National Anthem. Madame Carreno gave one of the most brilliant renderings of the solo part of the brilliant Pianoforte Concerto in B flat minor (Op. 23) that has been heard in this country; the fascinating "Nut-cracker" ballet suite was played to perfection, and Miss Clara Butt made a welcome re-appearance after her recent accident.

The "novelty" at the second concert was the first appearance in England of Mr. G. A. Van der Beeck, who, in spite of his name, was born at Islington, of ballad fame, in 1866. English art may surely be said to be "looking up" when concert agents draw attention to such a fact. Hitherto, however, Mr. Van der Beeck seems to have avoided his native hearth as much as possible and he has studied singing at Frankfort-on-Main. Hence, perhaps, his method is at present lacking in some essentials to success. He sings with his head inclined to his chest, and he has yet to acquire the art of making his voice travel; but the organ is of genuine tenor quality, and although his readings of "In fernem Land" (In distant land) from the third act of "Lohengrin" and of the Preislied from "Die Meistersinger" were somewhat cold, they were distinguished by an unpretentious and artistic style. The programme, being entirely composed of familiar excerpts from Wagner, does not call for detailed criticism; but it should be recorded that it was interpreted with a thorough comprehension of the music, subtlety of expression, delicacy, and power that proved there is no longer any necessity to import foreign conductors or instrumentalists to give the fullest expression to this master's works.

PETERBOROUGH MUSICAL FESTIVAL.

THE sixth of the Peterborough and Lincoln Festivals took place at Peterborough on the 14th ult. The scant opportunities for rehearsal, added to the difficulties of attracting a not too musical public by anything but the most familiar works, made it impossible to venture upon anything novel, so that no fault could be found with a programme that comprised Mendelssohn's "St. Paul"—which not a few regard as his finest choral work—Schubert's great Symphony in C, and a copious selection from Handel's "Messiah." Till the Eastern Counties see their way to support a more extensive scheme than is possible at a one day's festival, it is obviously unreasonable to look for any turning aside from well-worn paths.

So far as the chorus is concerned, there certainly seems to be some excellent material at hand for a choral festival. The Eastern Counties are not famous for the power or sonority of their voices, but by choosing a fairly wide area of selection, a chorus that was bright and pleasant in quality, remarkably even in balance, and keenly alive to the conductor's beat had been got together. The nucleus was, of course, the Cathedral choirs of Peterborough and Lincoln, to which were added contingents from Peterborough (Choral Society), Northampton, Leicester, Market Harborough, Kettering, &c., the aggregate numbering about 250 voices. Against these was pitted an orchestra of fifty, divided about equally between strings and wind. The result was, as may be anticipated, that the band, in spite of the ability of many of its individual members, was deficient in string tone, and not quite weighty enough in comparison with the chorus. Still, they gave by no means a contemptible rendering of the symphony. Probably no church in England lends itself more to orchestral music than does Peterborough Cathedral, where clearness is not at the expense of the general effect of the *ensemble*. The soloists were Miss Esther Palliser, Miss Adelaide Lambe, Mr. Branscombe, and Mr. Daniel Price, all of whom were thoroughly successful in both Handel and Mendelssohn, while for pure beauty of vocal effect Miss Palliser was, perhaps, the most distinguished of the quartet. In the "False Witnesses" duet Messrs. Smith and Stead were completely satisfactory. The chorus singing was, however, distinctly the chief feature of the festival, and from the opening chorus in "St. Paul" to the last cadence of Handel's "Amen" their attention never flagged; while such choruses as "Rise up, arise," "O great is the depth," and all of "The Messiah" choruses were sung with admirable brightness and point. The singers had certainly a great advantage in the clear and decided beat of Dr. Keeton, who was conductor of the festival. Dr. Bennett, of Lincoln, was organist, and considering the difficulties with which he had to contend—playing in a position where he could neither see the conductor nor realise the effect he was producing—carried out an exacting task very creditably. At the same time, it is probable that, with greater opportunities of full rehearsal, he would have found reason to modify some of his combinations, which were rather too strong for the relatively small band. It is this want of adequate preparation that is the bugbear of all festivals, and it is much to be hoped that means may be found to carry out a suggestion that next year's festival at Lincoln should be a two days' event. This will not only admit of an extra concert, at which secular music may be heard, but will give an opportunity for much more thorough rehearsal than is possible under present conditions.

LEEDS MUSICAL FESTIVAL.

THE Leeds Festival, which is fixed for the 5th to the 8th October, promises to be at least a great financial success. The full programme includes several additions since the first sketch programme was issued. Sir Arthur Sullivan has again been unable, through ill-health, to fulfil his promise of a new work; but a setting, by Mr. Cowen, of Collins's "Ode to the Passions" has been accepted in its stead. Another novelty is a short choral ode by Mr. Goldschmidt, which, it is understood, Sir Arthur Sullivan has strongly recommended. These, with the works specially written by Professor Stanford, Dr. Alan Gray, Mr. Elgar, and Mr. Humperdinck, will make an uncommon array of novelties, and give unwonted interest to the programme. New to the large majority of the audience will be the "Vätergruft" of Cornelius, a scena for bass soloist and chorus, and the "Naissance de Vénus" of Gabriel Fauré, a composer known in this country almost exclusively by his chamber music.

The choral rehearsals are progressing at the various centres in the West Riding where contingents are established. On the 18th ult. a full choral rehearsal was held at Leeds, at which Professor Stanford's Te Deum was practised under his conductorship. Without indulging in premature criticism, it may at any rate be said that the music was eminently vocal, and was sung with the greatest possible zest by the large chorus. A happy innovation was the introduction of a solo quartet of local vocalists, who not only gave a sense of completeness to the effect, but added to the efficiency of the rehearsal. Mr. Elgar is to come to Leeds on the 9th inst. to rehearse his "Caractacus," and on the 14th the hard-worked choirs are to begin a well-earned month's holiday.

MR. FREDERICK DAWSON'S CONCERT.

RE-APPEARANCE OF HERR KARL KLINDWORTH IN LONDON.

THE orchestral concert given on the 15th ult. by Mr. Frederick Dawson, at St. James's Hall, will be remembered by music-lovers not only because of the proof it afforded of his own satisfactory advance in his art, but by his engagement of Herr Karl Klindworth as conductor. Mr. Dawson has long given promise of attaining a very prominent position as a pianist, and he is fast approaching the time when he may claim to be placed in the foremost rank of modern executants. At present he is more successful in modern romantic music than in the classics. This was particularly shown at his concert by his respective readings of Beethoven's Concerto in E flat (Op. 73), acknowledged as the "Emperor" of its companions, and in Tschaïkowsky's example in like form in B flat minor (Op. 23). The interpretation of the former was deficient in depth of expression and breadth of phrasing, but the latter was played with a *verve*, brilliancy, and command of the keyboard which caused his listeners to recall him four

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times to the platform, and to demand, and of course obtain, the extra piece so dear to the heart of the thoughtless.

Herr Klindworth received a hearty welcome on his appearance on the platform, which may be attributed to the widespread appreciation in England of his masterlike arrangement for the pianoforte of the orchestral portion of "Der Ring des Nibelungen," and of his fine editions of Beethoven's sonatas and Chopin's compositions, especially the last-named, concerning which it may be remembered that Von Bülow wrote: "I know of two ways only to learn Chopin's works properly, the first is to hear the great master Franz Liszt play them; the second, to study them in Karl Klindworth's edition." Herr Klindworth was born in 1830, and he has not appeared in London since 1868; but whatever doubts may have existed concerning his abilities as a conductor were dismissed soon after Wagner's fine but gloomy "Faust" Overture had been commenced. It was manifest that the veteran musician had a fine perception of the subtleties of rhythm and attached great importance to phrasing, and this, combined with a rare faculty of bringing out detail, caused the interpretation of the overture to be singularly clear and impressive. Such were also the features of the performance of the Overture to Berlioz's opera "Benvenuto Cellini." The only other purely orchestral piece in a commendably short programme was Liszt's symphonic poem "Orphée," which was revived by Mr. Henry J. Wood at one of Mr. Robert Newman's Promenade concerts at the Queen's Hall on October 9, 1896, and is a fine example of Liszt's skill in orchestration.

MR. BISPHAM'S CONCERT.

Two New Songs by Beethoven.

The first performances in London of two songs by Beethoven gave distinction to Mr. Bispham's concert, on the 16th ult., at St. James's Hall. The first, a setting of Goethe's "Haidenröslein," has been arranged by the American composer and pianist, Mr. H. H. Huss, from a page of one of Beethoven's sketch-books, which contained the melody only; and the second is the completed sketch of a setting of the same poet's "Erl-King." The sketch consists of the vocal part with an occasional intimation of the accompaniment. These have been deftly used and augmented by Herr Becker, who has accomplished his delicate task with commendable discretion. Mr. Bispham sang the songs in his best style, but they are little likely to supersede the music fitted to the same words by Schubert. Other interesting lyrics were two songs by Hans Sommer, entitled "Herbst" ("Autumn") and "Am Waldteiche" ("An Adventure"), the former a dignified and expressive composition and the latter a clever setting of some amusing lines which are, however, marred by doggerel Latin. A new song of serious design called "Auferstehen" ("Resurrection"), by Mr. Georg Henschel, proved disappointing, and "Die drei Dörfer" ("The Three Villages"), by Adolf Jensen, is an example of heavy German humour that takes long to reveal itself. Settings by Mr. H. R. Shelley and Mr. Walter Damrosch of two of Mr. Rudyard Kipling's ballads, respectively entitled "Follow me 'ome" and "Danny Deever," proved amongst the most acceptable pieces of the afternoon, and were delivered with admirable point by the concert-giver. Some tastefully played violin solos, contributed by Miss Leonora Jackson, provided artistic variety.

PIANOFORTE RECITALS.

M. Vladimir de Pachmann's second and third pianoforte recitals took place respectively on the 1st and 18th ult., at St. James's Hall. The most important work at the former was Weber's Second Sonata in A flat (Op. 39), the prominent romantic element in which was made delightfully manifest. This and a Chopin selection formed the most memorable features of the afternoon. The programme on the 18th ult. was entirely devoted to Chopin, whose works M. Pachmann interprets with such fascinating delicacy and poetical suggestiveness. A beautiful rendering was given of the Sonata in B flat minor (Op. 35), and five of the "Preludes" and two of the "Studies" were played with exquisite touch and brilliancy. The reading of the "Fantaisie" in F minor (Op. 49) was less satisfactory; but atonement was made in the Ballade in G minor (Op. 23) and the Polonaise in A flat (Op. 53). As usual, M. de Pachmann frequently took liberties with the text, but he sins in so winning and apparently so helpless a manner that the pen of censure is stayed.

The two recitals given respectively on the 3rd and 10th ult., at St. James's Hall, by Mdlle. Ella Pancera, showed that this executant is making satisfactory progress. She is still more an executant than an interpreter of the music of the great masters, but now and again the spirit of the works she played was happily expressed.

Messrs. Ross and Moore gave distinction to their recital on the 6th ult., at St. James's Hall, by giving the first performance in London of the original version of Arensky's suite entitled "Silhouettes." Other pieces, played with delightful unanimity by these clever pianists, were Schumann's "Andante con variazioni" for two pianofortes, Sinding's "Variationen" in E flat minor, and Brahms's "Fünf Walzer."

Madame Carreno gave her second recital at St. James's Hall, on the 9th ult. She still occasionally indulges in fierce *sforzandos*, which are apparently the outcome of strong emotion that brooks no restraint, and there is little tenderness in her rendering of passages of gentle sentiment. But she is a fine exponent of music in sympathy with her temperament, and she infuses into her readings so much of her own individuality that her recitals are likely to always prove attractive.

Mr. Eugene d'Albert's programme, on the 13th ult., at St. James's Hall, may be said to have shown the development of the modern sonata. It began with Beethoven's in A flat (Op. 110), and was continued with Chopin's in B minor (Op. 58), Weber's in A flat (Op. 39), Liszt's in B minor, and Tschaïkowsky's in G (Op. 37). All these were rendered in a master-like manner, but the finest readings were those of Beethoven's and Liszt's works.

Mr. Georg Liebling concluded his series of ten recitals on the 24th ult., at St. James's Hall, with an interesting programme, that included a large number of clever vocal and instrumental pieces from his own pen. A new "Suite à la Watteau" (Op. 31) for pianoforte solo showed considerable fancy and charm.

THE ROYAL ACADEMY OF MUSIC.

The orchestral concert given by the students of the Royal Academy of Music at St. James's Hall, on the 21st ult., afforded proof of the good training received at the Institute in a remarkable number of branches of musical art. Annie M. Hughes, the Erard centenary scholar, showed much skill as a harpist in Wilm's Concertstück in C minor (Op. 122), a melodious and somewhat elaborate piece in three movements; Leila Bull played the solo part of an Oboe Concertstück in F minor (Op. 33), by Rietz, with praiseworthy skill and intelligence; Edith Byford was heard in Mendelssohn's Violin Concerto; Vera Margolies rendered with a sympathetic touch the pianoforte part of the *Larghetto* and *Allegro agitato*, from Henselt's Concerto in F minor (Op. 16); and there were also included in the programme two movements from Dvorák's Violoncello Concerto in D minor (Op. 104), with Bertie Withers as the soloist. A pleasing feature in the afternoon was the admirable recitation, by Annie M. Child, of "Marguerite of France," furnished with orchestral accompaniment by A. von Ahn Carse, a student at the Academy. This music shows a lively fancy and promise, but it is in several places too heavily scored, and is often assertive rather than suggestive, with the result that the attention is distracted from the reciter and the text; but this is not astonishing, for to effectively illustrate spoken words without making the speaker indistinct is a task to tax the abilities of the matured musician. The female choir sang Schubert's settings of "The Lord is my Shepherd" and "God in Nature" with commendable precision and attention to light and shade, and Robert Radford and R. Whitworth Mitton respectively sang excerpts from Haydn's "Creation" and Wagner's "Die Meistersinger." A word of praise is due to the orchestra, which was conducted by Sir Alexander Mackenzie.

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THE ROYAL COLLEGE OF MUSIC.

THE College Students' Orchestra was in excellent form at the concert of the 7th ult., when the programme opened with the powerful and original Prelude to Sir Alexander Mackenzie's opera "Colomba." An expressive, sympathetic performance was given of this fine composition with its suggestive *Leitmotiven*, pregnant with the spirit of tragedy and revenge, and, in that beautiful sweeping final melody for the strings, of peace and prayerful aspiration. Mendelssohn's "Italian" Symphony went with all requisite abandon, while the delightful Chaconne and Rigodon by De Monsigny and Brahms's superb Variations on a theme by Haydn were also well played, though the latter work was a severe test of the young people's capacities. Maud Gay is generally called upon to perform the most unhackneyed of compositions for the pianoforte, and on this occasion was set down for M. Saint-Saëns's bizarre but interesting, and in places quite fascinating Fantasia "Africa," which she played with considerable brilliancy and commendable rhythmic accuracy; the orchestra doing full justice to the highly coloured and richly ornamented accompaniments. The composer, who was present, was enthusiastically called, and warmly shook the young player's hand. Muriel Foster essayed the weird recitative and air "Where shall I fly," from Handel's "Hercules." She is such an intelligent and gifted young artist, and we have so frequently praised her singing in terms of warmest approval, that we may, perhaps, warn her against the danger of sacrificing beauty of tone and accuracy of intonation for the sake of dramatic expression. In their laudable eagerness to "let themselves go," she and other young singers occasionally lose control over the management of their voices, and though they give us much fierce "passion," they are liable to miss the dividing line between what should be the *musical* utterances of a dramatic singer and the ranting of a second-rate reciter. By all means let our young singers be dramatic, but only if they can be so without becoming uncertain of their intonation and the production of their voices. Even *Mime*, *Alberich*, or *Fafner* should sing in tune and with perfect control over their "organs," though these need not be of first-rate quality. Miss Foster is one of our most promising young singers, and we hope she will not allow early honours to spoil her chances of enduring success in the future.

At the chamber concert on the 17th ult. Kitty Woolley and Florence Smith gave a "temperamentful" and technically well-rounded performance of the "Kreutzer" Sonata, while Wm. Read, Wilfred Mander, Edward Behr, and Robert Grimson played Beethoven's E flat String Quartet (Op. 74) in capital style, the *Scherzo* especially being given with much force and spirit. Annie Wilson was heard in two violoncello solos by Mendelssohn and Servais (*not* Popper for once!), to which she did much justice, and four of the youngest and smallest students, Tom Morris, Winifred Smith, and Helen Kelly, with little Papa Haydn Wood as "leader," played a most effective "Romance and Tarantelle" for four violins, by Hellmesberger (Op. 43), in really admirable fashion, every note being as true as a die, and the phrasing charmingly artistic, especially in the beautifully-written "Romance," where every violin in its turn has the theme, and many clever effects are produced by the composer's excellent disposition of the four instruments. Louisa Gibson sang Schubert's song "Memnon" expressively, though her German is as yet somewhat rudimentary; and Beatrice La Palme warbled two songs by Massenet and Tschaïkowsky very prettily. The latter was quite a "European concert" in itself, for here we had a German poem (Heine), set to Russian music, and sung in a French translation by a scholar in an English music school! Slightly mixed, this.

MR. FRANSELLA'S CONCERT.

A FLUTE QUARTET.

THE veteran joke about two flutes may be said to have been killed on the 6th ult., when Mr. Albert Fransella, assisted by Messrs. Victor Borlée, E. R. Hudson, and W. G. Smith, gave the first public performance on a quartet of flutes specially constructed for him by Messrs. Rudall Carte. In common with most novelties, the idea is very old, sets of *flutes à bec* being common in the Middle Ages. Prætorius mentions eight different sizes of flutes, but it is scarcely necessary to say that Mr. Fransella's instruments are very different from their progenitors. Mr. Fransella respectively styles them "F," "concert," "tenor," and "bass" flutes; but the appellation of the two last-named is misleading, the effect of the flutes when heard in combination resembling that produced by a female quartet, and the tenor and bass *timbres* being conspicuous by their absence. The tone produced, however, is very pure, that of the "bass" or "G" flute being peculiarly rich in quality. Mr. Fransella's party played with a finish and precision that made the performances most enjoyable. The novel quartet was first heard in an "Album leaf" and "Scherzetto" specially composed by Mr. T. H. Frewin, which proved not only admirably written pieces, but attractive examples of their class. Mr. Fransella also gave first performances of a Suite for flute and pianoforte by A. Cœdès-Mongin, and two brilliant flute pieces severally called "Val d'Hirondelle," by E. Köhler, and "Caprice Valsante," by A. W. Ketèlbey, and in all showed his perfect command of his instrument. A feature of the evening was the recitation of Bemberg's setting of "La Ballade du désespéré," the spoken part of which was given by Mr. Charles Fry with remarkable dramatic intensity of expression, and the voice part sung with notable clearness of articulation by Miss Mary Willis. The impressiveness of the piece was much increased by the "singing voice" and the instrumentalists, Miss Henriette Murkens, Mr. B. P. Parker, and Mr. Percy Pitt, being placed behind a screen. Other vocalists who contributed to the enjoyment of the evening were Miss Gertrude Drinkwater, Mr. Gwilym Richards, and Mr. Louis Frôlich.

THE FITZNER QUARTET.

THE two chamber concerts given in the past month, at the Queen's (Small) Hall, by the Fitzner Quartet, have deepened the favourable impression created by this party during its visit to the metropolis last year. At the first performance, which took place on the 13th ult., excellent interpretations were given of Dvorák's Quartet in F (Op. 96), in which negro minstrelsy may be said to appear in European dress, and Schumann's world-famed Pianoforte Quintet (Op. 44), the keyboard part in the latter work being well played by Miss Beatrice Hallett. A novelty in the programme was a violin solo with pianoforte accompaniment entitled "Aus der Heimat" (Home scene), by Smetana, a piece of some length and considerable musical interest, which was sympathetically rendered by Herr Rudolph Fitzner, the leader of the party.

At the second concert, on the 20th ult., attention was called to a suite, set forth as consisting of three movements, by Alexander Glazounoff. This, however, proved to be the Russian composer's Suite for strings (Op. 15), which consists of five numbers, severally headed "Alla Espagnola," "Orientale," "Interludium in Modo Antico," "Valse," and "Alla Ungherese." The last-named had been played by the Hillier Belgian String Quartet at Miss Rosa Green's concert at the Queen's (Small) Hall on April 5, 1897, but the first three movements, selected by the Fitzner Quartet, had not previously been heard in London. They are each more Slavonic in character than their respective titles would suggest, and the third savours of the music of the Greek Church. The other quartets were Mozart's in B minor (No. 22) and Brahms's in G minor (Op. 25), the pianoforte part in the latter being rendered by Miss Beatrice Hallett. Miss Adeline Temple sang at both concerts, but scarcely possessed sufficient vocal training to justify her being included in the scheme.

IMPERIAL INSTITUTE.

WHATEVER may be thought about the engagement of a foreign orchestra to beguile the hours of frequenters of the garden of the Imperial Institute, it must be admitted that Signor Campanari's programmes have been meritoriously eclective, and that on several occasions the works of English composers have been accorded recognition. The first part of the selection on the 4th ult. was

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entirely devoted to British writers and included Macfarren's bright "Chevy Chace" Overture, Mr. Edward German's ubiquitous and always welcome "Three Dances" from his incidental music to "Henry VIII.," the romantic *Adagio* from Mr. Frederic H. Cowen's "Scandinavian" Symphony, the "Yellow Jasmine" movement from the same composer's poetical suite "The Language of Flowers," and Mr. Arthur Hervey's "Dramatic" Overture. The last-named work deserves to be more often heard. Its poetic basis, the struggle between love and adverse fate, affords admirable opportunities for contrast, and these have been effectively taken advantage of, not only in the themes, but in the development, which fully justifies the descriptive appellation bestowed upon it by the composer. The work was originally produced at a concert given in November, 1890, by Señor Albeniz, and, two years later, it was played at one of the Saturday afternoon concerts at the Crystal Palace.

NONCONFORMIST CHOIR UNION.

THE utmost success attended the tenth annual festival of this Association at the Crystal Palace on the 18th ult. The singing in the usual competition for choirs of from twenty-six to forty voices, of which Dr. E. H. Turpin was the judge, was above the average, and the subsequent concert on the Handel orchestra proved in its executive details a still further improvement upon preceding years. The competition brought seven competitors, and of these the Littleborough Primitive Methodist Choir was victorious. There was no competition for smaller choirs, owing to the entries being insufficient. Mr. E. Minshall conducted four thousand adult singers, representatives of over a hundred metropolitan and provincial Nonconformist choirs, and in both the sacred and the secular pieces a high degree of efficiency was manifested. Against occasional hesitancy of attack may be fairly set creditable attention to light and shade and evenly-maintained volume of tone. Dr. J. Varley Roberts's Easter anthem "Christ is risen from the dead," Gounod's "By Babylon's Wave," H. Davan Wetton's festival anthem "Sing, O heavens," and Mendelssohn's "Hear my prayer" were rendered with a spirit that elicited hearty recognition. In the second part a good reception awaited Thomas Facer's four-part song "Rest thee, my little one," William Jackson's chorus, *à la valse*, "Oh, the flowery month of June," Henry Leslie's part-song "Homeward," and H. Hugh Pierson's stirring setting of Thomas Campbell's poem "Ye mariners of England." Arthur Berridge's part-song "O gentle wind," which (like Charles Darnton's anthem "I will sing of the mercies of the Lord for ever") won a prize offered by the Union, also obtained favour. The winning choir gave in excellent style Henry Leslie's "The lullaby of life." Miss Kate Cove sang some solos (including the lovely "O for the wings" in Mendelssohn's motet) with much charm, and the orchestra of the Union (efficiently conducted by Mr. T. R. Croger) joined that of the Palace in Macfarren's Overture to "St. John the Baptist."

MUSICAL ASSOCIATION.

THE RECORDER.

THE twenty-fourth session of the Musical Association was concluded at the Royal College of Organists on the 14th ult., when Mr. C. Welch read a paper on "Literature relating to the Recorder." The lecturer began by quoting various descriptions given of the Recorder in dictionaries and by various writers, quoting from Pepys's diary of the date April 8, 1668, in which he says he paid a visit to Drumbleby, "and did talk a great deal about pipes; and did buy Recorder, which I do intend to learn to play on, the sounds of it being, of all sounds in the world, most pleasing to me." In Bright's edition of Pepys, 1875, a Recorder is described as a "large flute blown through a mouth-piece like a clarionet in the present day"; but in the still more elaborate edition of the diary, which had lately been brought out by Mr. Wheatley, a Recorder was stated to be "a reed instrument, but in the side near the mouthpiece there was a hole covered with a piece of bladder, which modified the quality of the sound."

The lecturer then divided flutes into three classes, which he severally termed nostril, lip, and fipple (fipple being the technical name of the plug by which the tube was reduced in size). The first did not come within the scope of the present inquiry; it was in use chiefly, but not exclusively, in the South Sea Islands, and specimens were to be found in European museums. The varieties of the lip or German flute were the piccolo and the fife. To this class belonged Pan pipes, as well as the Egyptian Nàv. The fipple flute was now well nigh extinct, and only survived in the little six-holed pipe, so often heard in the streets of London.

It might reasonably be supposed that the word flute came over with William the Conqueror, but "Recorder" appeared to have been a word of English growth. The instrument was in the zenith of its popularity about 1512. Henry VIII., then at the age of twenty-one, was a flute player. In the inventory of his wardrobe there were mentioned six cases of flutes and thirteen cases of Recorders. In an engraving included in the "Thesaurus Musicus," published in 1693, and "being a collection of the newest songs performed at Their Majesties Theatres; and at the Consorts in Viller-Street, in York-Buildings, and in Charles-Street, Covent Garden," were represented four angels, three of whom were playing Recorders. One of the chief difficulties in tracing the development of the Recorder was its having been confused with other instruments.

Neither Hawkins nor Burney, the former born in 1719, the latter in 1726, seemed to have entertained the faintest suspicion that the flute with which they were so familiar had once been known as the Recorder. It was not only in England that the Recorder had changed its name; in France also a new appellation had been assigned to it. It is true that it was still termed *la flûte douce*; but *la flûte d'Angleterre* and *la flûte à neuf trous* had been abandoned to make way for *la flûte à bec*, or the beaked flute. By 1735 this expression had found its way into England or at least into Scotland. It did not, however, seem to have come into general use in this country in the eighteenth century, notwithstanding that Hawkins pronounced it to be "the most proper and discriminating appellation"; but in the present day it was often employed. Just as the harpsichord gave way to the pianoforte, so the Recorder yielded to the German flute, the greater command over sustained notes and the power of influencing intonation possessed by the lip flute proving too strong to be resisted, and an indication that the career of the Recorder was drawing to a close was to be found in its name undergoing another change. The German flute was called "the flute" and the Recorder was termed "the common flute." Its knell was now about to sound; with the harpsichord it scarcely survived the eighteenth century.

TRINITY COLLEGE—LECTURE.

THE PSYCHOLOGY OF MUSICAL APPRECIATION.

MR. EDGAR F. JACQUES, being the Queen Victoria lecturer at Trinity College this year, chose for his subject "The Psychology of Musical Appreciation," which he treated in a masterlike manner on May 24 and 31.

At the first lecture music was considered as a "Presentative Art," at the second as a "Representative Art." The lecturer said that early investigations into the essential nature of music and of its originating factors were unsatisfactory, for instead of recognising the complexity of the phenomena in question, they, for the most part, fastened upon one salient characteristic, and, ignoring all others, formulated it in a more or less laconic fashion as a definition of the essential nature of the art. One extreme was exemplified by Leibnitz, who defined musical audition as "an unconsciously-made arithmetical calculation"; the other was supplied by the view put forward by so many writers (of keen sensibility but small observing powers) that music was simply and solely an appeal to our feelings or emotions, originating in the inflections of speech or the inarticulate cries of animals and men. Between these two views we had the theory that the object of the art of sounds was to satisfy our sense of beauty. But the complex nature of artistic manifestations, and of their effect on those to whom they made appeal, had

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been brought most prominently to light by the investigation of psychologists. Our senses being the medium of communication between the outer world and our inner life, it was fitting first to consider musical appreciation in its sensuous aspect. The sensuous element of music was regarded with some suspicion, but without this primitive form of enjoyment we should be incapable of higher pleasures, should, indeed, be music haters, because haters of sound itself. Sound was simply the name by which we designated a mental effect of the kind called a sensation. The first step was to distinguish between noises and tones, the next step to discriminate between tones and *timbres*. The sensuous effects composers availed themselves of were very numerous—degrees of power and speed, by which they could excite or soothe the nerve centres, *timbre*, and tone colour in orchestral combinations. Sound was therefore the raw material which gave pleasure to the senses, and, when arranged in certain ways, it interested and delighted the intellectual faculties.

A succession of different kinds of sounds was shown to be necessary to secure continued satisfaction to the ear, and a comprehensive relation was given of the factors necessary to excite and give pleasure to the higher mental faculties. The association of certain sounds, figures, and phrases with the various experiences of life was very happily treated, and the connection shown to depend upon not only the music, but also on the susceptibility of each hearer. The suggestive power of music was divided into several categories. With regard to instrumental music, there was the composer's intention, the means at his disposal, and the capacity of his listeners. The various kinds of pieces were then described. The higher we ascended in the scale of merit among works written to give intellectual pleasure, the more did we find that striking and well designed effects of form tended to invest a piece with more or less distinctive character. Rhythm alone was capable of suggesting an enormous number of variations of character. These suggestions of varieties of character were shown to be the result of the similarity between the movements of animate nature and those of the musical rhythms adopted; but as every kind of movement was associated with many events, and as the movement alone could be imitated, music could only suggest the indefinite. The same held good with regard to the imitations of sounds and inflections of the human voice. Characteristic forms of such tones were easy to imitate on instruments. Berlioz had described the effects producible from instruments in terms of emotional feeling, and certain figures had been for centuries used, such as a suspension resolved downwards to express grief and desolation.

A large number of examples were played by the lecturer and were admirably chosen to illustrate the principal points of the discourses.

GREEK FOLK-SONGS.

M. ARAMIS gave another of his attractive recitals of old popular Greek folk-songs, on the 3rd ult., at the Steinway Hall. As on previous occasions, a considerable number of the songs were drawn from the fine collection made by M. Bourgault-Ducoudray; but several others had been collected by M. Aramis, and two of them were new to London. These were respectively entitled "My Helen" and "The Battle of Mega Spélion," and had been harmonised with artistic discretion by Mr. Edgar F. Jacques. Both proved excellent examples of the distinctive class to which they belong, and were interpreted by the concert-giver with the dramatic point and Southern intensity of expression which this music imperatively demands. Three other lyrics were accompanied by the expressive and poetic gesture dancing of Mdlle. Sandrini attired in statuesque draperies, and one of them proved so attractive that its repetition was insisted upon. An admirably lucid description was given by Mr. E. F. Jacques of the Ancient Greek scales and modes upon which the melodies of these folk-songs are based, and in the second part he read some interesting remarks, by M. Bourgault-Ducoudray, on the history and peculiarities of the European dances of the sixteenth, seventeenth, and eighteenth centuries, illustrations of the various steps being given by Mdlle. Sandrini.

A "TOURNAMENT OF SONG" IN THE YORKSHIRE DALES.

MUSIC competitions are doing an excellent work, not only in advancing the technical powers of competitors, but also in intensifying the appreciation of good music in provincial England. Conducted in accordance with the methods first adopted at Kendal, their results are thoroughly wholesome, and they have probably never yet found a more fitting field than in the purely agricultural district of Wensleydale, one of the most beautiful of the North Yorkshire Dales, where a "Tournament of Song," as it was officially styled, was inaugurated on May 28. Leyburn itself, where the tournament took place, is something between a small market town and a large village, and was probably the most populous of any of the centres contributing competitors. The area from which those who took part were drawn was very judiciously limited, thus making the event a purely local one and excluding that pest, the common "pot-hunter."

Considering that the competition was an entirely new venture among a people not prone to run after novelty, the entries were encouragingly numerous, while the quality of the performances was in many instances remarkably good. In the morning we had juvenile competitors, beginning with young violinists, whose general musicianship was tested by their being required to play any scale chosen by the judge. In the next class, the two-part songs, Mendelssohn's charming little piece "Evening Song" formed the test and provoked a curious controversy, one of the choirs singing it without the very essential accompaniment, and, having learnt it in this fashion, proved quite unable to sing it when an accompanist was provided. Under these circumstances they were very properly disqualified, but, being successful in other respects, and hailing from a remote little village where such efforts deserved every possible encouragement, a "consolation prize" was provided for them by a sympathiser. The most popular thing in the forenoon's proceedings was an action song, performed by children under seven. There was only one entry in this class, but the high state of training shown by the diminutive performers from Askrigg sufficiently accounted for the absence of competition. Mr. Gaul's "Union Jack" lends occasion for much marching and counter-marching, as well as for the donning of picturesque costumes, and in both these respects the Lilliputian army of Askrigg were so delightful that their evolutions had to be repeated at the close of the day's doings.

In the afternoon came the turn of the seniors. A well-known Thuringian Volkslied was sung by four male-voice quartet parties, who attained a very even level of excellence, while Mendelssohn's well-worn "Departure" formed an excellent test piece for the mixed-voice quartets. Perhaps the best results were attained in the important madrigal and anthem competitions. Edwards's "In going to my lonely bed" was sung with exceptional steadiness in the former class, and in the latter Farrant's dignified piece of devotional music, "Lord, for Thy tender mercies' sake," provided a very interesting exhibition. The winners, who came from a little lonely village named Grinton, sang the music by heart and without any conductor, but with an accuracy and an appreciation of the character of the composition that were quite delightful. Though there was only one entry for the string quartet, Leyburn deserves credit for introducing such a competition at its very first meeting, an enterprise which we believe to be without precedent. Haydn's variations on "The Emperor's Hymn" were, considering the difficulties that lie under their seeming simplicity, very creditably performed, and Mr. H. M. Bower, who judged the instrumental competitions, had no hesitation in allowing the quartet party the fruits of their walk over. There were also sight singing classes for soloists, both senior and junior, which may, it is to be hoped, be extended to choirs when the time is ripe. Miss Wakefield was the judge of the singing, and her co-operation was thoroughly appreciated by all, from whom not even the unsuccessful competitors need be excluded, for she made her criticisms as palatable as they were judicious by the geniality that characterised her remarks.

On no account should we neglect to acknowledge the

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very important share in promoting this tournament, whose permanency seems assured, of the Hon. Lucien Orde-Powlett, who has done so much to popularise good music in the North of Yorkshire. To the assiduity of the hon. secretary, Mrs. H. Walker, the fact that the arrangements were carried out with a smoothness remarkable in a new organisation may be largely attributed.

THE LOWER RHINE MUSICAL FESTIVAL.

THE three days' musical festival of the Lower Rhine took place, as usual, during Whitsuntide, on May 29, 30, and 31, at Cologne. The programme may be said, broadly speaking, to have presented a review of the three great epochs of musical development; the classical being represented by Bach, Handel, and Beethoven; the romantic by Mendelssohn, Schumann, and Berlioz; and the modern by Brahms, Wagner, and Richard Strauss. The choral works included Bach's magnificent double chorus "Nun ist das Heil," Handel's oratorio "Deborah," Mendelssohn's setting of the Ninety-eighth Psalm for double chorus, orchestra, and organ, and Berlioz's "Faust"; the last *Finale* from Beethoven's "Fidelio," with its admirably interpreted choral portions, having likewise to be classed in this category. The performance of "Deborah," though an excellent one on the part of the choir, numbering some 600 vocalists, was considered less satisfactory as regards the interpreters of the important solo parts—Mesdames Wittisch, of Dresden, and Geller-Wolter, of Berlin; Herren Ernst Kraus, of Berlin, and Bertram, of Munich; these otherwise excellent artists being, with the exception, perhaps, of Frau Geller-Wolter, scarcely sufficiently initiated into the spirit of Handelian oratorio. The adoption of the original orchestration met with very general appreciation, while the organ (ably played by the Cologne organist, Herr W. Franke) and a pianoforte, supported by two violoncellos, contributed not a little to the general effect. The purely orchestral portions of the programme, admirably rendered throughout by an orchestra of 160 executants, included the Symphonies in A major by Beethoven and in C major by Schumann, the "Eulenspiegel" tone-picture by Richard Strauss, the Overture to "Oberon," and the "Meistersinger" Vorspiel. Amongst the individual artists' performances to which the final day of the festival was, as usual, chiefly devoted, may be specially instanced those contributed by Madame Bloomfield-Zeisler, who played, amongst other numbers, the C minor Concerto of M. Saint-Saëns, and by Herr Willy Hess, the Cologne violinist, whose interpretation of Spohr's "Gesangscene" created an indescribable enthusiasm. Professor Wüllner, the inspiriting and indefatigable conductor throughout the entire festival, also received, at its conclusion, a well deserved ovation from an audience which crowded every part of the large hall of the Gürzenich.

THE annual meeting of the Allgemeine Deutsche Musik Verein was announced to take place at Mayence during the five days from the 25th to the 29th ult., one of the most important subjects on the agenda being the discussion of the statutes of the newly-formed Society for the Protection of the Rights of German Authors and Composers. Among the principal works in the musical programme were Berlioz's "Faust," a new pianoforte trio by Philipp Scharwenka, and several new chamber works by other composers; Tschaïkowsky's Concert Fantasia for pianoforte and orchestra (pianist, Mr. F. Lamond) and the final scene from "Die Meistersinger." Herren Steinbach and Vollbach were the conductors.

A COMMITTEE of musicians in Berlin have recently passed a favourable judgment upon the Virgil Technic Clavier and Virgil Technic Clavier Method. The signatories to the report are Dr. Otto Lessmann, Felix Dreyschock, Dr. Ernest Jedliczka, Professor C. Lutschg, Dr. C. Krebs, Phillip Scharwenka, and Dr. Oscar Bie.

A SECOND edition of Miss Freda Winworth's excellent little book, "The Epic of Sounds: an elementary interpretation of Wagner's Nibelungen Ring," has recently been issued.

REVIEWS.

Original Compositions for the Organ. Nos. 262—269. [Novello and Company, Limited.]

THIS useful series of organ pieces continues to grow rapidly. There is ample variety in the eight numbers now before us. Nos. 262 and 263 consist of "Six Short Pieces," by Josef Rheinberger, whose name alone is sufficient guarantee for their sterling excellence. The "Six Pieces" are a Prelude in C, a characteristic Intermezzo in E minor, an Epilogue in E flat, a Canzonetta in E, a Consolation in B flat, and a Trio in D minor. All of them are not only attractive, but they present no difficulties, and therefore they should be welcomed by many church organists. An "Allegretto pastorale," by Mr. Clowes Bayley (No. 264), fully justifies its title, as the low D in the pedal is sustained throughout the whole length of the composition—seventy-nine bars. It is therefore needless to say that the pedal part of this "pastorale" presents no serious difficulty to the performer. Although Mr. Hamilton Clarke is a prolific composer he generally has something interesting to say. His "Serenade" (No. 265) is a pleasing melody in B flat for a solo stop with a light chordal accompaniment, and is quite easy of execution. The Allegretto in A flat (No. 266), by Mr. W. Wolstenholme, will serve as a useful outgoing voluntary. A more solid number is an "Introduction and Toccata in G minor," by Dr. Walter H. Sangster (No. 267), which will be found useful as a postlude. Last, but by no means least, are Schumann's "Four Sketches, originally composed for the pedal pianoforte" (Nos. 268 and 269). These well-known pieces by Schumann, like good wine, need no bush. But their practical utility as organ pieces has been greatly enhanced in the present publication by the admirable manner in which they have been laid out for the king of instruments by so experienced a performer as Mr. John E. West.

Richard Wagner's Prose Works. Translated by William Ashton Ellis. Vol. VI., "Religion and Art." [Kegan Paul, Trench, Trübner and Co., Ltd.]

THE appearance of the sixth volume of Wagner's literary works in an English dress helps one to realise the stupendous task Mr. Ashton Ellis set himself when he undertook the arduous duty of translation—a task, moreover, attended with formidable difficulties. Mr. Ashton Ellis is not only a devoted disciple of the Bayreuth master, but he gives abundant proof of thoroughness in his work that merits the highest commendation. It is impossible, within the limits of our space, to do little more than indicate the contents of this volume of nearly four hundred pages. Its generic title, like the previous instalments, is a convenient one: moreover, with the solitary exception of "Religion and Art" (including its first supplement, "What boots this knowledge?") its contents appear for the first time in an English version. Beginning with "Spohr's 'Jessonda' at Leipzig"—contributed to the *Musikalisches Wochenblatt*, January, 1875—the reader is presented with eight minor Bayreuth papers of special interest in regard to the plans connected with Wagner's settlement in the now celebrated Bavarian town. In a short paper entitled "A retrospect of the stage-festivals of 1876," Wagner pays a high tribute to Hans Richter, as the conductor of the orchestra, in the following appreciative terms: "My proved effector of impossibilities and pledge of responsibilities." In the essay "Modern," Wagner's rooted dislike to the Jews finds vigorous expression. "What is the 'modern world'?" he asks. "The same old world, *plus* the Jews; their ruin of the German language and usurpation of our Press," &c.

The most important section of the volume is that which furnishes its title—the essay "Religion and Art," and its supplements. The opening sentence may serve as a specimen of the master's views on the relationship of those subjects: "One might say that where Religion becomes artificial, it is reserved for Art to save the spirit of Religion by recognising the figurative value of the mythic symbols which the former would have us believe in their literal sense, and revealing their deep and hidden truth through an ideal presentation." The volume contains interesting

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papers on "Parsifal at Bayreuth, 1882," and on "A youthful symphony." The latter, a boyish production at the age of nineteen, was submitted, in 1832, to Rochlitz, then the factotum of the Gewandhaus concerts at Leipzig. "What's this?" enquired the worthy old gentleman with astonishment at the youthful appearance of the composer. However, the symphony was duly performed on January 10, 1833. Mr. Ellis, in one of his interesting foot-notes (p. 316), says that Clara Wieck, afterwards Madame Schumann, was a *débutante* at the same concert. But, as a matter of fact, she first appeared in the famous concert hall on October 20, 1828, and at one of the regular concerts, September 30, 1832. Wagner's fondness for animals is shown in the essay "against Vivisection." "Many a lesson could we gain from beasts," he says in effect, "courage and fidelity, their loving reverence of man as God." For those readers who may not feel disposed to read the whole of the book, or who wish to sample the contents of each essay before mastering it in detail, Mr. Ashton Ellis, as heretofore, considerately provides a very useful and lucid summary. In the matter of editing, the comprehensive index, and its general get-up, the volume is quite equal to its predecessors.

The Glory of the God of Israel. Full Anthem for Whitsuntide and general use. Composed by Thomas Adams. No. 593, Novello's Octavo Anthems.

[Novello and Company, Limited.]

THE text of this anthem is taken from Ezekiel xliii. 2, and Isaiah lxvi. 13, 14, and it has received a setting admirably in sympathy with its subject and one which will interest a well trained choir. It opens with a bold theme in four-part harmony, relieved by some effective points of imitation. This is succeeded by a section in slow *tempo* of expressive character, after which a return is made to the opening portion. With this the anthem is intended to finish when sung on general occasions, but for the Whitsuntide season there is added an impressive setting of "Come, Thou Holy Paraclete," which is directed to be sung kneeling, and which is closed in an effective manner by an ancient ending to the Whitsuntide Sequence.

Princess Snowflake. The Court of Queen Summergold. Fairy operettas for children. Words by Isa J. Postgate. Music by Herbert W. Wareing.

[Novello and Company, Limited.]

THERE are no greater or more necessary friends to children than fairies. Every child testifies to this as a fact, and every youthful man and woman who recognises the responsibilities of this important period of life will profit by being made acquainted with the good offices of *Princess Snowflake* and *Queen Summergold*. In the first-named operetta is revealed the little-known power which the Frost Fairies have of changing into a fairy any fir-tree which may be threatened by mortals with being converted into a Christmas tree. A fairy named *Nicoletta* has thus been saved from destruction, but craves to be re-transformed into her original state, and, far from dreading the fate from which she has been rescued, desires it, that she may confer happiness. *Princess Snowflake* yields after some remonstrance to the request, and in the second act we find *Nicoletta* in the ball-room of Thrushcross Grange, duly decked as a Christmas tree, where she forms the central object of a gay party, and is visited by her former companions and praised for her unselfishness and self-sacrifice. Besides *Princess Snowflake* and *Nicoletta*, there are three other characters—*Frostfinger*, a fairy; *Maurice Tressillian*, and *Funny Robin*, all of whom have songs to sing with the exception of *Maurice*, who has a speaking part only. The songs are set to melodious measures, and the choruses for fairies and children are written in unison, all difficulties being studiously avoided. The incidental music comprises a gavotte, minuet, and march, and the scene of the Christmas party might easily be made entertaining alike to the participants and the audience.

"The Court of Queen Summergold" is opened by the announcement that her Majesty awaits the arrival of her four emissaries, *Snowflake*, *Raindrop*, *Sunbeam*, and *Zephyr*, who were sent out a year before to confer happiness on the world of mortals. The envoys respectively arrive and relate what they have done in several songs. *Snowflake* has "made the old earth look like a bride"; *Raindrop* has saved the life of a lark, and again set it soaring and singing heavenward; *Sunbeam* has broken the Frost King's spear; and *Zephyr* has wafted the scent of a violet to a sick girl and "made her dream of Springtime blooms." *Queen Summergold* is so pleased with these results that she makes the emissaries Princesses of Fairyland, and with much mutual congratulations the pretty little opera closes. In addition to the five characters above-mentioned, there is a speaking part provided in *Heatherwing*, who may be described as the *Queen's* chief maid of honour. The music is bright and vivacious and includes a rhythmical gavotte, and the choruses are written in unison.

Third Scherzo. Sixth Tarantella. For the Pianoforte. By Walter Macfarren. [Edwin Ashdown, Limited.]

THESE pieces by Mr. Macfarren are melodious and exhilarating contributions to the lighter side of pianoforte music. It is hardly necessary to say that they are written with a full knowledge of the capabilities of the instrument, and that they will assuredly prove acceptable.

Mass of the Holy Name. For Chorus, with Organ accompaniment. By Frederick Westlake.

[Novello and Company, Limited.]

THE late Mr. Frederick Westlake was so well known as a distinguished teacher of the pianoforte that his compositions—few, though excellent—have not received that attention they undoubtedly deserve. The Mass before us is not only eminently practical in regard to its length and facility of execution, but it unmistakably bears the mark of the true musician on every page. A foot-note records the fact that "The organ part is arranged from the orchestral score, which consists of wind instruments and double-basses." But whether in its effective original form, or with its well-arranged organ accompaniment, this artistic contribution to the service music of the Church, of which Frederick Westlake was a devoted member, distinctly merits full recognition.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

AN impressive scene was witnessed in our Town Hall on the day of Mr. Gladstone's funeral, when Mr. C. W. Perkins, the city organist, had arranged a musical service in memory of the departed statesman. Long before the commencement of the function the building was thronged with a hushed and expectant audience, while outside some hundreds stayed for some time awaiting the opening of the doors, not knowing that the hall had been filled and closed long before their arrival. Chopin's Prelude in C minor formed the opening piece, played by Mr. Perkins on the organ. Then came the fine old tune "St. Ann's," Isaac Watts's hymn "O God, our help in ages past," the people rising *en masse* and joining fervently and reverently in singing the impressive strains. Mr. Perkins followed with Chopin's Funeral March, and then again the audience rose and joined in Mr. Gladstone's favourite hymn, "Rock of Ages," sung to Redhead's familiar tune. Miss Aimée Wathen, a local soprano, sang with much feeling "I know that my Redeemer," and Miss Minnie Hackett, our local contralto, followed with "O rest in the Lord." The musical service also included the quartet from the "Elijah," "Cast thy burden upon the Lord," given by Mr. S. Evans, Mr. William Evans, and the two ladies named; the concluding piece being the Dead March in "Saul."

A music demonstration in connection with the Birmingham School Board Choirs took place in the Town Hall, on the 10th ult. Seven choirs competed, each choir singing two pieces of its own selection in three-part harmony, and finally the combined choirs sang, in addition to several part-songs, a two-part sight test, written specially for the occasion by Mr. George Oakey. Mr. W. Dobson conducted, and Mr. Perkins supplied the accompaniments on the organ. The whole demonstration was of a most pleasing nature and strongly testified to the admirable work done by our Board Schools to foster taste for music and to impart a certain standard of musical knowledge to the young ones that will ever remain a source

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of pleasure and delight to them in their various paths of life. The sight test was almost note-perfect in its rendering and the pitch was well maintained.

The musical season in connection with the Edgbaston Botanical Gardens opened on the 8th ult., and on Saturday, the 11th ult., an admirable vocal and instrumental concert was organised by Mr. Oscar Pollack, under whose direction eight other similar concerts will be given during the season.

The customary terminal concerts of the present session in connection with the Midland Institute School of Music opened, on the 9th ult., with an admirable concert given by Mr. Max Mossel's classes. His most promising violin pupils took part in it, assisted in the concerted pieces by several accomplished amateurs. The last concert, given on the 17th ult., was provided by the Students' Orchestral Class, under Mr. Ward's conductorship. The programme included Saint-Saëns's Suite, Haydn's Seventh Symphony, Cherubini's Overture "Der Wasserträger," and a clarinet solo with orchestral accompaniment, the *Andante cantabile* from Mr. Fred. Ward's Second Concerto, beautifully played by Mr. Arthur Ward.

Mr. Monteith Randell's choir gave an excellent selection of part-songs, trios, quartets, and choruses at the Edgbaston Botanical Gardens, on the 15th ult. The singing was distinguished by fine tone-quality and light and shade.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

No concerts of considerable importance have taken place in Bristol and the neighbourhood during the past month, but there has been activity in other directions, showing that musical life is by no means dormant. The visit of the Bristol Choral Society to the Alexandra Palace, on the 11th ult., to assist in what proved to be an excellent performance of Mendelssohn's "Elijah," under the direction of Mr. Riseley, noticed elsewhere, may be briefly referred to.

As already stated in THE MUSICAL TIMES, it has been decided to hold a festival next year, provided that a sufficient sum to cover possible emergencies is guaranteed by the early autumn. No preparations have yet been made to form a choir and to study works for performance; and the result must necessarily be that, if the guarantee is forthcoming, an immense amount of labour must be compressed into a comparatively short space of time.

The annual meeting of the Bristol Choral Society took place on the 16th ult., when a very encouraging report was presented, and it was stated that the season just concluded had been the most successful, musically and financially, in the annals of the Society. Sullivan's "Golden Legend," "The Messiah," Beethoven's Mass in D, Rossini's Stabat Mater, and Brahms's "Song of Destiny" are among the works to be performed at the four concerts to be given during next season.

Thirty choirs took part in the festival of the Bath and Wells Diocesan Choral Association, on the 9th ult., at Wells Cathedral. The Magnificat and Nunc dimittis were T. A. Walmisley's setting in D minor, and the anthem was Goss's "Praise the Lord, O my soul." The singing was the best we have ever heard by the church choirs of the Diocese when joined together, and indicates considerable activity and energy on the part of the various choirmasters and the conductor, Mr. A. P. Stanley. The choirs constituting the Dunster Deanery branch of the Association had a festival celebration, at Dunster, on the 16th ult.

MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE University Musical Society's chamber concert, on May 11, attracted a large audience. The Wietrowetz Quartet and Miss Gwendolyn Toms were the instrumentalists. The principal piece was Schumann's Pianoforte Quartet in E flat, and Miss Wietrowetz and Miss Toms contributed solos. Mr. Plunket Greene was the vocalist, his selection of songs being, as usual, unhackneyed and interesting. He was eminently successful in a group of Irish songs arranged by Dr. Wood—his rendering of "Over here" being quite startling in its intensity.

The performance of Dr. Stanford's "Requiem," and the appearance of the University Professor in King's Chapel to conduct his work, drew a large audience to the "Festival Service" held in the magnificent building. With Miss Ethel Wood, Miss Brema, Mr. Thomas Thomas, and Mr. Plunket Greene as principals, and Dr. Mann's fine chorus and a professional orchestra, the noble work received probably the most impressive rendering it has yet obtained. The peculiar acoustical conditions of the building were, however, once more evident, and some effects were extraordinarily enhanced, others were lost. The slow movements were ethereally beautiful, but the rapid choruses were less satisfactory, and much of the delicate orchestration was inaudible.

The Cambridge University Musical Society provided an excellent programme on the 13th ult., consisting of "The Walpurgis Night," Beethoven's "Pastoral" Symphony, and a new work by Dr. Charles Wood. The latter is a setting of Milton's Ode "On Time," and is for chorus only. It is a noble and dignified presentation of the fine words. The impassioned middle section, "Joy shall overtake us as a flood," is singularly beautiful, and a short but finely worked and very effective fugue forms a triumphant conclusion. The rendering was excellent. The solos in "The Walpurgis Night" were undertaken by Mrs. Burrell, Mr. William Green, and Mr. William Higley, a young baritone with a magnificent voice of whom more will be heard. They were all excellent, and Mr. Green in particular deserves special credit, as he was far from well.

The numerous College concerts require but little mention. Brahms's "Zigeuner Lieder" at King's, Stanford's "Phaudrig Crohoore" at St. John's, and Dr. Wood's "Ballad of Agincourt" at Caius are the most noteworthy pieces in a very miscellaneous set of programmes. The University Musical Club this year relied on resident members for its open concert. They were justified, however, in the result, and that four amateurs should give such an excellent performance of Brahms's A minor Quartet is a notable fact.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Ladies' Orchestral Society made its tenth public appearance in the Noverre Rooms, Norwich, on May 26. The Society has hitherto imported a few wood-wind performers from the metropolis. On this occasion, however, the services of these ladies were dispensed with, and the Society was represented by a quintet of strings and a pianoforte. In such fully scored works as Mozart's "Parisian" Symphony and Mendelssohn's "Meerestille" Overture the wind parts were much missed. Unstinted praise is due to the fair violinists for their good tone and unanimity of phrasing, points upon which their conductor (Mr. F. W. B. Noverre) must have spent much time. Several minor compositions for the band, together with pianoforte solos by Miss Josephine Woodrow, and Svendsen's Romance for the violin, played with the greatest taste and judgment by Miss Mary Noverre, made up an interesting programme, which was further varied with songs by Miss Maggie Purvis and Miss Agatha Batty.

The Bungay Choral Society completed its season on May 24 with a successful performance of "The Messiah," conducted by Mr. W. Harvey. The principal parts were filled by Miss Sylvia Bennett, Miss Maude Elliott, Mr. Sadleur Brown, and Mr. MacInnes, while Mr. F. W. B. Noverre led the small band.

At the fifth concert in connection with the Yoxford Choral Society, conducted by Captain Wilmer, the principal number was Van Bree's cantata "St. Cecilia's Day," the solo part being sung with happy effect by Mrs. William Wilmer. The singing of the chorus showed signs of careful training, precision in attack and general steadiness being worthy of commendation. Mr. C. A. Wright was the leader of the band.

The Old Hunstanton Choral Society gave an excellent entertainment on the 4th ult. Under Mr. Leslie's training the Society sang several part-songs in capital style. Mr. and Mrs. A. Scott Gatty and Mr. Walter Burrell contributed songs in a most artistic manner, while local vocalists and instrumentalists added much to the pleasure of the audience.

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MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

EXCEPT for a Public Classical Concert of the usual type early in May, a creditable rendering of Haydn's "Seasons" by the Cowley St. John Musical Society, and a performance of Mr. John Farmer's "Christ and His Soldiers," on May 5, which drew to the Town Hall the largest audience that has hitherto assembled there, the main interest of the term's music has been found in the College concerts, which seem every year to increase in number and importance. Indeed, the "Eights week" concerts really amount to a miniature musical festival. Even a casual glance over the programmes suffices to show the meritorious character of the aims of the various committees of management. The following list only gives the principal pieces at the different concerts: "Feramors" ballet music, Rubinstein (Hertford College, May 19); Symphony, No. 2, Beethoven, and D minor Symphony, Haydn (Balliol College, May 22); "Faust" ballet music, Gounod (Brasenose College, May 23); "Coriolan" Overture, Beethoven, two movements of the Violin Concerto, and the "Italian" Symphony, Mendelssohn (Exeter College, May 24); Serenata in G major, Mozart, and "Hebrides" Overture, Mendelssohn (Worcester College, May 25); Symphony in A major, Mozart, and "King Arthur," Purcell (Merton College, May 26); "Unfinished" Symphony, Schubert; "To the Sons of Art," Mendelssohn, and "Burial of Dundee," E. T. Sweeting (Queen's College, May 27). It is, of course, quite impossible to enter into any details of such a number of concerts, but it should certainly be recorded that the standard of performance reached was distinctly high. Exeter have again managed to work their concert up to the scale on which it was given some ten years ago, which is a ground for congratulation, and Worcester have once more, after too long an interval, taken their old position.

As a sort of postscript, "Hero and Leander," C. H. Lloyd, "The Revenge," C. V. Stanford, and a choral ballad by A. W. Wilson were performed at Keble College, on the 16th ult. There have also been concerts of the miscellaneous type at Lincoln, Jesus, and Pembroke Colleges. Space will only permit of attention being directed to the fact that three new works made their appearance—Dr. A. W. Wilson's choral ballad "Before the beginning," which was well received at Keble; Mr. A. H. D. Prendergast's part-song "Echo," which the audience at Queen's insisted on having twice over; and, above all, to our thinking, Dr. E. T. Sweeting's ballad "The Burial of Dundee." More picturesque and striking music than this work contains it is hardly possible to imagine.

Sir John Stainer dealt with the subject of "Cathedral Music" in his terminal lecture, which was given in the Sheldonian Theatre, on the 8th ult.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE sixth public service of the American Guild of Organists took place on the evening of the 9th ult., at the historic old Plymouth Church, Brooklyn, made famous by Henry Ward Beecher. The programme was as follows: Magnificat in D, Marks; "List the Cherubic Host" ("Holy City"), Gaul; "Out of darkness," Gounod; tenor solo, "I was in the spirit"; and chorus, "I am Alpha," Ames. The choir consists of a large body of men and women, under the direction of Professor C. H. Morse. The Guild's special order of service was, as usual, followed. This service practically brings the Church musical season to a close.

A new dramatic cantata, "Hiawatha," from Longfellow's poem, by F. R. Burton, was performed at Chickering Hall, on May 16, by a chorus, gathered together for the purpose by the composer, and the Seidl orchestra. The festival of song given by the People's Choral Society and Singing Classes, on May 23, 24, and 25, proved to be a very interesting occasion. The elementary division, consisting of 800 voices, gave the programme on the first day, on which the most interesting numbers were: "See the conquering hero comes" and "Ein' feste Burg," sung with admirable spirit and good tone. The chorus was assisted by Madame Juch and Mr. Ericsson Bushnell. The second programme, on May 24, was given by the advanced classes, 450 voices, under the direction of Mr. Damrosch, Mr. Hallam, and Mr. Marquard. The programme consisted of Mendelssohn's 95th Psalm, Gounod's "Gallia," Schumann's "Gipsy Life," and Bruch's "Jubilate" Amen. The festival concluded with a programme by the Choral Union, 700 voices (director, Mr. Damrosch), when Bruch's "Lay of the Bell" was given with orchestra. The singing was particularly good, and the chorus was fully under the control of its conductor. Great improvement was shown on the work done last year, when "The Messiah" was performed. Mr. Damrosch is to be congratulated on the success attending his efforts to provide music for the masses. We trust that the good work he is doing will go on, and that the example of New York in this respect will, in time, be followed by other cities.

The third concert of the Troy Musical Society (Mr. Clement R. Gale, conductor) took place on the 1st ult., when the Society was assisted by the Albania Orchestra. Various part-songs were given and six orchestral numbers, the most successful of which was the performance of the Three Dances from "Henry VIII.," by German. The usual good work was done by the chorus.

Notices have been issued by the American Guild of Organists of the second competition for the Clemson gold medal. The manuscripts must be in the hands of the Secretary of the Guild not later than September 30. The words, which are fixed by the Committee of the Guild, are taken from Isaiah li., verses 3, 6, 8, 9, and 11. Last year's prize was awarded to Mr. William C. Macfarlane and the anthem was published by Messrs. Novello, Ewer and Co. The words fixed for the present competition are certainly far more inspiring than those selected last year.

The Musical Art Society of New York offers a prize, given by Mr. and Mrs. Louis Butler McCagg, of 250 dollars for the best composition for mixed voices unaccompanied. The competition, which it is hoped will be an annual one, is open only to persons who have resided in the United States or Canada for the past five years or longer. Manuscripts are to be sent to the President of the Society, Dr. F. E. Hyde, 20, West 53rd Street, New York.

Mr. Emil Pauer has been elected conductor of the Philharmonic Society in succession to the late Anton Seidl. The first concert will be given in October next, when great things are expected from this change of conductorship.

Mr. Wm. L. Tomlins has, after twenty-three years of hard work, resigned the conductorship of the Apollo Musical Club of Chicago. In tendering his resignation, Mr. Tomlin states that his work with the Children's Chorus, now famous throughout the States, has grown so large, that he feels compelled to forego all other work and devote himself entirely to the children. In his letters he states that "gradually, yet surely it has been gaining recognition as an art force, destined perhaps to become a great factor in general education, until to-day, though scarce twenty years old, it is attracting the attention of thoughtful men and women all over the country. In the last year or two I have been called upon to address over a hundred large audiences in scores of places, among which might be named many of the chief cities from New York to San Francisco." We feel sure that Mr. Tomlins' absence will be deeply felt; but everyone interested in music will wish him God-speed in the work he is undertaking.

By the time this issue is published the 1898 meeting of the Music Teachers' National Association will be over. A full account will appear in our August number.

A HIGHLY interesting and most successful concert was given by the Cheltenham New Philharmonic Society, on May 24, when Liszt's rarely-heard and intensely devotional work, the 13th Psalm, was presented to a keenly enthusiastic audience. The difficult and exacting tenor solo was interpreted by Mr. William Green with much artistic feeling, and the chorus portion was highly effective, the balance of tone and precision of attack being excellent.

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The *pièce de resistance*, however, was Beethoven's Eighth Symphony. The Society put forward this work as an experiment to test the public opinion in regard to their acceptance of classical orchestral works, and the result proved highly satisfactory. Every movement was vigorously and deservedly applauded, the whole work being most intelligently rendered. Other features of the programme included the "Der Freischütz" Overture and Ponchielli's charming ballet music from "La Giaconda." The chorus gave with fine *nuance* Sullivan's "Wreaths for our graves," Faning's popular part-song "The Miller's Wooing," and Glinka's Polonaise from the "Life for the Czar" as a *finale*. Mr. Lewis Hann, besides leading the orchestra, played in a masterly style the Rondo Capriccioso of Saint-Saëns, and Mr. William Green sang with fine declamatory power Gounod's "Lend me your aid." The concert was conducted, as usual, by Mr. C. J. Phillips, to whose enthusiasm and ability Cheltenham is much indebted for these excellent and instructive concerts. Elgar's "King Olaf" is to open the next season's campaign.

AMONGST the large number of concerts which have taken place during the past month should be recorded the following:—

ST. JAMES'S HALL.—M. Desider Nemes' violin recital, the 7th ult.; Miss Doris Dalton's concert, the 8th ult.; Miss Margaret Wild's pianoforte recital, the 14th ult.

QUEEN'S (SMALL) HALL.—Miss Adelaide Lambe's vocal and pianoforte recital, the 16th ult.; Mr. Arthur R. Little's pianoforte recital, the 15th ult.; Miss Elizabeth Patterson and Miss Maude Ribll's concert, the 20th ult.; Miss Gwendolyn Toms, Mr. Jasper Sutcliffe, and Mr. Arthur Williams's chamber concert, the 7th ult.; Miss Jessie Berg and Miss Clara Blumenthal's violin and pianoforte recital, the 21st ult.; Miss Eleanor Ring and Miss Eugenie Fox's pianoforte and dramatic recital, the 7th ult.

STEINWAY HALL.—Miss Stanley Lucas and Miss Lucie Johnstone's concert, the 2nd ult.; Mr. Jeffrey Craven's concert, the 9th ult.; Miss Florence Shee's concert, the 14th ult.; Miss E. Brook's recital, the 21st. ult.

SALLE-ERARD.—Miss Florence Daly's concert, the 8th ult.; the Misses Marianne and Clara Eissler's violin and harp recital, the 7th ult.

PORTMAN ROOMS.—Miss Clinton Fyne's pianoforte recital, the 6th ult.

AT the eighty-fifth concert of the Musical Artists' Society, held at St. Martin's Hall, on the 6th ult., no novelties were produced. Neither Mr. Walter Macfarren's tuneful, Mendelssohnian Sonata in D for violin and pianoforte nor Mr. Algernon Ashton's elaborate and masterly Pianoforte Quintet in E minor (Op. 100), which were the concerted pieces, is new, the former having been before the public for many years, while Mr. Ashton's Quintet has now been heard five times in London since 1892. On the present occasion excellent performances were secured by M. Emile Sauret and Miss Maude Wilson in the case of the sonata, and Messrs. Roth-Ronay, A. Maas, A. E. Ferir, Gallrein, and the composer in that of the quintet. M. Sauret also played Spohr's Concerto in A minor ("Scena Dramatica") splendidly. The Countess Valda Gleichen sang a number of songs, and the Misses Florence and Bertha Salter scored a sequence of successes with a number of vocal duets, including Mr. Alfred Gilbert's pretty "Bird of the Wilderness" and Mr. Louis Hillier's melodious "The Gondola." We are glad to observe that more attention is now paid to the adequate performance of chamber music at these concerts, but the programmes are still much too long.

THE students and choir of Trinity College (London) showed marked ability as well as promise of yet higher attainment at their concert in St. Martin's Town Hall, on the 7th ult. Their programme covered a good deal of ground, inasmuch as it comprised Dr. E. H. Turpin's cantata "Jerusalem," part-songs, sacred and secular vocal solos, Beethoven's Trio in D major (No. 5) for pianoforte, violin, and violoncello, and Chopin's Fantasia in F minor for pianoforte. The choral singing spoke volumes for the pains taken by Dr. Pringuer, under whose conductorship this branch of operations at the Mandeville Place Institution is making such progress. The funeral anthem, "Brother, thou art gone before us," from Sullivan's "The Martyr of Antioch," was sympathetically given *in memoriam* of the late Professor Bradbury Turner. The choral portions of "Jerusalem" were sung with combined energy and judgment. Among the vocalists distinguishing themselves were the Misses P. Bushnell, Florence Hughes, Beatrice Oldfield, and Amy Biffen.

MISS ISABELLA DONKERSLEY and Mr. John Morley gave a concert at Camden House, Chislehurst, on May 26. The programme included two movements from Grieg's Violin and Pianoforte Sonata in F, effectively and impressively played by Miss Donkersley and Mrs. A. Robertson Steele, as were also a number of pieces by Fauré, Brahms, Corelli, and Handel. Pianoforte solos by Durand and Heller were performed by Mrs Steele, who proved herself a pianist gifted with an excellent technique and considerable individuality, while three movements for the flute, by Handel, were played with a good tone and much fluency by Mr. Charles Balme. Mr. John Morley, a young bass possessing a resonant voice of good compass, sang songs by Hatton, Bizet, Davies, and Audran, and the sympathetic quality of his voice, and his unaffected yet artistic style, pleased the audience much. Mrs. Balme, who produces a light high soprano voice with delightful ease and perfect intonation, sang the "Ave Maria" by Bach-Gounod and Fauré's "Sérénade Toscane."

AT the London Organ School and International College of Music, on May 27, the performance of compositions written for the prize given by Mr. Lesley Alexander took place. The successful work, which headed the programme, was a clever and effective Quintet in F for pianoforte, flute, clarinet, horn, and bassoon, by Edmondstoune Duncan, which obtained justice from Miss Gwendolyn Toms, Messrs. Wood, Draper, Borsdorf, and James. A "highly commended" production was Percy Hilder Miles's Septet in E flat for violin, viola, violoncello, double bass, clarinet, horn, and bassoon, entrusted to the safe hands of Messrs. Arthur Payne, Channell, Hambleton, Winterbottom, Draper, Borsdorf, and James. The third (slow) movement made a very favourable impression. These compositions were separated by some tasteful songs by Mr. Garnet Wolseley Cox, carefully given by Miss Amélie Molitor. The result of the competition was considered so satisfactory that Mr. Alexander intends to offer another prize next year.

AT the Alexandra Palace, on the 11th ult., a good performance of "Elijah" was given on festival scale. The Palace choir was increased by the Bristol Choral Society, with whom, as conductor of the oratorio, came the able Mr. George Riseley. The result of the combination was exceedingly satisfactory, the choruses being sung with a well-controlled vigour and impulse not always obtainable. Under such circumstances the Baal scene and other massive numbers could not but tell with splendid effect. The principal soloists were Miss Esther Palliser, Miss Giulia Ravogli, Messrs. Herbert Grover and Andrew Black. Master Frederic Pedgrift sang the passages for the Youth, and solo assistance was also rendered by Misses F. Cromey, Marion Harris, and C. Aldersley, Messrs. Fancourt and William Thomas. With such a competent choral force as the Alexandra Palace can command, oratorio here is a step in the right direction.

MISS JANOTHA presented a very attractive programme at St. James's Hall, on the 17th ult., in aid of a charity. A specially interesting feature was the performance by this artist, with Lady Randolph Churchill and Mrs. Craigie ("John Oliver Hobbes"), of Bach's Concerto in D minor for three pianofortes, the accompaniments being played by pupils of the Royal College of Music under the conductorship of Sir Hubert Parry. The three principals got through their task in a highly commendable manner—indeed, the entire rendering of the work was so smooth as to repay the close attention it received. Miss Janotha played a couple of short pieces with her usual success, and other contributors were the Countess Valda Gleichen, Madame Ella Russell, Miss Ribolla, Messrs. Whitney Mockridge, Denis O'Sullivan, Johannes Wolff (violin), and Mr. Sewell, the last-named acting as accompanist.

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MISS ISABEL MACDOUGALL'S concert, on the 2nd ult., at St. James's Hall, was distinguished by the artistic nature of the programme and the excellence of its interpretation. Amongst the lyrics to which special interest was attached were "La Pavane" and "La Sarabande," from M. Bruneau's remarkable series of "Chansons à Danser," which were admirably sung by the concert-giver. Miss MacDougall also gave most expressive interpretations of Brahms's "An die Nachtigall" and Hans Schmidt's "Der Jäger," and was ably assisted by Mr. Gregory Hast, who also sang with refinement and taste a number of high-class songs, one of which, entitled "How shall I woo thee?" by Mr. S. Coleridge-Taylor, deserves to be widely known. Violin and pianoforte solos were contributed by Mr. Johann Kruse and Signorina Semiramide Colla, the latter a young pianist of promise.

THE annual festival of the Church Sunday Schools in connection with the Church of England Sunday School Institute was held at the Crystal Palace on the 11th ult. About 100 schools were represented, so that the Handel orchestra was crowded for the customary choral concert. Mr. H. Davan Wetton, organist of the Foundling Hospital, assisted by Mr. Harry Morgan, kept the large force well under control, steady and thoroughly effective performances being given of choruses, hymns, and part-songs. Bridge's setting of Tennyson's "Crossing the Bar" was sung with an observance of expression that was remarkable, considering the number of young persons engaged, and hearty approval was also earned for the delivery of Veazie's part-song "Wake! wake! wake!" Mr. F. W. Belchamber was at the organ.

MISS ELSA RUEGGER displayed great talent as a violoncellist at a concert in the Queen's (Small) Hall, on the 16th ult., in pieces by various composers. She was particularly successful in Gevaert's arrangement of a Concerto by Haydn in D, an admirable example of neat execution, and was also warmly complimented on a finished rendering of the Minuet of a Sonata in D by Locatelli. Her other contributions included a Romance in E flat by Hugo Becker, an Andante by Schumann, a Rondo by Boccherini, and Popper's "Spinnlied," the two latter very brightly played. Miss Margaret Reibold pleasingly rendered songs by Tschaïkowsky, Brahms, Rubinstein, and Schubert, and Mr. H. Whitney Tew was heard to advantage in Stanford's setting of "The Battle of Pelusium."

THE London Gregorian Choral Association held its twenty-eighth anniversary festival on the 2nd ult., in St. Paul's Cathedral. The choir totalled nearly a thousand, and several brass and wood-wind instruments were employed, in addition to the organ, played by Dr. C. Warwick Jordan. Psalm lxviii. was sung to Tone vii., 2; the Magnificat to Tone i., 2, Sarum form, and the Nunc dimittis to Tone v., 1, Sarum form, the last two harmonised by Dr. C. W. Pearce. There were several hymns, but nothing proved so impressive as Dr. Warwick Jordan's arrangement of the "Old Hundredth"—the second of his first set of three "Congregational Hymn Anthems"—sung with the utmost fervour by the vast assemblage.

MR. JOSEPH IVIMEY has recently been the recipient of two very gratifying tokens of appreciation of his invaluable services as conductor of the Surbiton and Weybridge orchestras. A very handsome spirit stand has been presented to him by the members of the orchestra "as a mark of their affection and esteem," while the leaders of the first and second violins gave their chief a silver-mounted baton. The Ivimey concerts are now in their tenth year, and the excellent results that have been obtained are due to the indefatigable exertions of the conductor, who deserves hearty congratulations upon the excellent work he has done in promoting the cause of good music in Surbiton.

HERR FELIX DREYSCHOCK, a well-known professor at Berlin, gave a pianoforte recital in the Queen's (Small) Hall, on the 17th ult., when he played works by Beethoven, Chopin, Godard, Liszt, and some slight compositions from his own pen. He did not bring out all the impulse and force of the first-named master's popular Sonata in C (Op. 53), with which the recital commenced, but in Chopin's Impromptu in F sharp and Fantasia in F minor he exhibited a delicacy and finish that made a favourable impression on the audience. The Valse (Op. 75) and Mazurka (Op. 127) of Godard were also played with the requisite grace and fancy.

THE Westminster Orchestral Society concluded its thirteenth season at the Westminster Town Hall, on the 1st ult., when Mr. Stewart Macpherson conducted meritorious performances of Weber's Overture to "Der Freischütz," Haydn's genial Symphony in D minor (No. 2), and three numbers from Tschaïkowsky's "Nut-cracker" ballet suite. Miss Katie Leonard, a young pianist, made a favourable impression by reason of the crisp and sympathetic touch with which she played the solo part of Weber's Concertstück, and Miss Agnes Nicholls sang with much acceptance.

MR. CAMPBELL ROWLAND, of Pietermaritzburg, son of the late Mr. A. C. Rowland, of Southampton, is now on a visit to the mother country. Previous to his departure for England Mr. Rowland was the recipient of a very gratifying expression of the esteem in which he is held at Maritzburg, where he has rendered excellent service to the cause of music for eighteen years. The testimonial, initiated by a brother organist, took the form of a cheque for £61 10s., subscribed for by about a hundred friends and well-wishers in the city, including the Dean, the Minister of Education, Crown Solicitor, and others.

MR. CHARLES GARDNER gave his annual *matinée* of chamber music at Queen's (Small) Hall on the 11th ult. The performers included Miss Jessie Gardner, who played a selection from the concert-giver's short suite (Op. 40); Mrs. Helen Trust and Signorina Gambogi, vocalists; Mr. Joseph Ludwig, violin; Mr. Paul Ludwig, violoncello, and the Sappho Vocal Quartet. Mr. Charles Gardner played two pianoforte solos by Beethoven and Schumann, and took part in Sterndale Bennett's genial chamber Trio in A for pianoforte, violin, and violoncello.

THE first performance of a comic opera, "Fantasio," by the gifted English composer, Miss E. M. Smyth, who is also the author of the libretto, took place at the Court Theatre, Weimar, on May 24, under the direction of Herr Stavenhagen. With a plot full of lively incident occurring in the "Kingdom of Herzegovina," and the clever and frequently very effective music wedded thereto, the piece scored a distinct success, and the composer, on its conclusion, was recalled many times.

HAYDN'S "Creation" was performed by the choral and orchestral classes connected with the Battersea Polytechnic Institute, on the 11th ult., under the experienced direction of Dr. Dunstan, head of the music department. Mr. Sinclair Dunn, professor of solo singing at the Institute, sang the tenor solos, and two of his pupils, Miss Florence Binns and Mr. W. W. Taylor, respectively interpreted the soprano and bass solo music in Haydn's genial work.

A NATIONAL testimonial to Mr. Sims Reeves has been initiated, which is to take the form of raising funds to purchase an annuity for the veteran tenor. The appeal for subscriptions has been signed by influential noblemen and gentlemen, headed by the Duke of Westminster. Subscriptions to the fund may be paid in at the London and South-Western Bank, Great Portland Street, or to the Hon. Secretary, Dr. Becher, 16, Montagu Street, Portman Square.

THE Orphanage Committee of the Incorporated Society of Musicians announce that there are now vacancies in the Orphanage, and that all orphans of professional musicians are equally eligible whether the parents were members of the Society or not. The Brighton Musical Fraternity has just given a generous and acceptable donation of twenty guineas to the Orphanage.

VIOLINISTS, whether professional or amateur, will be interested to hear that the beautiful Stradivarius belonging to Mdlle. Gabrielle Vaillant is to be sold, as the distinguished artist has been compelled by ill-health to retire from the active work of her profession. It is to be seen at Messrs. Hill and Sons', New Bond Street.

MR. HERBERT W. RENDELL, organist and choirmaster of the Parish Church, Wood Green, gave three recitals on the grand organ at the Alexandra Palace on the 3rd ult.

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FOREIGN NOTES.

AMSTERDAM.—In celebration of the birth anniversary of Richard Wagner (May 22), two excellent performances of "Götterdämmerung" were given here by the Wagner Society, under the direction of M. Willem de Haan, the conductor of the Darmstadt Hof-Theater, and with the co-operation of several leading artists of that Institution. ——Two new sixteen-part choruses, entitled respectively "Hymne" and "Der Abend," by Herr Richard Strauss, were produced here, for the first time in public, on May 21, by the "*à capella* choir," under the direction of M. Averkamp.

BARMEN.—A new choral work by Herr Max Bruch, entitled "Gustavus Adolphus," was performed here for the first time, on May 22, under the composer's direction, and received with high favour.

BERLIN.—Lortzing's comic opera "Die beiden Schützen," which had not been given here for many years, was revived at the Royal Opera on May 29, and, on account chiefly of its exhilarating music, once more succeeded in gaining the favour of the audience. The long-lost manuscript of a posthumous opera by the same popular composer has recently been discovered. The work, which is in three acts and entitled "Regina," is to be produced at the Royal Theatre in the autumn. Herr Richard Strauss will assume his functions as conductor here on November 1. Madame Sigrid Arnoldson is giving a series of representations at the New Royal Opera House, and Mdlle. Prevosti is proving a highly attractive "star" at the West-End Theatre. At the latter Institution a new opera, "Der Schwarze Kaschka," by Herr Georg Jarno, was brought out on the 5th ult. with considerable success.——The concert season just come to a close here has again been a very busy one, some 200 afternoon and evening performances having taken place at the Bechstein Hall alone.——An interesting collection of the playbills of first performances of Wagner's music-dramas has lately been added to the Musical Exhibition now being held here, including the very rare one of the ill-fated first "Tannhäuser" production at the Paris Opéra.——A new Conservatorium has been established in the Charlottenburg district, with a highly efficient staff of professors, under the directorship of Herr Hermann Genss. Operatic and concert performances, with the co-operation of noted artists, are to be given in connection with the new Institution during the season.

BOLOGNA.—A new choral society, devoted to the cultivation of the classical masters of Italian Church music, has been founded here, and gave its first concert, on the 3rd ult., with a performance of Palestrina's "Stabat Mater."

CARLSRUHE.—Herr Felix Mottl (who, by the way, has declined the offer of the principal conductorship at the Munich Opera) has issued an invitation to amateur vocalists and music-lovers generally in this town to assist him in the formation of a grand choir for the purpose of regular choral performances to be given in connection with the concerts of the Court Theatre which have hitherto been chiefly orchestral. The performance of oratorio, for which the projected choir is specially intended, has been, so far, but little cultivated here, and a long-felt want will, it is hoped, be supplied by this new departure.

FRANKFORT-ON-MAIN.—The successful first performance took place, on the 5th ult., at the Stadt-Theater, of a new opera, "Das Erbe," by the Paris composer, F. von Erlanger.

HAMBURG.—A number of new works are to be brought out during the coming season at the Stadt-Theater, including Herr Bungert's "Circe," a four-act music drama, "Job," by the Munich composer, Richard Lederer, and "Mudallah," by Leborne. Wagner's "Der fliegende Holländer" and "Die Meistersinger," newly mounted, are to be conducted by Herr Siegfried Wagner.

LEIPZIG.—An interesting concert was given, on May 21, at the Gewandhaus, by Herr Carl Busch, conductor of the Philharmonic Orchestra of Kansas city (U.S.), who introduced a number of compositions from his own pen. Amongst these, two orchestral pieces, illustrating some episodes from Tennyson's "Idylls of the King," were very greatly appreciated, as was also an "American Rhapsody" by the same composer.——The performances of the "Nibelungen" tetralogy, "Die Meistersinger," and "Tristan und Isolde," without any of the hitherto customary "cuts," have recently met with signal success at the Stadt-Theater.

PARIS.—The first performance of "La Cloche du Rhin," lyrical drama in three acts by MM. Georges Montorgueil and P. B. Ghensi, the music by M. Samuel Rosseau, took place at the Opéra on the 8th ult. The composer, a former pupil of the Conservatoire, where he obtained the Prix de Rome in 1878, is chapelmaster of the Church of St. Clotilde and conductor of the choral forces in connection with the Concerts du Conservatoire. Mdlle. Ackté was an excellent representative of *Hervine*, the heroine, and Madame Héglon was equally successful in the part of *Liba*, a Teuton priestess, while the leading male part was admirably rendered by the tenor, M. Vaguet; MM. Bartet and Noté completing the cast.——The *première*, as far as the French capital is concerned, of Signor Giacomo Puccini's "La vie de Bohème," took place at the Opéra Comique on the 13th ult., and achieved a very considerable success. Mdlle. Guiraudon proved to be one of the most touching of *Mimis* and Mdlle. Tiphaine a highly amusing and likewise vocally excellent *Musette*, while M. Maréchal, as *Rodolphe*, and M. Bouvet, as *Marcel*, were admirable in their respective parts. The minor *rôles* were in the hands of some of the best artists of the Opéra Comique—to wit, MM. Fugère, Isnardon, Belhomme, Jacquet, and Barnolt.

ROME.—The excellent Società Orchestrale, founded by Ettore Pinelli, has been dissolved, after having but recently celebrated the twenty-fifth anniversary of its existence. ——The *Trovatore* publishes some interesting statistics regarding the artistic activity of some of the leading European operatic establishments during last year. According to this compilation, fifty-four different operatic works were produced in 1897 at the Berlin Opera House, representing the works of fifteen German, six French, and six Italian composers. At the Imperial Opera, Vienna, the number of works produced was fifty-three; of the composers, seventeen were of German and seven of French nationality. At the Paris Grand Opéra only nineteen works were performed, representing ten French composers, five German, and one Italian.

TURIN.—The first performance, in the composer's native country, of Verdi's new sacred compositions took place here on May 26, at the Exhibition Concert Hall, under the direction of Signor Toscanini. The "Hymn to the Virgin," the most highly appreciated of the numbers, had to be repeated.——A series of grand organ recitals is being given during the present International Exhibition here, at the Church del Gesù, where a magnificent new organ, built by Begezzi-Bossi, of Turin, has recently been opened. Several eminent organists have been engaged for the recitals, including MM. Guilmant, Bing, of Rome, and Clarence Eddy, the American organ virtuoso.

VENICE.—A new one-act opera, "Il Cieco," was most favourably received on its production, on May 23, at the Liceo Benedetto Marcello, the composer being the Maëstro Enrico Bossi, the director of that well-known Institution.

VIENNA.—After a somewhat prolonged absence from the stage of the Imperial Opera, Frau Lili Lehmann appeared here once more last month in some of her favourite parts, including *Brünnhilde* (in "Götterdämmerung"), *Fidelio*, and *Isolde*, her reception being a most brilliant one. The season here closed on the 12th ult., and the Opera will not re-open its doors until August 15, a somewhat longer vacation than usual. In the meantime, the musical director of that establishment, Herr Mahler, has induced the authorities to grant a considerable increase in the salaries of both the orchestra and the members of the chorus.——The old house in the Wipplinger Strasse inhabited by Mozart with his father in 1768, and again in 1782, soon after his marriage, has just been demolished to make room for a modern structure. Of the different places where the master had once resided in this capital only one, the house in the Schülerstrasse, now remains.——The rare distinction of the freedom of the City of Vienna has recently been conferred upon Dr. Hans Richter.

WEIMAR.—The interesting and valuable collection of Wagneriana of the late Anton Seidl is about to be transferred to the Weimar Museum, of which Institution it will in future form a part.——Herr Stavenhagen conducted his last Philharmonic concert here, on May 25, and will

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shortly take up his new duties as conductor of the Munich Opera.——Dr. Eduard Lassen, the well-known composer and Court Capellmeister here has completed the score of a ballet entitled "Diana," the scenarium of which had been sketched out by the poet Heine, as a sequel to his "Göttin im Exil," for the Italian Opera, London, during Lumley's management, but which has never been made use of. The new work is to be brought out at the Munich Opera.

WIESBADEN.—Miss Mary Howe, the excellent American soprano, who recently appeared here in favourite parts with great success, has been definitely engaged at the Royal Opera for the next two years.

OBITUARY.

WE regret to record the death of RICHARD LATTER, a well-known teacher of singing, which took place at Westbourne Lodge, Goldhawk Road, on the 2nd ult. Mr. Latter, who was born at Bromley, Kent, on July 22, 1823, received his musical education at the Royal Academy of Music, of which Institution he was made an Associate in 1849. He made his *début* in opera at the Princess's Theatre as *Malatesta* in "Don Pasquale," and also played in Birmingham, Manchester, and elsewhere up to 1851. He then settled in Aberdeen and became conductor of the Aberdeen Choral Union. In this capacity he introduced many leading artists of the day to the granite city, including Grisi, Mario, Sims Reeves, and Santley. He was a captain in the 1st Aberdeenshire Volunteers. Leaving Aberdeen in 1871, Mr. Latter came to London. He was appointed one of the professors at the opening of the Guildhall School of Music, where, up to the time of his death, he was a universal favourite. He also taught at the Royal Academy of Music and the Royal College of Music. The remains of Mr. Latter, who was a Freemason, were laid to rest in Kensal Green Cemetery.

The death is announced, on May 26, at Dresden, of EUGEN KRANTZ, the able director of the Royal Conservatorium in that capital, at the age of fifty-three. Born at Dresden in 1844, he studied under Dōring and Rietz, occupied the post of conductor of the chorus at the Royal Opera for some years as well as of the Lehrer-Gesangverein, and after holding a professorship at the Conservatorium for a considerable time, became its director in 1890. In this latter position Krantz developed rare administrative qualities, combined with indefatigable zeal and much tact, by virtue of which he greatly raised the status of the Institution.

EDOUARD JOSEPH MANGEOT, the well-known French musical journalist and mechanical inventor, died in Paris on May 31, aged sixty-four. A native of Nantes, he gained his practical experience at the pianoforte factory conducted in that town by his father, of which, on the latter's death, he became the chief. He was the inventor of the pianoforte with the double keyboard (à double clavier renversé), which caused such a sensation during the Paris Exhibition of 1878, and which was introduced soon after to London audiences by its exponent *par excellence*, the Chevalier de Kontski. In 1889 M. Mangeot founded the journal *Le Monde Musicale*, of which he was the editor, and which occupies a highly honourable position in contemporary French musical journalism.

Professor FERDINAND GLEICH, the *doyen* of Dresden musicians and musical authors, died at Langebrück, near the Saxon capital, on May 22, at the age of eighty-eight. He was a pupil of the Leipzig Conservatorium and was for a number of years associated with the management of the German Theatre in Prague. As musical critic of the *Dresdener Anzeiger* during a long period, his writings were much read, and his volumes, entitled "Die Hauptformen in der Musik" and "Handbuch der modernen Instrumentirung," are valuable contributions to theoretical musical literature.

On the 9th ult., at 8, Spenser Road, Herne Hill, FREDERICK LUCAS, late of Great Marlborough Street, died in his seventy-eighth year. Mr. Lucas was an accountant, who for many years chiefly practised amongst and for music firms, and was for many years one of the auditors of the Choir Benevolent Fund.

CORRESPONDENCE.

A SCOTCH VIOLINIST.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With your permission I should like to correct a mistake in your biographical notice of Sir A. C. Mackenzie where it is stated that his father was the first Edinburgh musician that finished his education on the Continent.

Alexander Murray was a well-known violinist in Edinburgh and Scotland in the twenties and thirties. He was born at the commencement of the century, and finished his education on the Continent under Spohr, Baillot of Paris, and Mayseder of Vienna. He was well known here, having been soloist at several concerts (in the thirties) of the Belfast Anacreontic Society, and also at the opening concert in the Society's new Music Hall, in March, 1840. Good terms having been offered him by the Society as leader, he remained in this city until his death in 1846.

There were a number of Scotch musicians in Belfast when he came here, and they all agreed that Murray had not his equal in Scotland; and although the name of Mackenzie was mentioned, it was as a very promising violinist, he being only twenty then. As Murray left Scotland about seven years before Sir A. C. Mackenzie was born, and died before that event, it would not be strange if Sir Alexander had not heard of him

When in the Edinburgh Theatre Royal, in 1849, I was much struck with the elder Mackenzie's fine playing, and also with the fact that only overtures by the best composers were performed, no arrangements of operatic or national airs.—Yours obediently,

T. S.

Belfast, June 15 1898.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHELMSFORD.—The Chelmsford Association of Church Choirs held its annual festival service in the Parish Church, on the 14th ult. The united choirs numbered about 300 voices, and they sang the service impressively, especially the Psalms, Frye's effective Magnificat and Nunc dimittis in B flat (written for the occasion), and Hall's anthem "Praise, my soul." Dr. G. F. Huntley presided at the organ and Mr. F. R. Frye conducted.

DURHAM.—The third symphony concert of the Durham Amateur Orchestral Society was given on May 26, in the Town Hall, when the varied programme included Haydn's "Oxford" Symphony, Mozart's Pianoforte Concerto in D minor (skilfully played by Miss Prust), Weber's "Oberon" Overture, and Gounod's Suite from "Philémon et Baucis." Mr. Duncanson sang Sterndale Bennett's "'Tis jolly to hunt" ("May Queen"). The orchestra acquitted itself with distinction under the baton of its excellent honorary conductor, Mr. Arthur Wallenstein. After the concert Mr. Wallenstein was presented with a Gladstone bag, a dressing case, and an illuminated address as tokens of esteem and appreciation of his untiring efforts.

EASTBOURNE.—Mr. George Langley, who is well-known as a lecturer on musical subjects, delivered a lecture on "Wagner: his life, work, and influence on opera," at the Pavilion, Devonshire Park, on the 9th ult. He concluded an interesting discourse by demonstrating in a very simple and lucid manner the splendid reforms Wagner effected in the domain of opera. Musical illustrations were artistically played by the lecturer.

ELY.—The Triennial Festival of Parish Choirs of the Diocese of Ely was held in the Cathedral, on the 8th ult., at 3 p.m. A total of 795 members of choirs attended, of whom 585 were surpliced and 210 unsurpliced; the orchestra consisted of ninety-four instruments. Mr. H. P. Allen, organist of the Cathedral, presided at the organ. The conductor was the Rev. L. Borissow, Precentor of Trinity College, Cambridge; and it is due to his careful work that

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the musical portion of the service proved so successful. The service included a Magnificat and Nunc dimittis in E flat, written for the occasion by Mr. T. W. Morley, organist of Pembroke College, Cambridge, which calls for special mention as being of marked interest throughout and particularly melodious and effective. The arrangements for the seating of the congregation and the choirs were in the hands of the Rev. J. H. Crosby, Precentor of Ely, and the excellent order and entire lack of confusion bear testimony to his skilful management.

Gloucester.—The annual festival of the Gloucester and Bristol Diocesan Choral Union was held in the Cathedral, on the 9th ult., when 920 voices, representing thirty-one choirs, took part in what was an exceedingly well-rendered service. The Magnificat and Nunc dimittis were Goss in E, the anthem was Mozart's "Plead Thou my cause," and Smart's Te Deum in F. The hymns included a new setting of "Forward be our watchword," specially composed for the occasion by Mr. A. Herbert Brewer, organist of the Cathedral, who, with Mr. T. W. G. Cooke, ably conducted the choirs. Mr. Ivor Morgan, deputy-organist of the Cathedral, discharged the very arduous and exacting labours of organist in a most praiseworthy manner.——Mr. W. H. Morgan, one of a family of highly talented musicians in the locality, gave an evening concert at the Shire Hall, on the 2nd ult., with conspicuous success. Miss Mary Morgan and Miss Gwynneth Morgan, as vocalists, and Miss Mildred Morgan, as violinist, gave great satisfaction by their respective performances, and Miss Kate Ould, as violoncellist, was also very acceptable. The accompaniments were most efficiently played by Mr. Ivor Morgan, assistant-organist of Gloucester Cathedral, a very youthful musician, who bids fair to make his mark in the musical world.

New Brighton.—Excellent orchestral concerts have been given daily during the past month at the New Brighton Tower, under the able direction of Mr. Granville Bantock. On Fridays special classical programmes have been presented, when symphonies such as Dvorák's "From the New World" and Tschaïkowsky's "Pathétique" have been admirably performed, in addition to an excellent Wagner selection. During July and August there is to be a Beethoven Symphony Cycle, when numbers one to eight of the "immortal nine" are to be presented. In addition, Rubinstein's "Ocean" Symphony will be given in its entirety.

Newcastle-on-Tyne.—At a meeting of the Amalgamated Guild of St. Peter's and Longbenton Choirs, held on the 16th ult., at St. Peter's Song School, Mr. T. W. Ritson, organist and choirmaster of St. Peter's, read an interesting paper on "Oratorio and its development." Examples from the works of Carissimi, Cavaliere, Schütz (Handel, being well known, was not represented), and Mendelssohn were rendered by Masters Hay, Ferry, Treby, and Fothergill; Messrs. Matt. B. Dixon (alto), W. J. Pletts (tenor), and H. O. Thompson (bass), of St. Peter's choir.

Plumstead.—At the Royal Assembly Rooms, on the 6th ult., a very successful performance of a MS. operetta, entitled "Primrose Dell," written by Mr. H. H. Clare and composed by Mr. Mutimer, was given, under the direction of the composer, by the pupils of the St. Michael's Schools, assisted by a professional orchestra. Great credit is due to the manner in which the little artists had been trained, their singing and acting in the tuneful work being much above the average at such entertainments. The second portion of the programme consisted of a concert in which Miss Amy Jones (soprano), Madame Kate Tester Jones (contralto), Mr. J. H. Ireland (tenor), Mr. Conrad Formes (bass), and Mr. Robert Pulleyn (solo cornet) took part. The accompanists were Madame Kate Tester Jones and Mr. Malcolm Mutimer.

Port Elizabeth, South Africa.—The first of a series of high class concerts was given on May 13, at the Liedertafel, by Mr. Horace Barton, organist of the Roman Catholic Pro-Cathedral, and Herr August Wilhelmj. The pianoforte solos comprised Schumann's Carnival and Chopin's Polonaise in A flat. Grieg's Sonata for violoncello and pianoforte was played for the first time here, the violoncellist being Mr. Percival Jackson. The vocal portion was sustained by Herr August Wilhelmj, who sang *Walther's* Preislied from "The Meistersinger," and songs by Schubert, Weber, &c.

Toowomba (Queensland).—A performance of the "Crucifixion," by Sir John Stainer, was given in St. Luke's Church, on April 6, under the skilful direction of Mr. Stanley Hobson. The choruses were sung in a manner which left nothing to be desired, and the solos were admirably sung by Mr. F. Gratton, Mr. Wooldridge, and Mr. Arthur Marlay. The work was repeated on Good Friday.

Organ Appointment.—Mr. H. G. Spackman, Organist and Music Master to Collegiate School, Wanganui, N.Z.

Choir Appointment.—Mr. Charles Calver (Tenor), to St. Paul's, Knightsbridge.

ANSWERS TO CORRESPONDENTS.

G. H.—(1) *For books on Acoustics consult Stone's "Scientific Basis of Music" (No. 11 of Novello's Music Primers); "Acoustics," by T. F. Harris (Curwen); Tyndall on "Sound" (Longman); and Sedley Taylor on "Sound and Music" (Macmillan). The great book on the subject is the "Sensations of Tone," by Helmholtz, translated by A. J. Ellis.* (2) *The following books on Musical Form are suggested: "Musical Form," by Prout; "Sonata Form," by W. H. Hadow (No. 54 of Novello's Music Primers); and the valuable article "Form," by Sir Hubert Parry, in Grove's "Dictionary of Music and Musicians," Vol. I., p. 541.*

A Lover of Schubert.—*The following works of Schubert are arranged for the organ and published by Novello and Company, Limited:—Eight Marches (various): Moderato, first movement, Sonata, Op. 42; Andante con moto from Symphony in C and the "Unfinished" Symphony (B minor); the Andantes from the Otetto; the Pianoforte Sonatas, Op. 120 (No. 3), Op. 122, Op. 147, Op. 164, and from the "Rosamunde" Ballet music; the Moments musicals, Op. 94, Nos. 2 and 6, &c.*

Red.—(1) *For books on choir-training (boys' voices) consult Martin's "The art of training choir boys" (No. 39 of Novello's Music Primers) and J. S. Curwen's "The boy's voice" (Curwen);* (2) *Bridge's "Organ accompaniment" (No. 27 of Novello's Music Primers);* (3) *"Organs and organ tuning," by Thomas Elliston (Weekes);* (4) *For "an advanced pedal exercise book" you could not do better than work through Best's "Art of Organ Playing," Part II., Studies for the Pedal (Novello).*

Baritone.—"*Selah.*" *Sir John Stainer gives the following information in regard to this word: "The term Selah has been variously interpreted as indicating* (1) *a pause;* (2) *repetition* (like Da Capo); (3) *the end of a strophe;* (4) *playing with full power* (fortissimo); (5) *a bending of the body, an obeisance;* (6) *a short recurring symphony* (a ritornello)." *Of all these the last seems the most probable.*

Student.—*The metronome rate of "$\overset{1}{\mathcal{J}}$. = 116" for a concert performance of Chopin's B flat minor Scherzo is not too fast in the hands of a skilful performer; but in an examination speed is not everything. A "clear and intelligent reading," to use your own words, is the first consideration, and, allowing for these conditions, the faster you can play it than $\overset{1}{\mathcal{J}}$. = 96, so much the better.*

Banestra.—*Reubke's Organ Sonata in C minor is one of those pieces which should be played with a good deal of* tempo rubato, *and therefore it is almost beyond the range of metronome indications. "Weniger stark und ruhiger" means "less loud, and quieter"; "nicht schleppend," "not dragging." Play the chords on p. 12 exactly as written.*

E. M.—*We fear the age you mention for commencing a course of study is rather too advanced in order to attain the best results. But under a thoroughly good teacher and with persevering practice there is no reason why satisfactory progress should not be made.*

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SONATINA.—*The following works for the organ are, speaking generally, in Sonata form and not difficult of execution. Organ Sonatas by Christian Fink and Franz Lachner. Also first and second "Sonata da Camera," by Dr. A. L. Peace.*

J. D.—*The "composer Ad Mouters," to whom you refer, is probably M. François Adolphe Wouters, now principal professor of the pianoforte at the Brussels Conservatoire. He was born May 28, 1841. Gounod was born June 17, 1818.*

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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PRODUCED BY THE ROYAL CHORAL SOCIETY AT THE ROYAL ALBERT HALL, MARCH 16, 1898.

A NEW EDITION OF

THE RUINS OF ATHENS

A CANTATA

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THE ENGLISH WORDS WRITTEN AND ADAPTED BY

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DAILY TELEGRAPH.

It has been changed into a cantata, with English words, written or adapted by Mr. Paul England, the object being to place Beethoven's music in the hands of our choral societies. . . . The result shows a purpose completely achieved, and Messrs. Novello may depend upon a good reward for their enterprise. Such is the beauty of the music—Greek-like in its simple outline—that the cantata will spread rapidly over the country, the more because so much of it is already well-known.

DAILY NEWS.

The chorus of Dervishes, sung by about 500 of the tenors and basses of the Royal Choir, was encored by acclamation; and if Sir Frederick had cared to accept it a similar fate might have befallen the Turkish March and the delicious Interlude. Even still better was the performance of the final chorus, with its curious reminiscences of Mozart and of the prison chorus in "Fidelio." Altogether the revival was a notable one.

DAILY CHRONICLE.

It was a treat to hear music at once so solid and so graceful. "The Ruins of Athens" is not to be ranked among Beethoven's highest achievements, though none but he could have made such effective use of the barbaric element in the chorus of Dervishes—a taking air, emphasised by the wildest accompaniment. . . . The quaint Turkish March and the chorus, with which the work reaches a majestic termination, were also warmly applauded, but nothing—not even the elegant march and chorus, "Twine ye the garlands"—told so well as the impulsive number for the Dervishes, which was rendered with appropriate vigour and energy. . . . As the work is now made suitable for the concert platform, it should be adopted by all choral societies anxious to include in their *répertoires* compositions of the highest class.

WESTMINSTER GAZETTE.

Considering the rubbishy character of the productions which so frequently secure the attention of local choirs, it is indeed astonishing that such a beautiful work as this of Beethoven should have been neglected so assiduously—though doubtless the absence hitherto of any decent arrangement of the work for this purpose has had something to do with the matter. With the preparation of such an arrangement as that used last night, however, this difficulty has been overcome, and it may be assumed that henceforward the work, which contains some of Beethoven's most graceful and spontaneous choral writing, will be heard more often.

ATHENÆUM.

It is needless to state that the music of "Die Ruinen von Athen" does not display Beethoven in a lofty mood, the master keeping in his lightest manner from the first bar to the last. Consequently there was no serious strain on the executants on Wednesday, and the choral numbers were rendered with power and spirit, the favourite Dervishes' chorus being, of course, encored.

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THE

GATE OF LIFE

DRAMATIC CANTATA

FOR

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STANDARD.

It must be gladly conceded at once that the score shows the hand of a musician who can write with taste and freshness in feeling. The heathen choruses and dances in the first of the three brief parts, the hymn of the Christians, in which the French device of singing with closed lips is adopted, and the final scene of the martyrdom, display full knowledge of effect.

DAILY NEWS.

Comparatively simple and unsophisticated music of this sort, sometimes recalling Gounod, sometimes the Italians, but almost always melodious and pretty, would be far better suited to the country choirs, the more especially as it presents few difficulties and employs only three soloists.

MORNING POST.

There are some attractive numbers in Signor Leoni's score. The opening chorus and the dances that follow are bright and piquant. . . . The hymn sung in prison is pleasing, and the organ is effectively introduced at the close.

GLOBE.

The cantata is not very remarkable for originality of ideas or treatment, and seems better fitted for performance by country musical societies than by a leading London choir. . . . Its fluent writing and thorough knowledge of conventional orchestral devices are points which will probably recommend it to some amateurs, and the excellent way in which the choral numbers were sung by the choir proved that the music was thoroughly appreciated by the performers.

ST. JAMES'S GAZETTE.

Its music is light, bright, tuneful, and dramatic, with a certain resemblance to the writing of Mascagni, Puccini, and Leoncavallo.

ATHENÆUM.

The music is mainly in the modern Italian style as regards phrasing and orchestration, and is written in a manner that cannot fail to prove grateful to performers.

DAILY GRAPHIC.

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10.	Mourn, ye afflicted, and For Zion lamentation make	Judas Maccabæus.
11.	O Father whose almighty, and Ah! wretched Israel	Judas Maccabæus.
12.	We come in bright array, and Lead on	Judas Maccabæus.
13.	Hear us, O Lord	Judas Maccabæus.
14.	Fall'n is the foe	Judas Maccabæus.
15.	Zion now her head shall raise, and Tune your harps	Judas Maccabæus.
16.	Hail, Judea, happy land	Judas Maccabæus.
17.	We hear, and See the conquering hero comes	Judas Maccabæus.
18.	We never will bow down	Judas Maccabæus.
19.	Sing unto God	Judas Maccabæus.
20.	To our great God, and Hallelujah, Amen	Judas Maccabæus.
21.	Awake the trumpet's lofty sound	Samson.
22.	O first created beam	Samson.
23.	Then shall they know	Samson.
24.	Then round about the starry throne	Samson.
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5. Allegro con brio .. Frederick A. Keene
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"The success of the evening was centred in Mr. Charles Knowles, who, we believe, has never been heard in Wednesbury before, but who created an excellent impression some time ago at Walsall. He comes from Yorkshire and possesses all the manly actions and the vigorous style which characterise the Northerner, whilst his singing on this occasion was of high order, so much so that he aroused his audience from coldness to the highest enthusiasm. In the spirited parts he gave them with fine attack and in grand style, while in the subdued music he was equally successful, and showed that he was not without the spirit of an artist."—*Midland Advertiser*, May 7, 1898.

"FALKA."—GRAND THEATRE, LEEDS, Easter Week.—"With a good voice at his command Mr. Charles Knowles gave a fine portrayal of the bold and impetuous *Boleslas*, and his two chief songs were very effectively rendered."—*Yorkshire Post*, April 12, 1898.

"CREATION" AT ARMLEY.—"Mr. Knowles is the possessor of a magnificent voice, and what nature has done for him he has supplemented with a careful training, the result being most satisfactory."—*Armley News*, April 15, 1898.

GRAUN'S "PASSION" MUSIC, LEEDS.—"Mr. Charles Knowles was excellent in the bass solos and gave a particularly vigorous reading of the fine air 'As stands a lofty mountain.'"—*Yorkshire Post*, April 2, 1898.

"Whilst Mr. Charles Knowles gave a vigorous rendering of the fine, bold, and in its way dramatic solo, 'As stands a lofty mountain.'"—*Leeds Mercury*, April 2, 1898.

"CREATION."—TONG CHORAL SOCIETY.—"Mr. Knowles justified his engagement by a really admirable rendering of the solos allotted to him."—*Bradford Observer*, March 24, 1898.

"Mr. Charles Knowles sings with a good deal of dramatic power, and employs a capital voice with other evidences of technical accomplishment, and he was certainly not behind the others in the degree of favours won. His recitatives were very well sung indeed, and in the two airs which fall to the part, 'Rolling in foaming billows' and 'Now heaven in fullest glory,' he was accorded the heartiest plaudits."—*Cleckheaton Guardian*, March 25, 1898.

"JUDAS MACCABÆUS."—"The bass solos were given with admirable effect by Mr. Charles Knowles, who possesses a sonorous and well-trained voice. 'Arm, arm, ye brave,' was given with much spirit, and his vocal capacity was well exhibited in the somewhat florid passage 'The Lord worketh wonders.'"—*Yorkshire Post*, February 7, 1898.

BALLAD CONCERT AT WORCESTER.—"Mr. Charles Knowles has a bass voice of exceptional quality and purity of tone, and be no doubt was the star of the evening. He sang two solos, for both of which he was encored, Mendelssohn's 'I am a roamer' and Emanuel's 'The Desert.' In the latter song he fairly surpassed the highest expectation, and the audience followed with almost breathless interest the theme of the composition. For encores he gave 'The devout lover' and 'Father O'Flynn.'"—*Worcestershire Advertiser*, November 27, 1897.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1898.

KARL KLINDWORTH.

It was during an early morning walk across Hampstead Heath, before breakfast, that Professor Klindworth related the following "ups and downs" of his life. "When I am at home," he says, "I always get up at half-past five, winter and summer, and go for a walk, whatever the weather may be." He follows this practice, though at a somewhat later hour, during his sojourn in London. No wonder that he revels in the beauties of our delightful "northern height" on this lovely June morning while taking his matutinal "constitutional." His sixty-eight years sit lightly upon him. He has an alertness and vigour that many a young man might envy. In a notice of Mr. Frederick Dawson's recent concert, conducted by Professor Klindworth, a contemporary said: "This old man [Klindworth], so feeble that he could hardly walk on to the platform without assistance, puts to shame many of our younger and more fashionable conductors." This promptly drew forth a challenge from the "old man"—that he would be delighted to run a race with the critic on Hampstead Heath, any morning at six o'clock! The challenge has not been accepted. Upon returning from the walk, and at the pleasant breakfast-table of his kind host and hostess, it was interesting to learn that the Professor is not only a vegetarian, but practically a total abstainer. He attributes his recovery from an almost fatal illness to the adoption of a strict vegetarian diet, and his wonderful health to the advantages arising from a simple and strictly abstemious mode of life. The rarity of such methods of daily sustenance, at all events amongst professional musicians, is sufficient apology for referring to so personal a matter. Is not his example worthy of thoughtful consideration?

Karl Ludwig Klindworth was born at Hanover, September 25, 1830. His father was a clever engineer and optician, a lover of all forms of art, a player on several instruments, and a good singer. Young Karl was self-taught in regard to the pianoforte. At a party given on his mother's birthday he played the Overture to the "Caliph of Bagdad" (Boieldieu) when he was six years old. But the violin was the instrument of his boyhood. Studying it under a careful master, he attained to a considerable degree of virtuosity. He played the concertos of Rode, Molique, and Vieuxtemps, the Fantasias and Studies of Paganini and Ernst, and in all the quartets by the great masters. He was passionately fond of singing (he sang all the ballads of Löwe) and especially of playing the pianoforte scores of operas; he would pass the whole day, from morning till night, in this engrossing occupation. Karl first became acquainted with the music of Wagner in a typically boyish way. When he was fifteen he was attracted to a folio volume by reason of its unusual bulkiness! "What's this?" he enquired with youthful curiosity. It proved to be "Rienzi," which, as usual, he eagerly played and studied. "As a boy," says the Professor, "I was always fond of scores. Not being able to get any from the library, I copied no end of them—'Der Freyschütz,' 'Don Juan,' 'The Huguenots,' the Ninth Symphony, and the quartets of Beethoven from the parts, all such work being of the greatest advantage to me in after life. 'Why did I leave the violin?' Well, I wanted to study under Spohr; but my father's large family, with his reverse of fortune at the time, compelled me to apply to King August, of Hanover, for money to help me. But my request was refused.

OPERA CONDUCTOR AT SEVENTEEN.

"Having entered my seventeenth year, the question of my livelihood became very urgent. Ultimately, in September, 1847, I became the conductor of a travelling opera troupe. When in Silesia, one of my first-violin players was Benjamin Bilse, fourteen years older than myself, and afterwards a famous conductor in Berlin. We toured about for two years in different parts of Germany. As we had only one orchestral rehearsal for each performance, and a small orchestra, I had to be very alert in adapting the instrumentation to my limited resources. Wagner afterwards said to me: 'That experience gave you your great "routine," self-possession and command over the orchestra.'" It would seem as if young Klindworth was to have followed the career of an opera conductor. In 1849 he was engaged to conduct a German opera troupe at Amsterdam, but on the way thither he received a telegram that the venture had "gone smash." Thereupon he returned to his native city (Hanover), where he gave lessons; but he soon gave up the violin and took to the pianoforte.

A PUPIL OF LISZT'S.

Klindworth, when on a concert tour, met Liszt at Eilsen, a bathing-place in Hanover, where the great pianist was then staying. "Liszt was very charming," says Professor Klindworth, "and was quite the 'grand

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seigneur.' He asked me to play something, adding 'play this to me,' which proved to be his concert study in D flat in manuscript. My youthful love of reading at sight was of great service to me at such a moment. I was very sharp at it, and Liszt was pleased. 'I will play it to you now,' he said, which he did in a wonderful manner, and he invited our quartet party to stay to supper. I had a great desire to study with Liszt at Weimar and I wrote to him to that effect. In reply came a letter from Joachim Raff, his secretary, saying that I was to go to Weimar and show myself. I remember that when I played before Liszt, Bülow and Joachim and others who were present, all smiled at my modest attempts; but somehow or other Liszt took a fancy to me. But I had no money! I therefore applied to King George, of Hanover, for some pecuniary assistance towards the prosecution of my studies. His Majesty, through his gentleman-in-waiting, said that he would be pleased to give the sum of about £7 10s., but only on the understanding that no further request should be made! What was the good of £7 10s.? But a lady of the Jewish faith who believed in me said: 'I'll lend you the money without interest.' In rendering me this kindness she had to make some sacrifice, as she was by no means well off. In the summer of 1852 I went to Weimar, where I studied under Liszt for two years. One of my fellow students was Hans von Bülow, from that time forward to the end of his days my true and devoted friend. Raff was exceedingly kind to me; and his highly intelligent and noble mind proved of great value to my future development." In addition to the inestimable advantage Klindworth enjoyed in studying under so great a master as Liszt during two very impressionable years of his life, he breathed the air of that rarefied artistic atmosphere at Weimar which strongly influenced his after career.

LIFE AT WEIMAR.

"My companions at Weimar," says Professor Klindworth, "were Peter Cornelius, Ferdinand Laub, and Bernhard Cossmann. Liszt's visitors included the two Wieniawskis, Marx, and Moscheles; Ferdinand David and Brendel from Leipzig; Brahms, who brought his three sonatas and other compositions to show Liszt, previous to his submitting them to Schumann; Bettina von Arnim (the young friend of Goethe and Beethoven) and her two charming daughters; Berlioz, whose visit was the occasion of a Berlioz Festival, when performances took place of his "Benvenuto Cellini," "Faust," and "Romeo and Juliet." There being a difficulty in finding sufficient orchestral players, we young fellows placed ourselves at Liszt's disposal—Hans von Bülow played the big drum, Dionys Pruckner the triangle, myself the cymbals, and we obtained high commendation on our infallibility from no less a personage than the great Hector himself."

LONDON.

Having finished his studies with Liszt, through want of funds, the young artist of twenty-three summers did not know what to do to make a living; moreover, he had to repay the loan of his kind benefactress. He determined to come to London, where he arrived in the spring of 1854, armed with several letters of introduction. One of these letters was from the Duke of Saxe-Coburg to his brother the Prince Consort. The Prince's secretary replied to the effect that Herr Klindworth's name had been placed on the list of artists to play at the Court concerts, but his chance of appearing at them would be somewhat remote, as the applicants were so numerous. Two years afterwards Klindworth again wrote, but he received no reply. Another letter was to Lady Granville, sister of the French Ambassador, who took practical compassion on the young German by becoming his pupil. M. Bruzaud, of Erard's, supplied him with a pianoforte.

MR. J. W. DAVISON'S CRITICISM.

Professor Klindworth made his first public appearance in London at one of John Ella's "Musical Winter Evenings." The date was March 30, 1854, the place Willis's Rooms, when the "pupil of Liszt" played Beethoven's Sonata in C (Op. 2, No. 3) and Liszt's Fantasia on Mendelssohn's "Midsummer Night's Dream." "This young man," said Ella in the previous programme, "comes with good testimonials from Joachim, and his master—the Hungarian magnate, Liszt, under whom Klindworth has studied two years at Weimar." Mr. J. W. Davison, the great critic of the day, who was not particularly genial in the reception he accorded to pianists not of English make, thus criticised Herr Klindworth's performances in the *Musical World*. (The date of the paper, the 1st of April, 1854, should be noted):—

A new pianist, Herr Klindworth, a pupil of M. Liszt, made his *début* on this occasion. He played twice—Beethoven's Sonata in C (No. 2 of the Haydn set), and a *fantasia* by M. Liszt, on the two themes of Mendelssohn's Wedding March in *A Midsummer Night's Dream*. Herr Klindworth is evidently young, and at present his talent does not look very promising. He exhibits the faults of his master with none of his beauties. He thumps the instrument with right good will, and is by no means exact in his execution. His mechanism, indeed, is very defective; and this was even more clearly shown (less clearly, if you please) in the *fantasia* of Liszt, which is one of the most difficult, and at the same time one of the most incoherent and unmeaning *bravura* pieces to which we ever listened. Liszt must have had some spite against Mendelssohn when he wrote it. There should have been some heavy tax upon these *fantasia*-makers, to prevent them from mangling and caricaturing the works of great masters.

We did not like Herr Klindworth's reading of Beethoven's Sonata. It was exaggerated in expression and incorrect. The best points were the scales in sixths and thirds, which

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are the prominent features in the theme of the *finale*; these were well and crisply executed; but all the rest was "leather and prunella." Mr. Ella has not been fortunate in his new *protégé*. He could have found a great many more legitimate and even skilful players at the Royal Academy of Music in Tenterden Street. We are sorry for Mr. Ella, and still more so for Herr Klindworth; but we must speak the truth.

HARD TIMES IN LONDON.

Professor Klindworth had some very hard and rough times during the early part of his residence in London, but he had many kind friends. The keeper of a German restaurant in Old Compton Street, Soho, Schütz by name, took compassion on his hungry fellow countryman by giving him an open invitation to dine there "on tick," to quote the Professor. At that time he lived in Manchester Street, Manchester Square, and his means were often so limited that he would take his supper at a neighbouring public-house at a cost of twopence for the meal—bread and cheese 1d., and a glass of porter "at the same price." It is not altogether surprising to learn that at times he underwent great sufferings. But in the midst of his struggles and physical weakness there came to him a friend who was the means of procuring for him a European reputation.

LISZT AND WAGNER—TRUE FRIENDS.

One day the invalid musician received a call from Richard Wagner, at that time (1855) in London as conductor of the Philharmonic Society's concerts. Liszt, in view of Wagner's visit to London, had written in the highest terms of his former pupil, Karl Klindworth. Here is an extract from one of Liszt's letters to Wagner, written previous to the latter's visit to London, and couched in terms of warmest appreciation:—

I commend you to Klindworth, a Wagnerian *de la veille*. He is an excellent musician and also a splendid pianist, who studied with me at Weimar for eighteen months. . . . As far as I know there is no pianist in London like him; but, on account of his determined and open sympathy with the so-called "music of the future," he has placed himself in a somewhat awkward position towards the Philistines and handicraftsmen there.

Wagner to Liszt, dated "London, April 5 [1855]. 8.30, evening":—

Klindworth has just played your sonata to me. . . . He astonished me by his playing; no lesser man could have ventured to play your work to me for the first time. He is worthy of you. Surely it was beautiful!

Wagner to Liszt, dated "Zurich, July 5, 1855," after Wagner's visit to London:—

Klindworth was to play a concerto by Henselt at the last New Philharmonic concert, conducted by Berlioz. . . . I sincerely pity him. He is a great deal too much of an artist and a high-minded man not to be and always remain very unhappy in London. He should try something else.

In another letter, written from London to his friend Otto Wesendonck, Wagner says:—

I have also taken a great fancy to a young musician named Klindworth, whom Liszt recommended to me. If the fellow had a tenor voice I should most certainly kidnap him, because, apart from that, he meets every requirement for my *Siegfried*, especially in regard to physique.

WAGNER IN LONDON.

During his memorable visit to London in 1855, as conductor of the Philharmonic concerts, Wagner occupied apartments at 22, Portland Terrace, on the North side of Regent's Park. The house, with its front garden, still stands and is seemingly unaltered. Wagner, whose love of animals is well known, was therefore in close proximity to the Zoo. "I shall often go and see the wild beasts," he wrote. One of his great delights was to "feed the ducks" from the bridge over the ornamental water in Regent's Park. "Wagner liked me from the beginning," relates Professor Klindworth. "On one of the occasions when I visited him at Portland Terrace, Berlioz, then in London, was expected. There had been an estrangement between the two composers, but the reconciliation took place in London. Wagner said to me, 'When Berlioz comes into the room play something from his "Romeo and Juliet,"' which I did. On another, and, to me, very memorable occasion, I found him standing at a high desk busily at work scoring the second act of 'Die Walküre' in his London lodgings. He was then writing the Introduction, and I discovered him to be in a very joyful mood. I asked him to let me take a few of the pages away with me to experimentally make a pianoforte arrangement. He consented, and this was the beginning of my task in arranging, from the complicated full score, a pianoforte accompaniment to the complete cycle of 'Der Ring des Nibelungen.'" "Klindworth," wrote Wagner to Liszt from London, "has made a pianoforte arrangement of the first act of the 'Walküre,' which he plays beautifully."

"There were two losses in connection with my arrangements of the 'Ring.' The first was the first act of 'Siegfried,' which I had made in London. When, after some years, Wagner recommenced the work, he could not find my arrangement and I had to re-write it. A yet more serious loss was that of my pianoforte arrangement of the second half of the second act of 'Götterdämmerung.' When I did that section I was living at Moscow. I sent my manuscript directed to Wagner at Bayreuth. The Bavarian town was evidently unknown to the Russian post office officials, because the packet found its way to *Beyrout*, in Syria! There it remained for a year, and when it ultimately reached Wagner he had to pay about twelve shillings for postage. I had therefore to do my work all over again, under extreme pressure, in time for the performances. This I did during my summer visit to Wagner at Bayreuth, in young Siegfried's bedroom at Wahnfried, at the early morning hours of from six to eight o'clock. Wagner also once lost a page or two of the full score of the Schmiedelieder in 'Siegfried,' and he used to speak of the great trouble he had in recomposing the lost portion. You may be interested to know that Wagner gave me his autograph scores of

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both 'Das Rheingold' and 'Die Walküre'; the former I still possess, but the latter I have given to Madame Wagner."

WAGNER AND THE PHILHARMONIC SOCIETY.

"Can you recall any incidents in connection with Wagner's conductorship of the Philharmonic?" we ask the Professor in the neighbourhood of the "Spaniards" on this peaceful morning. "Oh, yes, I was in the thick of it. He used to grumble tremendously at the length of the programmes. He found it impossible to properly prepare such an amount of work with the too limited time at rehearsal. I remember how distressed he was at the lethargy of the orchestra. He said, with arms uplifted to the band: 'You are the famous Philharmonic orchestra. Raise yourselves, gentlemen; be *artists!*' He waged war with the Directors for doing such absurd things as putting down an operatic air quite unsuitable to the artistic standard which the Philharmonic Society should follow and to the singer to whom it was assigned. '*Where* are the Directors?' he furiously asked at the rehearsal. Wagner said that, outside his immediate circle of friends, there were only two people in England who cared anything about him, and they were the Queen and the Prince Consort."

THE "OCEAN" SYMPHONY AND THE "DIVING BELL."

For fourteen years (1854-1868) Professor Klindworth lived in London as a teacher of the pianoforte and as a concert-giver. He used to teach at a large school at Hendon. His finances were such that he could only afford to ride as far as the "Swiss Cottage," from there he used to walk the intervening three miles and back in the evening—"the pleasantest part of the day's work," he adds—philosophising on the way in such thoughts as "What a fool I am!" He used to teach at the school for eight hours. "When I arrived home in the evening," he says, "I could do nothing but go to sleep, and when I awoke I had a jolly good supper."

In addition to giving various Chamber concerts (at which he and his party, Henry Blagrove and Daubert, introduced many new works and names unknown to English audiences) Herr Klindworth gave (in 1861) three orchestral concerts in London under the title of the "Musical Art Union." At one of these concerts, Gade's "Erl-King's Daughter" was performed for the first time in England. At another, Rubinstein's "Ocean" Symphony, in its original and shorter form, had its initial performance in this country. In this connection Mr. Chorley, the musical critic of the *Athenæum*, showed his dislike to the methods of the analytical programmist — whom on this "Oceanic" occasion he designated the "diving bell"—in the following terms:—

> In the first part of this "Ocean" Symphony there is much to admire, even for those who are unable to go down in Mr. Macfarren's diving bell to "the treasures buried in the heart of the sea."
>
> This fashion to present and to ticket thoughts and emotions, which, at best, can only be intimated, and which appeal (when they appeal at all) to twenty different people through as many channels of association, is making wild work of music.

A SIDE-LIGHT—MR. DANNREUTHER.

As in the case of our recent article on Sir Hubert Parry, Mr. Dannreuther has kindly furnished an interesting side-light on Professor Klindworth, a friend of upwards of thirty years' standing.

"Once only I heard Klindworth play in public, when he took part together with the late Walter Bache in the performance of an arrangement for two pianofortes of one of Liszt's Poëmes Symphoniques. In private I have heard him play, week after week, and for years, a good deal of Liszt, Beethoven, and Chopin, and the whole of his own pianoforte scores of Wagner's 'Ring,' from the beginning of 'Das Rheingold' to the end of 'Götterdämmerung.' He not only gave the difficult pianoforte part as it stands without any attempt at simplification and in full *tempo*, but he sang or declaimed the vocal parts at the same time—truly an astonishing feat. I shall never forget the first act of the 'Walküre,' as he rendered it, when I first called on him one summer afternoon in 1864. Klindworth's name will be remembered as that of the best of Wagner *arrangers*—'Meine Clavierauszügler'—piano-extractors, as the master used to call them. It is interesting to compare the method and the effect of Klindworth's pianoforte scores of the 'Ring' with Bülow's version of the score of 'Tristan,' Tausig's of the 'Meistersinger,' and Joseph Rubinstein's of 'Parsifal.' Klindworth's version is perhaps even harder to play than any other, but it is more efficient; it reflects the orchestra score as closely as does Liszt's transcription of Weber's overtures, Berlioz's and Beethoven's symphonies and concertos. Liszt's transcriptions are Klindworth's model. I know of no better practice for pianists who are up to Liszt's technique than Klindworth's 'Nibelungen.' Wagner was wont to express great admiration for Bülow's 'Tristan,' which he described as 'the impossible made possible'—still, he declared that the effect at the pianoforte was not always satisfactory—'Die Bässe sind zu jung' ('the basses are too thin'). With Klindworth the player's left hand has exceptionally hard work to do, but the bass stands forth grandly. Tausig's method was too subtle, too pianistic. Tausig confessed that he had not realised Wagner's *tempi* from the MS. score before him, and that at the true speed his virtuoso contrivances were rather in the way. Much the same thing may be said, and more emphatically, of Joseph Rubinstein's version of the score of 'Parsifal' and the 'Siegfried Idyll,' the first twenty bars of which latter piece are about as clever and as inept as anything of the sort can be."

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BERLIOZ IN A REVERIE.

Professor Klindworth relates an amusing anecdote relating to the absent-mindedness of Berlioz as a conductor. At the concert of the now defunct New Philharmonic Society, given in Exeter Hall, on July 4, 1855, and conducted by Berlioz, Professor Klindworth played Henselt's Pianoforte Concerto in F minor. During the progress of the slow movement at the rehearsal, Berlioz fell into a deep reverie, and, apparently forgetting all about the concerto, he stopped conducting. But the soloist and the orchestra went steadily on. At the end of the movement Berlioz was still entranced, and was only aroused when, at a sign from Klindworth, the orchestra began the last movement with an energetic attack of the opening passage! This was the first performance of Henselt's difficult pianoforte concerto in England, and therefore it may not be without interest to quote the opinion of the leading critic of the day, Mr. J. W. Davison, upon the novelty :—

The pianoforte concerto of M. Henselt is the most incoherent thing we ever heard from the pen of that clever composer of bagatelles. It is nothing but an unmeaning *pasticcio* of *traits de bravoure*. M. Klindworth has enormous execution, and mastered the octave passages with astonishing rapidity and success. His playing, however, wants charm and repose; and his general style is heavy. He was much applauded at the end; but we do not care if we *never* hear the concerto again.

MOSCOW. THE CHOPIN EDITION.

After residing fourteen years in England, Professor Klindworth left these shores in 1868 to take up his abode in Moscow. He went at the instigation of Anton Rubinstein as professor of the pianoforte at the Imperial Conservatorium, then under the direction of Nicolas Rubinstein, brother of the great pianist. He made his first appearance in Moscow in Chopin's F minor Concerto, which he had re-orchestrated in a masterly manner before he left London. It was during his sojourn in the old capital of Russia that Professor Klindworth accomplished two remarkable achievements which have given him a European and American reputation. The first is his wonderful pianoforte scores of Wagner's "Der Ring des Nibelungen," already referred to; the second is his monumental edition of Chopin's works, an edition, as Mr. Dannreuther says, "beyond all praise for rare insight into the text and minute care bestowed on the presentation of it." This editorial task, or rather labour of love, occupied Professor Klindworth for three or four years, as he was otherwise much occupied with teaching. Its difficulties were increased by the necessity of collating the editions issued in Paris, London, Brussels, and Leipzig, each having important variants. The edition was issued in 1878 with the following title :—

Fr. Chopin. Oeuvres complètes, revues, doigtées et soigneusement corrigées d'après les éditions de Paris, Londres, Bruxelles et Leipsic par Charles Klindworth.

Klindworth's old fellow student, Hans von Bülow, testified to the excellences of *the* Chopin edition in the following terms :—

I know of only two ways to learn Chopin's works properly. The first is to hear the great master, Franz Liszt, play them. The second is to study them in Karl Klindworth's edition. Myself a fellow pupil with Klindworth of Liszt, at Weimar, I am fain to consult Klindworth's edition whenever I set about preparing any piece by Chopin for public performance, although I possess Chopin's works in heart and head, and also for the most part at my fingers' ends. I am ready to assert that it is the bounden duty of every conscientious pianist and thoroughly honest pianoforte teacher to do the same. In short, I maintain that Klindworth's is the only masterly edition of Chopin.

Liszt wrote on a presentation copy of one of his own works the following inscription :—

To Karl Klindworth, the very conscientious expert and intelligent annotator of the best edition which has yet appeared of the works of Chopin.

FAREWELL OF MOSCOW. TSCHAÏKOWSKY.

Owing to his fatal illness, Nicolas Rubinstein was prevented from conducting the last concert of the season 1881 of the Imperial Russian Society, at which Berlioz's "Romeo and Juliet" in its entirety was announced to be performed. Klindworth was therefore requested by him, a few days before the concert, to take the baton, and he had the pleasure of obtaining one of the grandest successes ever witnessed in Moscow. A valuable diamond ring was presented to him by the directors as a mark of their appreciation. Eight years afterwards Tschaïkowsky induced the directors to invite Klindworth to conduct another grand orchestral concert of the Imperial Society in Moscow. On the day fixed for the concert the Empress Augusta of Germany died, and consequently it had to be postponed till New Year's Day. A great failure was therefore generally expected; but, on the contrary, the hall was crowded with the cream of society to greet him who had devoted fourteen years of his life to promote musical culture in Moscow. Enthusiasm was the characteristic feature of this gratifying occasion, and Klindworth received an honorarium of about 130 guineas "for his trouble."

CONDUCTOR AND TEACHER IN BERLIN.

In 1882, after the death of Nicolas Rubinstein, Professor Klindworth returned to the Fatherland, after an absence of nearly thirty years, and settled at Berlin. Here he conducted the Philharmonic concerts conjointly with Dr. Joachim and Wüllner, and for ten years, with unvarying success, all the concerts of the Berlin Wagner Society. The programmes of the latter contained extensive selections from the following works :—

Wagner: "Das Rheingold" and "Parsifal" in their entirety (both first performances in Berlin), the first and third acts of "Die Walküre," the third act of "Die Meistersinger," "Vorspiel" and the third act of "Götterdämmerung," and the "Hymn of the

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Apostles"; *Liszt:* "Poëmes Symphoniques," "Dante" and "Faust" symphonies (both twice), Psalm 13, for tenor solo, chorus, and orchestra, and "St. Elizabeth"; *Berlioz:* "Episode de la vie d'un artiste" and "Retour à la vie" symphonies, all his overtures, and "Faust" (twice); *Beethoven:* Ninth Symphony (three times) and the great Mass in D; *Brahms:* "Rinaldo," cantata for tenor solo and chorus, his symphonies, &c., &c.—a striking record of extraordinary attainment.

Professor Klindworth's remarkable ability and energy as a conductor was strongly demonstrated at Mr. Frederick Dawson's concert on May 15. "It was manifest," said the critic of The Musical Times, "that the veteran musician had a fine perception of the subtleties of rhythm and attached great importance to phrasing, and this, combined with a rare faculty of bringing out detail, caused the interpretation of the overture [Wagner's "Faust"] to be singularly clear and impressive."

Professor Klindworth established a Conservatoire of Music in the German capital, which was successfully carried on for twelve years. But since 1893 he has resided at Potsdam. There, amidst most congenial surroundings, and at Berlin he will in future devote himself entirely to private teaching and his editorial work. Pupils flock to him from all parts of the earth, even from such remote regions as Honolulu. It is no wonder that his pupils speak of him in terms of revered appreciation. In relating some of his teaching experiences, he says that, as a rule, those who come to him for "finishing lessons" (so-called) are generally very deficient in rhythmic feeling, "which," he significantly adds, "should be instilled into pupils when they are young." He holds very decided views upon the craving after technical display which is so characteristic of present-day pianists. To those of his pupils whose ambition outruns their discretion in trying, for instance, to conquer the abnormal difficulties of Liszt's pianoforte music, he says: "When I see Blondin walk on the tight-rope from house to house, I think it is very wonderful; but if I attempt to do it, I fall down and I break my neck." He is too great an artist to consider mere technique as the *summum bonum* of pianoforte playing: his great aim, both by precept and practice, is to instil into the minds of his pupils an ideally poetical feeling in interpreting the music they study under his watchful supervision.

Amongst his original compositions for the pianoforte Professor Klindworth has published a very difficult and effective "Polonaise-fantasie." His arrangements of Schubert's great C major Symphony for two pianofortes and his four-hand and solo arrangements of Tschaïkowsky's "Poëme symphonique: Francesca da Rimini" deserve high commendation. In addition to the re-scoring of Chopin's F minor Concerto, already referred to, he has made a condensation of and orchestrated C. V. Alkan's Concerto in G sharp minor (Etudes, Op. 39), both of which remain in manuscript. Within recent years he has edited Bach's "Forty-eight Preludes and Fugues" and "English Suites," some of Schumann's pianoforte works, and all Beethoven's pianoforte sonatas. Also "24 grosse Etüden," being a selection he has made from Clementi's "Gradus ad Parnassum," and some of the more useful and difficult of Bertini's studies. Bach's Two and Three-part Inventions are in course of publication.

HIS LATEST EDITORIAL WORK.

Mendelssohn's "Songs without Words"—the complete edition of eight books—have just received the benefit of Professor Klindworth's editorial supervision. The work is now in the press and will shortly be published by Messrs. Novello. A perusal of the proof sheets not only reveals that critical insight and characteristic acumen which one naturally looks for in his work, but every page gives evidence of his wide experience as a teacher and complete knowledge of the art of pianoforte playing. Phrasing and fingering have received minute attention, and the preface helps to demonstrate the thoroughness with which the Professor has discharged his task. It will cause no surprise if, as in the case of the works of Chopin, the Klindworth edition will become *the* edition of Mendelssohn's "Songs without Words."

LOVE OF ENGLAND.

"Six weeks of a most happy time, one of the most enjoyable I have had in my life. I shall always think of you all with deep gratitude, and the remembrance of it will always remain a source of great pleasure to me." Thus wrote the Professor to the present writer immediately after the conclusion of his recent visit to London. "I shall perhaps come back again in the autumn to conduct a Symphony concert of my own, and another concert for Frederick Dawson," he remarked in the course of conversation. "If I were only a 'capitalist' I would build a cottage at Hampstead Heath, where I could live very happily."

A RECITAL BEFORE AN AUDIENCE OF ONE.

Professor Klindworth did not play in public during his sojourn in London in the leafy month of June. But he gave a "strictly private" pianoforte recital (by invitation) on the day that he left. The hour was the unconventional one of 8 *a.m.*: the only listener was the writer of this biographical sketch. Pieces by Liszt, Chopin, and Beethoven were played as only a great artist can play them. Vigour, refinement, accentuation, technical facility, self-effacement, and, above all, true musicianship were combined, as they rarely are in the same individual, with ideal results.

There was a felicitous appropriateness in the Professor's choice of Beethoven's sonata "Les Adieux, l'Absence, et le Retour." As the

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strains of each successive movement were deftly performed by that master hand, there came over the one-man audience the feeling that the regrets attending the approaching "good-bye" might be tempered by a short "absence" and a speedy "return" of so eminent a teacher and so distinguished a musician as Karl Klindworth.

SOME RECOLLECTIONS.

II.

My First Eisteddfod.

Before these lines appear I shall again have acted as an adjudicator at a meeting of the Welsh National Eisteddfod. For a Saxon, I have been much concerned with that peculiarly Celtic institution; but my first experience of it was due to one of the sudden and unexpected occurrences which seem, more or less, to make sport of us all.

The Birmingham Festival of 1867 had just ended, and J. W. Davison and myself were dining together in the coffee room of the Queen's Hotel when our waiter handed a telegram to the potent critic of *The Times*. My old friend (he was, comparatively speaking, my new friend then) did not love telegrams. They were associated in his mind with abrupt changes in his plans—rude interferences with designs upon which he had set his heart, and I knew that he contemplated an immediate holiday at Malvern, which, as a local scribbler once said, was his "fond place." "J. W. D." dashed the buff-coloured envelope on the table, and an angry light shone in the eyes which just before had sparkled with merriment. As he showed no curiosity with regard to the purport of the telegram, I suggested that he should open it. "Time enough for bad news," was the dour reply. I said no more. But Davison's moods were exactly like those of April, and when the sun shone again, as it did in a few minutes, the envelope was torn open and the message read. Davison flung it over to me with a strong expletive. It was from Delane, and suggested that something interesting might be got out of an Eisteddfod to be holden at Carmarthen during the following week. A suggestion from the great editor was, of course, a command, and there was nothing for it but to obey. I pass over my friend's immediate observations. He had seen enough of Eisteddfodau! It was all adjectived nonsense! The Welsh never took criticism in good part, and should be left to their own devices! These were some of the remarks that came later. In addition, he urged that he could not go alone into the distant region of Carmarthenshire. I knew quite well what this plea would lead up to, and was prepared for his "Come with me, there's a good fellow, do!" "But, J. W., who will take my services on Sunday? I must be in London to-morrow at latest." "Stuff and nonsense! Wire to the fellow who devils for you, and also to the parson." In the end I gave way; the messages were despatched, and the next morning saw us start for our new scene of operations. Let me state, in parenthesis, that the expression "scene of operations" applied to me in scanty measure only. At that time I wrote mainly for the *Sunday Times*, sending an occasional article to the *Musical Standard*, and an irregular communication of a flippant character to the *Musical World*. I travelled therefore with a light heart, save for a qualm or two caused by London duty neglected. It was otherwise with Davison, especially while the Malvern Hills remained in sight. He, unlike myself, was in the direct path of duty, but his heart was sad and heavy. Happily, on reaching Gloucester, he met with Lewis Thomas and John Thomas, who were also bound to the Eisteddfod, under engagement. Now Davison had butts for the shafts of his wit, and a company to do the laughing. During the remainder of the journey he was busily engaged and quite happy. This was my first meeting with the artists whose names I have mentioned; one of whom remained to the end of his life among my most intimate and honoured friends. Of the other, who happily is still living, I have no recollections save those arising from most pleasant association.

Behold the four of us descend at a very comfortable hotel, still existing, still known far and wide, but the name of which has escaped me. The quaint old town, decorated for festivity, and especially the vast wooden building, officially styled "Pavilion," which had been set up for the ceremonies of the week, greatly interested me. The pavilion, as I had good reason to remember, stood in a meadow, some forty or fifty yards from the gate. It was very gay within. The Dragon of Wales ramped heraldically about the place; there were flags galore, and mottoes in Welsh, whereof I could not understand a word; on which account, perhaps, I took the greater interest in them. The proceedings did not begin till Tuesday, and by that time London artists were very well represented in the town. Edith Wynne, Janet Whytock (Patey), Lazarus (the clarinettist), Annie Edmonds, and Brinley Richards, as well as Lewis Thomas and John Thomas, helped to make up a goodly array of executants, to hear whom, we fancied, the surrounding population would flock like doves to their windows.

I must not forget to state that the musical arrangements of the week had been entrusted to Brinley Richards (a native of Carmarthen), the committee, as he told us, good, simple soul! having "approached" him to that end. Richards undertook the duty, resolved that his countrymen should enjoy the advantage of excellent artists and high-class music. As will be seen, the popular voice did not thank him.

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Tuesday morning come, Davison and I made our way to the pavilion through streets which were neither crowded nor excited. A hollow-sounding wind was blowing from the Atlantic, and small, ragged clouds scudded before it, like fishing boats running for harbour, what time a storm threatens. "I don't like that wind," said my companion. I answered nothing, for what did the wind matter? Then J. W. tried again. "You take my word that the chairman this morning will throw himself at the English press for all he is worth." "Why?" "Oh, these Welshmen fancy that we make fun of them." "Well, it seems to me that they are not far wrong." "What do you know about it? Wait till this meeting is over." I was content to wait. By this time we had entered the pavilion, where, from a platform occupied by men wearing artificial leeks and other insignia, an elderly gentleman addressed an audience which seemed lost in the vast empty spaces of the structure. His name, I think, was Johnes—a form of spelling Jones that stands to the original as Smythe does to Smith. He was an excellent person, I afterwards learned, and of some literary repute. But culture did not deter him from "going for" the London journals, *The Times* more particularly. In fact, the name of the then "Thunderer" was the first word we heard after taking our seats. "Told you so," said Davison, and addressed himself, with a perfectly innocent expression of countenance, to take in the orator's words. My own expression must have been one of astonishment. I had no idea that London papers, especially the solemn and important *Times*, could be so wicked as worthy Mr. Johnes asserted they were, nor had I the least idea that the friend next to me owned no more conscience than Mephistopheles, that he went about jesting at what he failed to understand, making wilful misrepresentations, and treating with ribaldry national and ancient customs which every man of right feeling would consider with respect. I see Davison now, as he listened, sitting well forward, with both hands on his stick, his blue-grey eyes twinkling with suppressed mirth, but his face otherwise cast in a mould of respectful, even sympathetic attention. He was personally known to nobody there, and took very good care that nothing in his demeanour should excite suspicion. As the speaker went on I whispered, "Does he mean what he says?" "Not he," replied Davison, "'tis a part of the annual programme; the people expect it." Anyhow they seemed to enjoy it.

All this is now, I am glad to say, a thing of the past. Englishman and Welshman understand each other, in relation to the Eisteddfod, much better than they did thirty years ago. Celtic traditions and observances are treated with respect by Saxon journals, and it is not at all an uncommon thing to see English gentlemen acting as Eisteddfod chairmen. Let us be thankful for every wall of separation broken down.

My first Eisteddfod is memorable to me on two accounts. In the first place, because the rain-god played a part at it. The pluvial deity came "flying all abroad" on the wings of the Atlantic wind, and settled down at Carmarthen ere the Eisteddfod was two days old. He came to stay. Of course, every dweller in this moist Isle of Britain knows what an abundance of rain means, but I trust that few have had experience of such a deadly-persistent downfall as that which almost literally overwhelmed the Carmarthen Eisteddfod. It was not only continuous, but copious and wind-lashed; pouring down till the streets were streams, and the meadows became even as marshes. Alas for the approach to the pavilion through the lake of mud into which the field had been turned! In the case of those who wished to keep dry feet and a decent appearance it was possible to reach the entrance only by means of a carriage. At one visit, every fly and cab being engaged, I chartered the hotel omnibus for the behoof of my solitary self. In vain the authorities laid down straw. It was soon swallowed up in the quagmire, and all the time the rain descended and the floods came. Within the pavilion some strange experiences awaited those who braved the elements, and thought, perhaps, that the worst was over when they found a roof above their heads. But that Carmarthen rain laughed at the constructors of wooden roofs as Love laughs at locksmiths, and for the same reason—it could not be kept out. What did we see on one particularly damp evening? We saw the audience obtaining such enjoyment as they could under umbrellas. We saw poor Lazarus playing a clarinet solo, also under an umbrella, which a kind friend held patiently over him. We saw the pianoforte chased about the platform by raindrops—these, as the instrument was moved from a wet place to a dry, speedily beginning to descend straight upon it. A doggerel and despairing bard of the period sang:

"The rain, it raineth every day,
And the wind is never weary":
Ah, me! that poet did not know
How, at Carmarthen, winds can blow,
How wet the rain and dreary.

Quite true; he didn't.

In the second place, I hold this Eisteddfod memorable for a revolt of the proletariat against the higher powers. I had not been long in the town before learning that the engagement of English artists and the provision of so much music other than Welsh had caused great dissatisfaction. The working folk preferred Welsh singers and Welsh songs—so much preferred them that they declared open war. Hostilities began mildly with shouts of "Gymraeg!" when a platform speaker addressed them in English. Of that no

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particular notice was taken; the demonstration being neither unusual nor unnatural. But, to the immense confusion of Brinley Richards, who, poor man, meant well, the people soon turned their arms against the alien music and musicians. They made, however, an oblique attack, opportunity for which came about in this wise: Among the visitors to the Eisteddfod was a baritone vocalist of some repute along the countryside, popularly known by his bardic designation, Llew Llwyfo. This gentleman is still living, I understand, and the name of Llew Llwyfo appeared in the programme of the recent Eisteddfod at Blaenau Festiniog. Thirty years ago he had a good voice and sang with spirit and intelligence, if not in the most refined style. However that may have been, the people turned Llew Llwyfo's presence to account in a somewhat clever manner. They did not assail the English artists and the alien music in a direct fashion, but expressed preference for native singers and their own national songs by shouting "Llew" in season and out of season. Llew they would have. They were ready to give attention to others if Llew had his turn, not else. Poor, confused Richards was appalled at the mistake he had made, and went about pleading that the committee "approached" him with a desire for high-class concerts, and he had provided them. The immediate question, however, was how to deal with the popular revolt. At first it was ignored, in hope that the public voice would become weary. But shouts for Llew were as persistent as the beating of the rain on the leaky roof. What could a poor, distracted committee do save bend before the storm, and invite Llew Llwyfo to come on the platform. The favourite was nothing loth; while his partisans, seeing in their victory a triumph of nationality, cheered and cheered with frantic enthusiasm. Llew appeared several times during the remainder of the Eisteddfod, always amid flattering demonstrations, nor were his admirers offended when he put in an English ditty, singing Hatton's "Simon the Cellarer" with good effect. The matter did not end with the close of the meetings. It broke out afresh in the newspapers, provoked mainly by Davison. That experienced journalist saw an opportunity for some enlivening remarks in the battle for Llew, whose bardic name he preferred to render in English as "the Roaring Lion." Davison knew well enough that his interpretation was not correct, but it served to aggravate the foe, in common with sportive criticisms conceived in the same vein. Answering *The Times*, all sorts and conditions of men took up the fight, some writing to the great paper itself, others flooding the columns of the local sheets; everyone taking seriously, and discussing indignantly, observations written in purest playfulness. All the sense of humour in and about Carmarthen seemed to have been washed away by the rains. Davison, who enjoyed the fracas immensely, remained in the town through it all, and there (some spoke of Nemesis) he caught a chill, the consequences of which detained him, either there or at Tenby, for many weary months. I cannot remember that he ever again had to do with an Eisteddfod.

I have said that Llew Llwyfo still lives, but how many of the little band of artists and journalists who were present through the scenes above described have entered the Silent Land! Edith Wynne, Janet Patey, Lewis Thomas, J. W. Davison, Henry Lazarus, Brinley Richards—all these old comrades and friends have departed; surviving only in such memories as those I have just told.

Joseph Bennett.

A MAD CRITIC.

Kind reader—or otherwise—I am mad. My mission in life is to give people opinions about musical art which they may pass off as their own. To this end I have in the past season attended six hundred concerts, witnessed seven impressive comic operas, been present at two choral funerals, heard ten performances of Tschaïkowsky's "Pathetic" Symphony, and sat out two entire cycles of the "Nibelung's Ring." Can you wonder I am mad? But there is method in my madness, and although my impressions are, perhaps, a little mixed, they are very vivid, and at this retrospective season of the year cannot fail to be valuable to posterity, wherefore it is my duty to record them.

The event of the year has been Wagner's cycle. There was no getting away from it. It chased you wherever you went and ran you down in every street. Theme hunting has been the craze of the drawing-room and the study, for we have the authority of the *Daily Telegraph* that it is but weariness of the flesh to attend a performance of the "Ring" unless you have memorized the themes. In other words, the fleshly weariness should be undergone at home. All this, however, will be avoided by use of my patent theme finder. This little instrument is based on the principle of the phonograph. The bell is directed towards the orchestra, and as soon as any theme is given out it causes a little flap to fly up, on which is inscribed the name of the theme. A small electric light is also provided for the dark scenes, and by use of this brain-saving little contrivance you can listen intelligently to Wagner without thinking; an ideal consummation. The intermediate cycle began before the second cycle, but finished after it, and yet was not longer than the others. I understand this occasioned some confusion in the minds of those of weak intellect. Mr. George Grossmith was very fine as *Wotan*, and excited great enthusiasm by his interpolation in the second act of "Die Walküre" of "See me dance the polka," at the place where *Wotan* relates his early adventures.

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The same day Herr van Rooy gave a humorous recital at St. James's Hall, and Herr Mottl gave a magnificent reading of the part of the *Prophet* in "Elijah" at the Alexandra Palace. Dr. Joachim's embodiment of the part of *Siegfried* was lacking in youthful exuberance, but he imitated the "Bird's Song" very effectively on a violin which he made out of a few stage reeds. The following day M. Jean de Reszke reproduced this incident at his recital with Mr. Leonard Borwick of five of Beethoven's symphonies, which had been specially arranged by M. Korderowski for violin and flute. Mr. E. F. Jacques's analytical programme on this occasion was very edifying. M. Paderewski had been specially engaged for the part of *Loge* in "Das Rheingold" on account of his hair, which gave a remarkably realistic effect to the character. Earlier in the season M. Paderewski's appearance in the title-*rôle* of "Orfeo" must be regarded as the crowning triumph of the Covent Garden Syndicate, for no one could doubt that his pianoforte playing would secure his passing safely through Hades into the well-wooded pastures of the Elysian fields, whereas the efficiency of the lyre hitherto seen has always been open to question. His descent was very cleverly managed. Three stage managers from Bayreuth had been engaged to bring the apparatus used in the first scene of "Das Rheingold," and it was a beautiful sight to behold Paderewski and his resonator floating in space, while scales and arpeggios streamed forth in all directions. There were many other embodiments that will long be remembered. Sir Henry Irving sang exquisitely as *Romeo*. Miss Ellen Terry as *Brünnhilde* was one of the surprises of the season, and Miss Marie Brema on one occasion nearly cleared the stage by her dauntless horsemanship on a bare backed steed who possessed a singularly wild eye. It may not be generally known that the one aim of the Royal Opera Syndicate has been educational. For this purpose Madame Melba was engaged to instruct the audience how to sing scales; Madame Eames to show the effects of emotion controlled by a constant desire to be graceful; Madame Calvé to teach the art of fascination; Fräulein Ternina to inculcate appropriate expression; Miss Adams to encourage youth; and M. Saléza to expose the evils of exaggeration. The most successful artist of the season at Covent Garden was Mr. Neil Forsyth, who in his thought reading interviews displayed an acuteness that was marvellous. Having gained possession of Wagner's original tarnhelm, his sudden disappearances were no less wonderful than the celerity with which he appeared when wanted, restored diamond brooches to disconsolate ladies, and found wandering stalls and private boxes. He performed every night. I fear this article is not quite as clear or comprehensive as it should have been, but it is useless my mentioning what my readers remember, and they would be sure not to forget anything they wish to recollect, and therefore I may say logically that my chronicle of the season is complete.

A. Y. Z.

FROM MY STUDY.

A very entertaining book for holiday reading is one which bears the fantastic title "Snazelleparilla," and is published by Messrs. Chatto and Windus. It cannot be difficult to make out from the name of the volume that Mr. Snazelle, the musical comedian, has had something to do with it. In point of fact, that artist's adventures and observations form the "Snazelleparilla," which Mr. G. S. Edwards has decanted for our use, or, in other words, put into literary shape. There are many illustrations from the pencil of Snazelle's old friend, Charles Lyall, who has entered into the fun of the thing with the zest to be expected in the case of an acknowledged master of pictorial humour. Mr. Snazelle, through Mr. Edwards, *bien entendu*, gives a sketch of his early life, from which it appears that he began by figuring as something, not much, in the City; next appearing in the character of a commercial traveller, his line being side-spring boots. "My elastics," says our author, "brought me not a single order, but involved me in thirteen fights—chiefly with blustering boot-makers in the neighbourhood of the Tottenham Court Road." Snazelle next played the part of a bank clerk, and while acting in that respectable capacity there came to him an opportunity of trying his luck as a singer in connection with Messrs. Gatti's promenade concerts at Covent Garden Theatre. Mr. Snazelle is modestly silent as to the result, but he must have made some sort of a reputation, not necessarily a public one, before the manager of the Gaiety Theatre, Glasgow, invited him to play *Mephistopheles* in place of Signor Rota, indisposed. This being his first appearance on the stage, his ignorance of traps and other contrivances for producing supernatural effects is not wonderful. But ignorance was not bliss, for after making the Tempter's hirsute adornments secure with an explosive spirit gum, the lycopodium flash, as the trap shot up, set fire to those appendages, and the entrance of *Mephistopheles* was loudly applauded as a novel variation upon usage. "But," says Mr. Snazelle, "the wonder to me unto this day is that I was not roasted alive *coram publico*." The company with which he made such a sensational *début* stranded in Dublin, where the prima donna was seen getting her dinner at a whelk and cockle stall, while the conductor drank the liquor that was left in the saucers. After losing £17,000 of his bank's money in the course of a "walk," and finding it again just where he had left it, Snazelle came to the conclusion that nature had not intended him to be a clerk. Upon this, he accepted an

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engagement offered him by Carl Rosa, and spent nine years in that manager's service, appearing also in Italian opera at Her Majesty's Theatre during the off season of his regular company. It was at the Haymarket house that Snazelle undertook the part of *Sparafucile* ("Rigoletto"), and had to dodge the low F with which that personage makes his exit. The artist did not possess the note, but a violoncellist in the orchestra did, and, for half-a-guinea, consented to supply it at the right moment. In the result, "a thundering low F rang through the house while *Sparafucile's* back was turned to the audience. Terrific applause!"

Leaving the Carl Rosa Company, Snazelle worked out an entertainment, "Music, Song, and Story," with pictorial—that is to say, magic lantern illustrations. With this show our adventurer knocked about the world, taking it to Australia, New Zealand, the South Sea Islands, America, and where not else. In the course of these peregrinations he picked up, or found the material for, many stories, which are here displayed in abundance. Very good stories they are for the most part, so that we do not care to question the manner in which they are, so to speak, pulled in by the ears. It would not be fair to take these out of their setting, but I must be permitted to copy the table of receipts at a Snazelle entertainment in the Fiji Islands. Here it is:—

Four sucking pigs.
Eight hundred cocoa-nuts.
One thousand of a common class of moonstone collected on the beach.
Forty pearls, both black and white, but of course very small.
Twenty-three model canoes.
Two hundred yards of tappa—native cloth, beaten out of the bark of a tree.
Forty-two Fiji costumes—*they* didn't take up much room.
Three whale's teeth.
Hundreds of sharks' teeth.
One or two cart-loads of beautiful coral.
War implements—spears, knobsticks, clubs, knives.
Native mats and pillows.
Seven grog bowls.

In addition, a pair of whale's jaws were promised. They weighed nearly two tons, and were on the beach of the Isle of Tonga, nearly 300 miles away.

Here I leave Mr. Snazelle's book, which is one to take on holiday, as a precaution against a wet spell and confinement to sea-side lodgings.

With reference to Mr. King Holtham's suggested phrasing of passages in Mendelssohn's organ sonatas, Mr. Herbert Rowledge writes from Peterboro' as below: "Mendelssohn slipshod! A laboured refutation of the charge is hardly necessary, but, as you invite expressions of opinion as to Mr. King Holtham's suggested phrasing of themes from the organ sonatas, I may, perhaps, be permitted to point out that there is no reason to suppose that Mendelssohn was not as capable of expressing his ideas in musical notation as—well, as anybody else; and as he did not write what Mr. Holtham has written, I suppose he did not mean to do so. The slurs, I think, obviously indicate simply a *legato* style. I am afraid Mendelssohn would scarcely have regarded with complacency the chopping up of his beautiful *legato* fugue themes into spasmodic fragments strongly suggestive of a defective wind supply."

I see that Messrs. Haynes and Co., of Gray's Inn Road, are issuing a series of cheap handbooks under the general title of "The Violinist's Book-shelf." The second number of the series is thus designated: "The Art of Fiddle Making, a Practical Guide for Practical Men," and its author is Mr. John Broadhouse, one of the secretaries of the Guild of Violinists. Mr. Broadhouse states in his brief preface: "With the help of this little book, a man of fair intelligence and some aptitude in the use of tools will be able to construct a violin. Whether it will be a good or a bad violin will depend mainly upon things which will come gradually, and after some failures and many attempts, within the maker's own control. There is no magic in the art of making a fiddle, but there is a wide scope for the exercise of the mental powers of him who would make a *good* instrument." This little book is simply what it pretends to be—a practical guide, and if the young fiddle maker goes wrong it can hardly be the fault of Mr. Broadhouse. On one point, however, the author does not attempt to counsel his reader. He cannot teach him how to choose his wood. A piece of very emphatic advice is—let your tools be the best that money can buy. "Bad tools are a constant source of annoyance. Some of your tools will be such as are used by all who work in wood; others are specially made for violin makers." What those tools should be is set forth in the plainest language by our author, who then takes his pupil through the delicate yet fascinating task of constructing a fiddle, first, however, pointing out that some famous model should be chosen. Patterns of Amati, Stradivarius, and other violins can be obtained for a few pence from Messrs. Haynes and Co. Every man his own fiddle maker—does that lie in the future? Hardly; because every man is not apt with tools; but he who has some skill in craftsmanship need not despair of making a decent violin. Many years ago I knew two village carpenters who spent their leisure time in manufacturing violins, violas, and violoncelli, for which there was always some demand, those instruments being then largely used in churches and chapels. Very decent specimens they were, and a particularly fine viola was long in my possession. These makers had no Mr. Broadhouse to advise them.

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Sir Hubert Parry has received many congratulations on the honour recently conferred on him by Her Majesty. None can have given him greater pleasure than the spontaneous outburst of affection which greeted him on the afternoon of Friday, the 22nd ult., in the concert hall of the Royal College of Music, whither he had been invited to meet a large gathering of past and present pupils of the College, and to receive from them, in the shape of a handsome silver loving cup, a token of the feelings of profound admiration and esteem with which he is regarded by those to whose interests he devotes the best of his energies.

Those taking an active part in the proceedings were Mr. Howard Jones (an Associate of the College), the hon. sec. of a small committee, representing subscribers to the number of about 700, all of them now, or formerly, pupils of the College; Mr. R. Vaughan Williams, who, in a few well-chosen sentences, expressed the desire of the donors to supplement the recent public recognition of the Director's services with a private and personal expression of their admiration for, and gratitude to the man who had taught them what music is, and begged his acceptance of a present, which the speaker described as "not very costly, but very representative"; and Mr. W. Read, the present leader of the College orchestra, by whom the cup was then formally handed to Sir Hubert. The reception which the Director met with on rising to speak was so eloquent an expression of the feelings of the meeting, that he might well feel his voice falter a moment in commencing his genial speech of thanks, in which the chief reference to himself was that he was fortunate beyond his deserts in the affection of those he saw around him.

Among many old friends present was Sir George Grove, and the burst of applause which greeted an affectionate reference to him in the Director's address must have assured him of the honour in which his name is still held in the College for which he did so much. The cup itself is plain, handsome, and of good model; its value is tenfold enhanced to the recipient by the spontaneity of the gift, the motives which prompted it, and the graceful simplicity with which it was offered.

Sir Martin le Marchant Hadsley Gosselin, K.C.M.G., who has just been appointed an Additional Under Secretary of State for Foreign Affairs, was an old schoolfellow of Sir Hubert Parry's at Eton. In the biographical sketch of the Director of the Royal College of Music which appeared in our last issue, we incidentally referred to Sir Martin Gosselin as one of four musical boys who were at Eton together, he ("Marchy," as he was called) being distinguished as a pianoforte player. The *Eton College Chronicle*, in recording the College concerts during the sixties, contains such references as: "It is needless to say that Mr. Gosselin, by his pianoforte solo (Weber), met with enthusiastic applause, and, being encored, he played the well-known 'Harmonious Blacksmiths' [*sic*] with his usual masterly execution." Again: "His playing was quite marvellous, and excited the audience to such a pitch that the noise of applause was quite deafening." May Sir Martin Gosselin experience a repetition of his Etonian successes in the part he may have to play in the Concert of Europe.

Mr. Robert Newman announces "The First London Musical Festival, 1899," which is to be held at Queen's Hall from Monday, May 8, to Saturday, May 13, 1899, inclusive. Except on Saturday, two performances will take place daily, at 3 and 8.30 p.m. Two orchestras will take part, the Queen's Hall Orchestra of 103 performers, under the direction of Mr. Henry J. Wood, and the Lamoureux Parisian Orchestra of 100 performers, conducted by Mons. Charles Lamoureux, together with eminent vocal and instrumental performers. While cordially commending Mr. Newman's enterprise, we should like to point out that the title, "The *First* London Musical Festival," is scarcely justified by the facts. Apart from the Handel Commemoration (five days) in 1784, at Westminster Abbey and the Pantheon, the Amateur Musical Festival (three days) in 1834, and the Grand Festival (also three days) in 1836, both held in Exeter Hall, the late Henry Leslie gave three performances in the Albert Hall, under the title "The London Musical Festival," on June 14, 18, and 21, 1873. Within more recent recollection there have been the Bach Choir Festivals, which must also be taken into account. "What's in a name?" Mr. Newman will probably ask. We reply by wishing him all success in his "First" festival. May it not be his last.

Thomas Attwood's devotional anthem—or, as he modestly called it, hymn—"Come, Holy Ghost," is so well known that anything concerning its history is naturally interesting. The following incident was related by the late Mr. J. G. Boardman (whose death we record in another column) to Mr. John S. Bumpus. In the year 1833 Mr. Boardman was a chorister of St. Paul's Cathedral, having as a colleague John Hopkins, now organist of Rochester Cathedral. At that time the St. Paul's boys, like the ten children of the Chapel Royal, resided under the roof of the cane-loving Mr. William Hawes; but they were allowed to sleep at their own homes on Saturday nights. Attwood lived at a villa on Beulah Hill, Upper Norwood. An ordination was to be held at St. Paul's on Trinity Sunday, 1833. On the preceding day the Bishop of London (Blomfield) requested Attwood to set the "Veni, Creator" to music specially for the solemn occasion, which he did. It was Attwood's custom on Sunday mornings to drive from Norwood to St. Paul's in a gig drawn by Peggy, a steady-going pony. His route included the Brixton Road, where, at Union Cottage, Cranmer Road, North Brixton, resided Master J. G. Boardman. Attwood was kind-heartedness itself, and it was the custom for young Boardman to be on the look out for a "lift" in the old organist's gig. On this particular occasion (Trinity Sunday, 1833), the gig appeared in sight with its occupant busily engaged in writing, the reins being thrown over the back of Peggy, who knew her way to St. Paul's quite as well as her master. It turned out that Attwood was putting the finishing touches to the vocal parts of his anthem "Come, Holy Ghost," for it was his invariable custom to write these parts out with his own hand whenever his compositions were sung at St. Paul's or at the Chapel Royal. Placing the completed treble solo in Johnny Boardman's hands, Attwood said that he wished him to sing it at that very morning's service. The young chorister duly obeyed, and, without previous rehearsal, sang the solo to the complete satisfaction of both the composer and the Bishop. Shortly after, the anthem was published by J. Alfred Novello, with the following title:—

Come, Holy Ghost, a Hymn for four voices, with an accompaniment for the organ or pianoforte, composed by Thomas Attwood, Organist of St. Paul's Cathedral.

London: Published (for the composer) by Jos. Alfred Novello, 69, Dean Street, Soho Square, where may be had The Sanctus and Responses in G and the Coronation Anthem in D, by the same composer.

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Those of our readers who may be taking their holiday within reach of Dresden during the last week of this month, or in September, may find the following information (kindly supplied to us by a correspondent in Germany) useful:—

Dates of the performances of Wagner's operas in Dresden: August 24, "Rienzi"; 27, "Der fliegende Holländer"; 30, "Tannhäuser"; September 2, "Lohengrin"; 6, "Die Meistersinger"; 8, "Tristan und Isolde"; 13, "Rheingold"; 14, "Die Walküre"; 16, "Siegfried"; 20, "Götterdämmerung." On the intermediate evenings will be given: Gluck's "Iphigenie in Aulis" and "Iphigenie in Tauris"; Beethoven's "Fidelio"; Mozart's "Don Juan"; Méhul's "Joseph in Egypten"; Berlioz's "Benvenuto Cellini"; Verdi's "Amelia"—*i.e.*, "Ballo in Maschera"; Rossini's "Barber of Seville." The prices will be as usual—*i.e.*, from 7 Marks to 1 Mark, according to the position of the seats.

A fresh proof of the attention now bestowed upon worship-music by Nonconformists is afforded in the recent issue of the "Bible Christian Sunday School Hymnal" (26, Paternoster Row, or Novello and Company, Limited). This hymnal, containing upwards of 500 tunes, on the commendable fixed-tune system, has been edited by Mr. J. R. Griffiths with conspicuous success, the editor having discharged his responsible duty with sound judgment combined with a full knowledge of practical requirements. A very unusual feature, but one of general interest in such books, is to be found in the "Alphabetical index of tunes," which contains the earliest known "first appearances" of the tunes therein gathered together. In regard to this useful and admirably compiled index, the editor says: "Much of the matter herein found is absolutely new, and obtained at first hand from the composers themselves. Much, again, is the result of long-continued research on the part of the editor, while, in not a few instances, valuable information has been communicated by gentlemen specially interested in the history of tunes." Where did the Rev. Dr. J. B. Dykes's tune, "Lux Benigna" (to "Lead, kindly Light"), make its *first* appearance? Mr. Griffiths gives the reference as "Psalms and Hymns [for Divine Worship], 1867." But the tune did not find a place in that collection. It was written, according to the recently issued "Life" of its composer, in August, 1865.

The site in the Churchyard of St. Sebastian, Salzburg, where the remains of Leopold Mozart, the father of the immortal Wolfgang, were laid at rest, has been for many years past extremely problematical, the stone slab indicating its exact whereabouts having, for some unaccountable reason, disappeared. Thanks to the untiring exertions of Herr Johann E. Engel, the well-known Mozart enthusiast, it has recently been ascertained, both by documentary evidence and by subsequent excavations, that Leopold Mozart's grave is identical with that in which, years after, Wolfgang's widow had caused her second husband, Staatsrath Nissen, to be buried, and a monument to be erected to his memory. Moreover, a third historically interesting personage, the mother of Carl Maria von Weber, who died in her thirty-first year, and who was related to the Mozart family, had found a resting-place in the same grave. These facts having been verified beyond all question, a marble tablet with the three names inscribed thereon was placed at the base of the Nissen monument, on the 9th ult., with due ceremony, under the auspices of the Mozarteum Society of Salzburg. Would that Herr Engel's researches could lead him to render to music-lovers the wide world over a similar service in the case of Leopold Mozart's illustrious son!

The "Troubadour" bicycle, which an ingenious Berlin manufacturer has just patented, may be said to mark a new development of the "forward movement" in musical art. This interesting "machine," we understand, will, when in motion, perform a number of popular airs by means of a mechanical contrivance attached to it, and delight the audience along the road by the delivery of some more or less appreciable fragments, according to the speed adopted by the rider. A number of these musical cycles, ably mounted with, say, the "Walkürenritt" turned on, and some judicious "pedalling" added, should produce a thrilling effect down Hyde Park way.

The opponents of Wagner have recently been much exhilarated by Count Tolstoi's vehement onslaught on that composer. The famous ex-novelist tried to hear "Siegfried," but gave it up as a bad job after one act and has since run amuck against Wagnerism. He attributes the craze to a species of hypnotism. Spiritualists, he declares, hold the same argument, for they aver that you are not able to give an opinion if you have not been present at *séances* and manifestations. "In other words," he continues, "you must pass some few hours in the company of people half-mad, and repeat the experiment a dozen times, and you will see what they see. In such conditions one

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sees what one likes. But there is a much simpler method of arriving at the same results—you have only to drink alcohol or smoke opium." The utterances of Tolstoi—who is a man of genius, though sadly warped of late years—command an attention, in view of his earlier achievements and singular personality, which is frequently out of all proportion to their intrinsic value. Wagnerism may be a craze, but it is not to be dismissed by such foolish arguments as the above.

A highly characteristic and hitherto unpublished letter of Richard Wagner is forming part of the Musical Exhibition now being held in Berlin. It is dated Lucerne, January 31, 1871, being addressed to a tenor singer of the Breslau Theatre, and runs as follows: "I hereby certify, at your request, that a medically attested catarrh renders a tenor singer incapable of interpreting the part of *Lohengrin*, and further express my opinion to the effect that the man who, in the case of a tenor singer so situated, nevertheless insists upon his (the tenor's) undertaking the part, is distinctly in the wrong place as director of a theatre, but might, on the other hand, be recommended with advantage for the governorship of a House of Correction.—Richard Wagner."

The many friends of Mr. Joseph Robinson, of Dublin, will be glad to hear that, upon the recommendation of Mr. Balfour, he has been granted a Civil List annuity of £50 in recognition of his many valuable services to the cause of music in Ireland during the last seventy years. It was for "old Joe Robinson," as his former pupils affectionately call the veteran musician, that Mendelssohn orchestrated his "Hear my prayer." On the 16th of the present month Mr. Robinson will be eighty-two. Many happy returns of the day to him!

In our next issue we hope to give a biographical sketch and portrait of Mr. A. J. Hipkins, the greatest authority on the pianoforte and its history in this country.

FACTS, RUMOURS, AND REMARKS.

It is to be supposed that the assumed names sent in by competitors at Eisteddfodau are, some of them at any rate, intended as complimentary to the rightful owners and not as indicating self-measurement on the part of the contestants. In that case, honours were paid, in a bass competition, to Raphael, Handel, Gounod, Mozart, Santley, Foli, Cromwell, and Punch. The selection is certainly comprehensive, though it betrays a peculiar lack of humour.

In a paragraph on American regimental bands I read that "the musicians are as warlike as their fellows, and just as anxious for a go at the Spaniards." This may be creditable to their bravery, but good musical material should not get in the way of bullets, and I trust that the bandsmen's colonels know how to repress a noble rage when it is out of place. As a matter of regulation, however, the military musicians are expected to fight, if need be, and to that end they go through a regular course of rifle practice.

Should the bandsmen, in dire emergency, go into action and get cut up, it is satisfactory to know that their places need not remain vacant. I read in the *American Art Journal* that the boys of South Brooklyn have formed themselves into a drum and fife corps, and adopted the name of Admiral Dewey as that of their organisation. Good lads! I bid them remember the drummer boy of Waterloo, who, when taken prisoner and brought before Napoleon, was told to beat a "retreat." "A retreat," exclaimed the little hero, "what's that!"?

In Wales competitions by male-voice choirs are becoming, if anything, even more popular than those by mixed voices. This was seen at Blaenau Festiniog during the recent Eisteddfod. Yet the American critic, Krehbiel, remarks: "Male choirs need not detain us long, since it may be said without injustice that their mission is more social than artistic. There are choirs composed exclusively of women, but they are even more unsatisfactory than the male choirs, for the reason that the bass voice leaves their harmony without sufficient foundation." This may be the opinion of America, but it certainly is not of Wales and England, where choirs of both kinds flourish. Music has "many mansions," and the wise musician delights in seeing them all occupied.

In next month's issue of this journal I shall have something to say regarding the recent meeting of the National Eisteddfod in the mountain town of Blaenau Festiniog. For the present I must be satisfied to indicate one or two features which seem to me worthy of note. One such is the vast preponderance of Welsh music in the programme. The selected pieces for use in competition contained examples of music other than Welsh, but each work had a native companion. Of the four concerts, the first (miscellaneous) contained the names of six Welsh composers, the second was given up to a Welsh oratorio, and if "Elijah" was performed at the third, compensation appeared at the fourth, which introduced a Welsh cantata. This may be called nourishing the native muse. Of the adjudicators, all save one were Welsh; but it should be mentioned that Dr. Roland Rogers was specially engaged for the chief choral competition, which was judged by two Englishmen and a Welshman.

A competition in sight-singing at this Eisteddfod had a ludicrous result. Although the Welsh are devoted followers of Tonic Sol-fa, they are remarkably shy of sight-singing tests, and only two quartet parties put in an appearance. The anthem put into their hands was not particularly easy nor very difficult, and the first party stumbled through it with many mistakes.

The second party, after much wobbling, came entirely to grief; following up some extraordinary noises by retreating from the platform amid roars of laughter. This does not say much for the reading ability of our friends across the Marches.

But the singing which was not sight-singing impressed me very much, so good was the quality of the voice, and so noteworthy, in many cases, the evidence of careful training and great natural feeling. From this it appears that Wales is improving as a nursery of public singers. I will go so far as to say that, in some instances which came under my notice, the young amateurs striving for a prize of £2 or so, were every whit as good as the average professional.

During the performance of "Elijah" Mr. Ffrangcon-Davies made a little speech to the audience. What it was about does not matter, the important fact being

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that it was a speech. I trust that the example will not be followed. An artist engaged upon such a work as "Elijah" does well to sink his individuality in the task he has undertaken, and ill to put himself forward more than necessity demands. Mr. Pfrangcon-Davies, however, has rather peculiar notions of what should be done in "Elijah."

In the first of my "Recollections" mention was made of Mr. James Watts, who removed from Wooton-under-Edge, Gloucestershire, many years ago, to some place in the North. As one of Mr. Watts's pupils I asked for further information concerning him, and have been kindly answered by Mr. J. Molineux, a professor of music resident in Preston. This gentleman writes, "When he (Mr. Watts) left Wooton, as you state, he was appointed, as the best out of twenty, to be organist of Ormskirk Parish Church, in succession to Mr. Heathcote, who had been organist fifty-six years. I was a boy when Mr. Watts came, and lived five miles from the town, but used to walk that distance to the Sunday School. . . . When Mr. Watts came he found a nice-toned organ, given by a lady. He traced it back to the time of Father Smith, or thereabouts, and wrote a pamphlet on it.

Mr. Molineux goes on to say that the Ormskirk organ, which had two manuals and no pedals, was successively enlarged till it became a fine instrument, fitted for such a player as Watts. He adds: "Mr. Watts was looked up to by all the people of Ormskirk and the districts around as a fine performer of good, solid Church music. . . . He had the run all round for teaching, and his advice was sought on all important musical changes. He died about six or eight years ago. I think Mr. Watts would be organist over forty years." Adding these forty years to the fifty-six of Mr. Heathcote, it follows that two organists served Ormskirk Church for close upon a century.

Joseph Bennett.

SIR JOHN STAINER ON CATHEDRAL MUSIC.

Whatever may have been the practice of former Professors of Music in the University of Oxford, no one can accuse Sir John Stainer of dry-as-dustic proclivities in the matter, or even in the manner, of his Professorial lectures. It is a great pity that his interesting utterances should not reach a larger audience than that which listens to him within the walls of the Sheldonian Theatre. As some means towards this desirable end we are glad to furnish our readers with some extracts from the Professor's own manuscript of his recent University lecture entitled "Our Cathedral Music," in the hope that similar discourses may in future find a place in these columns. "I hope some day to give you a lecture on 'The growth and use of chants,'" said Sir John in the early part of the subjoined lecture. We shall, therefore, "keep an eye" on this promised "Chant" lecture with a view to its authorised appearance, as in the present instance, in The Musical Times.

After tracing the historical growth of the "Service" (using the word in its technical sense), Sir John thus speaks of the treatment of the Nicene Creed:—

"Perhaps no movement of a complete service exhibits our altered views as to the objects and power of Church music more than a modern setting of the Nicene Creed. The musical treatment of this Creed has gone through the same phases as the Canticles, first clothed in a mechanically arranged set of chords, then treated contrapuntally, and now painted in all the contrasted colours of modern art. One setting stands alone, I refer to Marbecke's. I have often wondered whether he hoped this would serve as a model for future writers. His Credo, though essentially ecclesiastical, is far from being colourless; the Incarnatus, Et Resurrexit, and other portions give a very definite realistic impression, even when sung, as intended by Marbecke, in simple unison by men only, or when sung in octaves. This unusual combination of Church mode and picturesque representation is the secret of the immense popularity of this Credo. The most anti-Gregorian choirs, when they have once learned it properly, become intensely fond of it. But it is not easy to get it sung properly by ordinary professional choirs; its beauty only begins to appear when the music has become, by constant use, absolutely subservient to the words, as regards accent, rhythm, and expression. I recall one church in which Marbecke's Creed was sung without intermission for many years; the result was that the rendering was quite perfect. The music had become so adjusted to the words, that the words gave new force to the music, while the music gave a deeper meaning to the words. Of course what is ordinarily called musical accent and rhythm had disappeared almost entirely, but the sweet sounds, as a handmaid to the text, had become clothed in a beauty entirely their own. Here again is a form which might well be used as a model by living Church composers; because their efforts would be used in churches where the congregation might be suspicious of the introduction of Plain-song Masses, such as the "Missa de Angelis" and others. There are still some who look upon all music written in square notes as the small end of a papistic wedge."

The following remarks on the rendering of old services should receive attention:—

"Before leaving the subject of services, I should like to point out that much injustice is done to our earlier composers by the rigid 'barring' introduced by later editors like Boyce and others. As you all know, bars did not come into common use until after the middle of the seventeenth century.

"It is generally assumed that sixteenth century writers did not use bars, because such things had not then been invented.

"This is only a partial truth. Our ancestors had plenty of means of expressing the close of a measure, even as early as the first half of the fifteenth century; but they were wise enough to recognise the fact that when prose has to be set for voices, the unbroken succession of bars of equal length, so far from being an advantage, was often a hindrance to the proper accent and rhythm of the words. They knew well enough that one of the chief sources of the beauty of Church Plain-song was its freedom from the tyranny of bars, and with this Plain-song still ringing in their ears, they were not likely to allow themselves to be fettered when setting anew the Canticles in English. The bars should be cut out of the services by Tallis, Gibbons, Bird, Farrant, and others, and when thus placed before a choir, the singers should be told to bear in mind that it is the words which dictate the rhythm to the music, not the music which is to ruin the pronunciation and mar the sense of the words. If sung smoothly and properly all those syncopations, which now look and sound so awkward between bar and bar, would disappear.

"And yet more; many passages which now annoy us by their apparent disregard of the sense of the words, would be found to fall quite easily and naturally into alternating or contrasted portions of duple, triple, quadruple, or quintuple measure, and

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carry with them the sense of the words in the most obvious way. The maltreatment of old music by the introduction of bars is the more vicious now-a-days, because many people, even musicians, have an idea that the so-called accent which is said to occur on the first note of a bar, means that that note is to be sung with a 'bang.' It would be interesting to trace the evolution of this extraordinary notion."

"I have very little doubt that it originated in dance tunes played on instruments, in which strong emphasis is customary, perhaps even necessary, in order to mark the dancer's steps, and the rhythm of bodily movement. But dance rhythms were quite an early form of *vocal* part-music also, and whilst singing Balletts, Gagliards, and other dances, singers would naturally make similar *sforzandos* for a like purpose. We can thus see how singers may have become imbued with the idea that the first note of every bar requires to be sung louder. You will hardly credit it, but even now one may hear some Church music completely spoilt by the *sforzando* at the beginning of each bar, introduced by the choirmaster's direction. The absurdity of this must not make us forget that modern composers calculate that intelligent performers will emphasize the accents if the character of the music requires it; and, therefore, up to this point it may be argued that composers do recognise the existence of this emphasis. This is, however, only true to a very limited degree. But all music, I need hardly say, should be interpreted with reference to the date of its production; it is only thus that the composer's intention can possibly be carried out. And surely our store of sixteenth and early seventeenth century music deserves to be heard in its integrity, freed from the tyranny of the relentless bar-accent, and rendered with that solemn even step which betokens the spirit of calm meditation. All that I have been saying as to this matter of accent applies equally, of course, to the Church motets of the same early period. But in their case it is necessary to add one word of warning against the craze of modern editors and conductors for over-loading these compositions with a perpetual recurrence of *diminuendo*, *piano*, *pianissimo*, *crescendo*, *forte*, and *fortissimo*. This over-colouring of the unsensational sombre tints of early Church motets is just as much a vulgar anachronism as the introduction of the dance-tune 'bang' at the beginning of each bar; the creation of ever recurring violent contrasts of light and shade is equally foreign and incongruous to the spirit of the early Church style. It must have been noticed by many of you that all our large choirs and choruses can make a *crescendo* or *diminuendo*, and can sing very loud or very soft; but how seldom do we hear, for any length of time, a long passage or movement sung *mezza-voce*. There seems to be in these days a perpetual craving for contrast of force in music. I have not heard for many years what used to be called a 'diapason voluntary,' and one rarely hears a piece of Church music calmly and quietly sung. I suppose I am old-fashioned, but I certainly recall with pleasure the beautiful effect of *mezza-voce* singing in St. Paul's Cathedral in my boyhood."

Speaking of the early motet anthem, the Professor said:—

"Here I have to lament that with the exception of half-a-dozen well-used examples, the earliest English specimens of this, the purest form of vocal polyphony, have been allowed to fall into general disuse. Nor have any serious efforts been made to dig out of the sixteenth and early seventeenth century literature of English Church music some of the very many fine specimens of this important class of composition. But I am happy to say our younger Church musicians are considering this important question, and I hope ere long you will find that some very practical steps have been taken, not only to save from extinction the old motet anthems already known, but also to add to their number from sources only recently available."

The following bears upon the lecturer's views of our modern Cathedral music:—

"I wish now to say a few words about our most recent Church compositions. I am quite accustomed to hear modern Cathedral music severely criticised, not to say, roundly abused. This indiscriminating condemnation arises entirely from the fact that such critics point out some really weak *new* anthems and compare them with, not mediocre specimens of former days, but the masterpieces which have been handed down to us; from this is drawn the cruel and illogical conclusion that all modern Cathedral music is rubbish, and all old Cathedral music is splendid. But such critics quite forget that the few hundred fine anthems preserved in our Cathedral books are the survivors of many thousands of worthless contemporaneous compositions. Tons of rubbish have been from time to time sifted by precentors and organists before these few were selected. I am quite prepared to admit that a lot of very poor stuff *has* been written for the Church during the last fifty years, but I assert without fear of contradiction that posterity will be able to cull a very fair proportion of really fine music from the mixed mass. It is quite certain that posterity will conserve and cherish Wesley's 'Blessed be the God and Father' and 'The Wilderness,' Goss's 'Praise the Lord, O my soul,' and 'If we believe,' Ouseley's 'How lovely are Thy tents,' Sterndale Bennett's 'O that I knew where I might find Him,' Sullivan's 'I will mention the loving-kindness' and 'Who is like unto Thee,' Barnby's 'If we have borne the image of the earthy,' Steggall's 'Remember now thy Creator,' and a score more."

"If I were allowed to invert the process of the present-day critic, and compare these good modern specimens with some of the rubbish written in previous centuries, the comparison would be entirely in favour of modern music. But speaking seriously, there will, I believe, be a valuable store of music of this last half-century handed down for future Cathedral use, just as we have received a valuable selection culled from the contributions of previous periods. But if we are to cull the best specimens of modern Cathedral compositions, we must at least encourage and tend their general growth, or else we shall have nothing to cull from. Above all, I hope we shall remove that antipathy to modern Church music, simply *because it is modern*. The anthems of the Restoration period must have often been produced in the Chapel Royal almost before the ink was dry; and people forget that the compositions of Tallis, Byrd, and Gibbons once had this sad blemish, this repulsive taint of newness.

"Then, again, a large number of easy and very simple anthems have been called into existence by those excellent institutions, 'choral associations.' These anthems are nearly always taken into general use in each separate Parish Church after a choir festival is over. These and other anthems of the same simple type are pointed out by some critics as proofs of the decadence of *Cathedral* music. This is very unfair. The parochial anthems by recent Church musicians were never intended for Cathedral use at all. So far from having too many of these short effective parochial anthems, the supply is far too small. Many clergymen tell me that the occasional performance of an easy anthem, as, for instance, on Church festivals, is a great encouragement to a voluntary choir to attend practices

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regularly, and it is also an agreeable change to them after the constant routine of chants and hymns. My sympathies are entirely with the clergy in this matter, they do not want a Cathedral anthem, they want a Parish anthem, and they may well complain of the apathy of our living composers towards their wants. I really believe some of our young musicians would feel insulted if asked to write an anthem for 'Novello's Parish Choir Book,' or 'The Musical Times.' They would gladly compose cantatas, oratorios, symphonies, and operas, but how many really parochial anthems do we possess from the pens of Stanford, Parry, Sullivan, Cliffe, German, Somervell, Mackenzie? I know that, as a result, country clergy and their organists simply read the advertising columns of musical journals and take whatever has appropriate words and is easy, whether good or bad. The parochial clergy are, I think, quite justified in demanding music suited to their wants, and they are most wise if they do not allow their voluntary parochial choirs to try and soar in the higher realm of true Cathedral music; it is a mistake, you may be sure, to attempt to turn an ordinary Parish Church (especially in rural districts), musically speaking, into a little Cathedral.

"It is, however, equally necessary to guard against a danger which arises from the efforts of some well-meaning, but mistaken Deans who burn with a desire to turn their Cathedrals into big Parish Churches. Attempts have actually been made in one Cathedral to do away with the Sunday afternoon anthem, and introduce a hymn in its place. I have not the least objection to services of a thoroughly congregational and parochial character being held in our Cathedrals, but I confess I should like such services to be made quite separate and distinct from Cathedral services proper. These glorious piles which we, whilst enjoying, must remember we hold in trust as heirlooms, were raised by the devout hands of men who valued work more than talk, and who did not measure the depth of a worshipper's zeal by the loudness of his shouting. Congregationalism in Church music is a noble and edifying thing; no one, I assure you, joins in a hymn with more heartiness or with a more unpleasant voice than—myself. But when congregationalism, for which there is ample room in Parish Churches, is used as a leverage for ejecting the higher forms of our art from Cathedrals, it is time for us to make a stand against it. Can any music be too beautiful whose reverberating waves are to throb and break against such exquisite interlacing arcades and wondrously poised groined roofs? We pause to admire the jewelled tracery of cunningly wrought windows. May we not be allowed with equal admiration to listen to the subtle intricacies of harmony and counterpoint surmounted and crowned with their flowing outline of sweet-toned melody? Does not beautiful Cathedral music seem to combine with the very fabric in inspiring us with that calm reflective spirit for which the hurry and hustle of life make so many of us crave? This treasure-house should contain beautiful things, new as well as old; and if it be sacrilege to let the old die out, surely it would be sheer ingratitude if this age should fail to contribute something good which is also new."

CHURCH MUSIC.

A musical service was held in St. David's Cathedral on the 1st ult., which included Dykes's melodious Te Deum in F, anthems by Attwood, Stainer, and Vincent, with organ pieces by Smart, Wély, and Salomé, played by Mr. H. C. Morris, the Cathedral organist.

The annual dedication festival at St. Peter's Church, Dulwich Common, was held on Sunday, the 3rd ult., the collections throughout the day being awarded to the indefatigable organist and choirmaster, Mr. J. H. L. Gauntlett. The musical portion of the services included Te Deum and Jubilate, Foster in A; Holy Communion, Stainer in E flat; Magnificat and Nunc dimittis, Barnby in E flat; and the anthems "O Saving Victim" (Gounod), "Hail, Festal Day" (Baden Powell), and "Rejoice in the Lord alway" (Purcell).

From time to time not only are performances of new Church works announced, but the occasional revivals of neglected music of interest are recorded. Niedermeyer's Mass in B minor and Kalliwoda's Mass in A have recently been heard in churches of the Roman Communion, and in this connection it may be asked why should not the Mass in D minor by Rinck, of Organ School fame, be revived? The composer, we believe, had some experience as organist at an important Roman Catholic Church. This Mass, if a little dry at times, has movements characterised by real dignity and devotional feeling, and the whole work is well adapted for Church use.

There seems to be a prospect of the subject of Church music being dealt with in some form at the next Church Congress. It is to be hoped this will prove to be true, and that some amends may be made in this connection for the too long continued neglect of a subject of vital importance at these meetings.

A very meritorious rendering of Mendelssohn's "St. Paul," at St. Paul's Church, Kent Town, by the East Molesey Choral Society, was recently a source of great gratification to a large number of listeners. The fine work, with its congregational element in the chorale, is not only the last of the great Church oratorios of the Bach type, but by its intense personal interest in connection with the leading character, and its deep religious feeling, is one of the finest of our available "musical sermons." Much is it to be regretted that our congregations do not prepare and perform their part with more earnestness and effect. Every encouragement should be given to this end; and a book of words with the melodies of the several chorales, after the manner of the issue of the text of Bach's "Passion" music, it may be hoped, will be called for ere long, and meet with extensive employment. The congregation part in the music of all forms of the "musical service" demands increased attention and well-considered cultivation.

The twelfth annual festival of the Exeter Diocesan Choral Association was held in Exeter Cathedral, on the afternoon of the 5th ult., when forty-nine choirs were represented by 1,302 clergy and singers. The chief features of the service were a Magnificat and Nunc dimittis, by Mr. Charles Macpherson, assistant-organist of St. Paul's Cathedral; Elvey's anthem "Praise the Lord and call upon His Name," and at the close of the service a Te Deum by Mr. G. R. Sinclair, organist of Hereford Cathedral, all of which were excellently rendered. Four members of the Royal Marine Band (Plymouth Division) co-operated in the accompaniments with admirable effect, and the organ accompaniment throughout was played by Dr. Wood, organist of Exeter Cathedral, with his customary skill. The whole service reflected great credit upon Mr. T. Roylands-Smith, the honorary choirmaster of the Association, who discharged his duties with marked ability.

ORGAN MUSIC.

Quite in keeping with the reputation of so eminent a performer is the self respect displayed by Mr. Kendrick Pyne in the selection of the programmes

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given on the very beautiful organ in the Manchester Town Hall. These words are also true in connection with the schemes presented by other notable organ-players. Further, it is remarkable that the masters of the organ-playing art are invariably able not only to display their special judgment and idiosyncrasies in the choice of music, but are also able to express, even through the fixity of organ tone and the artificial character of its mediums of expression, their own personal methods of thought. Indeed, there is no more remarkable evidence of the power of individuality than is revealed in the various methods and differing modes of thought displayed in the organ recitals of our leading organists.

Mr. Pyne's final recital of the season, given on June 25, well illustrated his own view of the organ recital as an artistic entirety. The programme consisted of four pieces, including one arrangement for the instrument of a popular duet from Mozart's "Die Zauberflöte" and Gounod's "Wedding March," introducing the National Anthem. The great features of the performance were two typical organ works, Mendelssohn's too much neglected Prelude and Fugue in D minor and a fine rendering of Widor's Fifth Organ Symphony; the complete work, occupying some forty minutes in performance, was loudly applauded, and Mr. Pyne was twice recalled to receive the congratulations of a highly sympathetic audience.

On the 7th ult. Mr. Ernest Newton gave a recital at St. Thomas's Church, Portman Square, with an effective programme, including Guilmant's "Marche Funèbre et chant Séraphique," Tours's effective Allegretto Grazioso, a "Pastorale" by Merkel, and Smart's excellent "Con moto Moderato (En forme d'Ouverture)," to quote the somewhat complicated title. During the past month the programmes of Mr. Herbert C. Morris, at St. David's Cathedral, have included Rheinberger's Organ Sonatas, 5 and 6; Grand Chœur, Macmaster; Meditation in F, Chipp; "Abendlied," Jackson, and several typical specimens of the modern French and Belgian Schools.

At St. John's, New Clee, on the 10th ult., Mr. A. J. Lancashire gave a recital. Mendelssohn's First Sonata, Smart's "Choral with variations," and Böellmann's "Gothic Suite" were leading features of his programme. Mr. E. L. Price recently gave a recital as part of the proceedings of "Speech Day" at Trent College. His scheme included Gavotte Moderne, Lemare; Cantilène Pastorale, Guilmant; and the March in Wagner's "Tannhäuser." The organ at Lewisham Congregational Chapel, after being enlarged by Hunter and Son, was lately re-opened by Mr. Frank Idle, whose programme included typical specimens of the organ works of Bach, Mendelssohn, and certain esteemed composers of the modern French school.

The following gentlemen passed the examination for Fellowship, held in July at the Royal College of Organists: J. H. Bridger (Farnborough), G. R. H. Clark (London), W. Hoyle (Coventry), F. Midgley (Perth), C. J. K. O. Scott (Romsey), R. V. Williams (London). The examination was attended by some seventy-seven candidates. The following also gained Associateship: G. P. Barraud, E. Bayliss, C. J. Biggs, V. Blount, E. C. Broadhurst, A. G. Crouch, E. A. N. Cullum, J. Dann, F. A. Dibb, A. Dinsdale, A. H. Dudley, W. F. B. Dunnill, E. J. Francis, W. K. Hamilton, W. H. Harris, F. E. Hollingshead, R. B. Hudson, S. Lees, R. Mussell, H. F. Nicholls, K. Parkhouse, V. G. Rivers, O. Robinson, Miss C. L. Simco, D. A. Slater, J. Soar, Miss J. A. M. Towers, G. F. Wood. The number of candidates was 189. The solo playing tests at the Christmas Fellowship Examination will be Concertstück in E flat minor, Merkel; Fugue in C minor, Krebs; Chromatic Fantasia (the Fugue of the same work will not be required), Thiele.

The programmes of the recitals given by Mr. J. M. Preston, of St. George's Church, Newcastle-on-Tyne, during the past month, included "Grand Chœur et Menuet" in F, Deshayes; Adagio and Scherzo (Fifth Sonata), Guilmant; Sonata (Op. 4), E. Prout; Andante, Max Peters; Choral-Sonata in E minor, Merkel; Postlude in C minor, C. S. Heap; Nocturne, J. H. Gower, and Sonata in F sharp minor, F. de la Tombelle. The same organist, playing at Trinity Wesleyan Church, Whitley, Northumberland, on the 11th ult., included in his list of pieces: Savoyard Chant, H. W. Wareing; Choral Song and Fugue, S. S. Wesley; Toccata in F sharp minor, J. L. Hatton; Berceuse, Oliver King; Offertoire in C minor, J. Grison; Andante and Scherzo (Fourth Organ Symphony), Widor.

Mr. W. H. Vipond Barry, organist of St. Bartholomew's church, Clyde Road, Dublin, at his recital there on June 18, included Dr. J. C. Culwick's new Organ Sonata, No. 2, in D, this being its first performance. At the Baker Street Church of England High School, on June 29, Miss Edroff gave an excellent recital "in aid of the school organ." The programme included Mendelssohn's Sonata in A and Bach's Toccata and Fugue in D minor, admirably played, as were the lighter pieces, by the fair performer.

Organ builders from time to time turn their attention to the more effective construction of small as well as large organs. In this direction the "Positive" organ invented by Mr. Thomas Casson, with mechanism for transposition and the means of strengthening the melody part of music for congregational use by means of an ingenious stop duplication applied to the upper stratum of the chords played, secures a special form of usefulness; and the compact instrument brings credit to its builders for the excellent tone-qualities produced. Again, Mr. A. Kirkland, of Holloway, has produced what he aptly calls the "Minster Model" organ, which, by its judiciously selected and well-voiced stops of admirable qualities of tone, and by its cleverly arranged system of coupling movements, gives combinations of such depth and sweetness as more than suggest the effects of much larger instruments, softened as it were into a semblance of the reflective sounds of power subdued by distance. There is a distinct place for such well applied ingenuity in the construction of good, small, and withal cheap organs.

It would not be thought ordinarily likely to find old organs in new countries. However, a contemporary has an account of an instrument originally built by Avery, once a builder of high repute in London, in 1779, which was formerly in St. Paul's Church, Auckland, New Zealand. Recently this venerable organ has been rebuilt, and of course modernised, for the Baptist Chapel, Ponsonby, Auckland. Of some, though less interest, is the account of an organ playing, it is said, no less than thirty tunes by means of three barrels, which was sent to a missionary church in the same colony about seventy years ago, and is now in the Wanganui Museum.

Not the least satisfactory pleasure gained by the re-opening of the Alexandra Palace has been found in the stately sounds of the fine organ. Amongst other performances upon this instrument, recitals given by Mr. F. Gostelow, on the 1st ult., may be mentioned, the programmes including Rêverie in F and Minuet in D (Driffill) and Bridal March (Sangster).

Of marked interest and value are the beautiful Air with Variations in D and stately Allegro in B

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flat, by Mendelssohn, posthumous works lately published by Messrs. Novello and Company, Limited. During the forthcoming recital season these characteristic and masterly compositions will, no doubt, be frequently played.

ROYAL OPERA, COVENT GARDEN.

"Hero and Leander."

The two novelties promised this season at Covent Garden have both been produced in the last month, and the first to claim attention was Signor Mancinelli's setting of Boito's version of "Hero and Leander," or, to give it its Italian title, in which tongue it was produced, "Ero e Leandro." It will doubtless be remembered that this opera was produced in cantata form at the Norfolk and Norwich Festival of 1896, on October 8, when Signor Mancinelli's work was very favourably criticised. An entirely different position must be taken when judging it as produced on the stage, and attention is of course first directed to the libretto. How to develop three acts out of the single incident of *Leander* swimming across the Hellespont to visit his lady-love *Hero* was the problem that Boito had to solve, and it is not astonishing that he has but partially succeeded. The addition to the classic tale of an amorous and revengeful High Priest adds to the tragic element of the story, but fails to provide sufficiently for the lack of dramatic action, and recourse has been made to soliloquies and love duets. Very heavy demands were thus made upon the composer, and that Signor Mancinelli has achieved as much success as he undoubtedly has, proves him to be a musician of great resource and no little inventive skill.

The curtain rose upon a charming scene. It is the time of the Aphrodisia, the festivals of Venus, and the versatile and obliging Covent Garden chorus were seen in adoration of the Goddess of Beauty, as they raised their voices "through the ambient ether" in an effective hymn of praise. The action begins with the entrance of the high priest, *Ariopharnes*, who is followed by *Hero* and her priestesses, and by *Leander*, the victor in the recent games. *Hero* is commanded to crown *Leander*, which results in the latter at once falling in love with her, and, in a charming melodious number called "Anacreontic," giving expression to his passion. When he and the adoring crowd have been dismissed, *Ariopharnes* offers *Hero* the "Venus Celestial" or the "Earthly Venus," the former signifying banishment to the "Maiden's Tower" on the Hellespont, and the latter submission to himself. *Hero* says, "Than thy kisses, the tomb is more welcome," an answer which makes *Ariopharnes* forget his priestly dignity, and indulge in melodramatic remarks. Signor Mancinelli has fully realised the dramatic significance of this scene and written some charming music to *Hero's* subsequent address to a shell, which she takes off the altar of Venus and questions as to her ultimate fate. This solo is characterised by genuine Southern grace of melody, and is worked up to an effective climax as the shell predicts disaster. At its conclusion *Leander* comes back in search of *Hero* and is discovered by *Ariopharnes*, but the last-named permits the inevitable love duet to take place, remarking "Then, only then, my vengeance shall prove appalling." The music of the lovers is more remarkable for grace and picturesque orchestration than for inspiration, but it is admirably laid out for the voices and it ends dramatically by *Hero* consulting a statue of Apollo and praying that his "decree be spoken," which is done by *Ariopharnes*, who stands behind the statue and utters the word "death," upon which the curtain falls.

Some of the most remarkable orchestral effects occur in the next act. A shower of consecutive fifths precedes the rising of the curtain, which reveals the Temple of Venus brilliantly illuminated by torches and coloured lamps. The chorus sing some attractive strains, while the Priestesses execute various expressive movements, culminating in a sacred dance, and at the conclusion *Ariopharnes* announces that *Hero*, at the command of Venus, is to be banished to the "Maiden's Tower," to signal the approach of storms. *Ariopharnes* interpolates his address to the worshippers with asides to *Hero*, offering her her freedom if she will accept his overtures. This is a clumsy method for heightening the dramatic situation, and it obliges the *High Priest* to leave his throne, an undignified proceeding. This might be avoided by placing *Hero* nearer to him, but the desire for movement caused *Hero* and the *High Priest* to walk about the stage in a manner which was inconsistent with the solemnity of the occasion. *Leander's* attempt at rescue is so obviously futile as to be childish, and the redeeming features of this act are the cleverness of the vocal part-writing and the dance.

The last scene is the interior of the Maiden's Tower, and it is opened with a chorus sung by sailors who are apparently passing on the sea beneath. After this the composer has been confronted with a soliloquy for *Hero* of ninety-two lines, but the exacting task has been courageously attacked, and melodic invention and remarkable command of orchestral colour and resource fairly sustain the attention during the ten minutes which the number takes. At the end *Leander* arrives and has a duet with *Hero*, which lasts for another twelve minutes, and again taxes the composer's skill to the utmost. At its conclusion a storm arises, *Ariopharnes* enters with his priests, and *Leander*, to escape them, plunges into the sea. *Hero* prays for a sign of his safety, the rocks of her tower are split asunder by the lightning, and *Hero* falls dead on perceiving *Leander's* drowned body.

Great pains had manifestly been bestowed upon the rehearsal of the opera, and the choruses were rendered with an intelligence and zeal which were very notable. Madame Eames as *Hero* sang the part with great beauty of tone and method, but acted coldly, which detracted in a considerable degree from the effectiveness of *Hero's* long solo in the last act. The part of *Leander* was sustained by M. Salèza, who sang well and acted with his usual impetuosity; but the most satisfactory embodiment was that of *Ariopharnes*, by M. Plançon, to whom the character was admirably suited. The scenic arrangements were the reverse of convincing. There were some very fine marble pillars in the second scene, but it was somewhat disturbing to find their rigidity affected by the skirts of the dancers; and the action of the rocks under the effect of the stage lightning was peculiar. The upper portions turned somersaults, and the lower parts ran away on either side with phenomenal celerity and smoothness. Starched muslin skirts and abortive peplums revealing pink tights were not ideal dresses for the dancers in Venus's Temple. The opera, however, was very warmly applauded, and the composer, who conducted, received quite an ovation at the conclusion. A second performance was given on the 15th ult.

"Henry VIII."

The second novelty was M. Saint-Saëns's opera in four acts entitled "Henry VIII.," which was produced for the first time in London on the 14th ult. "Henry VIII." is the French master's fifth operatic work, having been preceded by "La Princesse Jeune" (1872), "Le Timbre d'Argent" (1877), "Samson et Dalila" (1877), and "Etienne Marcel" (1879), and it was produced for the first time at the Paris Opéra in 1883. It is necessary to remember this date in judging "Henry VIII.," for although the composer has made extensive use of what may be termed associative themes he also has followed in great measure, with regard to form, traditional operatic lines. The libretto is the combined work of MM. Leonce Détroyat and Armand Silvestre, who seem to have been much more anxious to write a dramatic book than to be faithful to history. The opera is preceded by a brief prelude, which, however, should be carefully listened to. It is founded on a melody which M. Gounod said that M. Saint-Saëns found in the Queen's library at Buckingham Palace. Whether this be so or no it is frequently referred to, and is made to typify the English character. When the curtain rises the necessary explanation of the commencement of the action is given in a conversation between *Don Gomez* and the *Duke of Norfolk*, the former being the Spanish Ambassador, who has got himself appointed to the post in order to be near *Anne Boleyn*. *Norfolk*, however, tells him that she has been appointed Maid of Honour to the Queen, and that he has a rival in the *King*. *Norfolk's* declaration that "Pour Henry huit il n'est chose sacrée" ("There is nothing sacred to Henry VIII.") is set to the *King's* theme, which is

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subsequently treated with much subtlety. The Court then enter and converse in a solidly written chorus on the recent condemnation of the *Duke of Buckingham*. *Henry* appears, and the first important number of the work is his solo, in which he complains of the variable manner in which *Anne* receives his amorous advances. This is followed by an interview between *Catherine* and *Henry*, the former vainly pleading for the life of *Buckingham*. The entrance of *Anne* is the commencement of a very dramatic scene in which the Court and *Catherine* comment in horror on the fate of *Buckingham*, who goes by to execution, while *Henry*, taking advantage of this incident, makes love to *Anne Boleyn*. The composer has manifestly bestowed much thought on this portion, and the vocal parts towards the close are twelve in number and very effectively laid out.

The second act opens in Richmond Park, with a graceful two-part chorus sung by the Court. Another two-part chorus for women's voices heralds the approach of *Anne*, who subsequently has an interview with *Don Gomez*, from which it appears that she is still in love with him, but ambitious to be the queen. They are disturbed by the entrance of *Henry*, who dismisses *Don Gomez*, and, led on by *Anne's* coquettishness, finally declares that she shall be Queen of England. The music in this duet is thoroughly French in character, but the vocal parts are melodious and interesting to follow. A stormy scene between *Catherine* and *Anne* follows as a natural sequence, and ends in the victory of the latter, when *Henry* and his Court return. In the original version this act is closed by a ballet described as a *fête populaire*, in which Highlanders dance to some English tunes on Richmond Hill. This was wisely omitted at Covent Garden, and its place taken by a well-written octet, sung by the principal members of the Court, which was also in the original score, but omitted to make way for the ballet.

In the third act the librettists have hastened historical events in a somewhat amusing manner. The scene is Westminster Hall, and before the curtain falls *Catherine* has been divorced, the *King* has thrown off the allegiance to Rome, declared himself head of the English Church, and signified his intention of marrying *Anne Boleyn*—about the most remarkable condensation of time on record. The music commences with a pompous march as the Court assemble, and the choruses, which are dramatically conceived, occupy a considerable portion of this part of the score, very effective use being made at the end of the theme heard in the opening prelude.

It is seldom that the last act of an opera is the best, but it is so in this instance. The first scene takes place in the apartments of *Anne*, who is now Queen, and it is opened by the *Coda* of Byrd's variations on the "Carman's Whistle," which, written in 3-4 time, is made to introduce the Minuet danced by the Queen's ladies. In an interview with *Gomez* she learns that, although he has burned all her letters, the divorced *Catherine* has one in which *Anne* has declared her passion for *Don Gomez*, and this leads to a very fine situation which closes the scene. The scene changes to *Catherine's* apartment at "Kimbolth" (Kimbolton). *Catherine* sings a very expressive lament over her fate, in which it is notable that in the course of five lines the composer changes the *tempo* from 5-4 to 3-4, back to 5-4, 3-4, 4-4, 3-4, 5-4, 6-4, and 3-2. *Anne* enters and pleads for the compromising letter, and, as *Catherine* produces it, *Henry* arrives and also demands it as a proof of *Anne's* unfaithfulness to himself. As *Catherine* refuses to give it up, *Henry* addresses *Anne* in endearing terms, in the hopes to excite revengeful feelings in *Catherine*. The proceeding is contemptible to the last degree, but it is a magnificent dramatic situation, which is terminated by *Catherine* flinging the letter into the fire and falling back dead, the opera ending as *Henry* utters the ominous words addressed to *Anne*—

Morte avec son secret!
Mais si j'apprends jamais
Qu'on s'est raillé de moi
La hache désormais.

This quartet is undoubtedly one of the best numbers in the work, the sentiments which agitate the characters being finely expressed, in a simple but very effective manner. In its entirety the opera is not so fine a work as "Samson et Dalila," but it is an extremely interesting example of M. Saint-Saëns's inventive skill, versatility, and finished craftsmanship. All the effects striven for are secured, and the scoring in particular is a source of delight to the cultured musician. Mdlle. Pacary as *Catherine* sang with a dramatic force and effectiveness of which she had scarcely been held capable, and her embodiment will undoubtedly increase her reputation as an operatic artist in this country. The part of *Anne Boleyn* is written for a mezzo-soprano and ranges from the lower B flat to the A in Alt, and consequently suffers by contrast with the music of *Catherine*, which is written for a high soprano. Madame Heglon, however, who made her first appearance at Covent Garden as *Anne*, is an accomplished actress as well as an experienced vocalist, and although the higher notes of her voice are hard and unpleasant, especially when forced, those of the medium and lower registers are very fine. M. Renaud sang excellently in the title-*rôle*, and M. Bonnard was as efficient as usual as *Don Gomez*. New dresses of brilliant description had been provided, and considerable care had manifestly been bestowed on the rehearsals. There were, however, the usual blunders in the scenic arrangements, the walls of *Catherine's* room, for instance, terminating long before the ceiling commenced. Signor Mancinelli conducted, and the composer was called on the stage and heartily applauded by an audience which had received the work throughout the evening with great cordiality.

Only brief notice is called for concerning the other operas which have been mounted this season. Madame Melba made her *rentrée*, on June 28, in the title-*rôle* of "La Traviata," the music of which she sang delightfully. In spite of the recent liberal education in Wagner, the house was crowded; and it was a remarkable fact that not one of the principal characters was personated by an Italian.

On the 7th ult. Madame Melba sustained the part of *Rosina* in Rossini's "Il Barbiere di Siviglia," again singing with great brilliancy, but presenting a reading more suggestive of a mischief-loving English girl than an intriguing signorina. A very successful *début* as *Figaro* was made by Signor Campanari, who used a fine-toned baritone voice with artistic control. MM. Bonnard, Edouard de Reszke, and Carbone were also excellent as the *Conte d'Almaviva*, *Basilio*, and *Bartolo* respectively.

We probably have to thank Fräulein Ternina for the only performance this season, on the 9th ult., of Beethoven's "Fidelio," in which it is not too much to say that she presented one of the finest embodiments of the devoted wife seen on the Covent Garden stage. Fräulein Ternina was ably supported by Fräulein von Artner as *Marzelline* and by Herren Dippel, Feinhals, Wittekopf, Von Milde, and Breuer. The work was conducted by Herr Zumpe, and the *ensemble* was the best that he has secured.

Mozart's "Don Giovanni" was mounted on the 21st ult., when M. Renaud gave a fine embodiment of the title-*rôle* and Mdlle. Zelie de Lussan was admirable as *Zerlina*. Madame Nordica, as *Donna Anna*, rendered the music with Wagnerian emphasis, and Miss Suzanne Adams sang sweetly and with much charm as *Donna Elvira*, but otherwise left something to desire. The male parts were filled by MM. Edouard de Reszke, Bonnard, Gilibert, and Journet. Signor Mancinelli conducted.

Verdi's "Aïda," the principal characters in which were sustained by Madame Nordica, Miss Marie Brema, Herr Dippel, M. Plançon, and Signor Campanari, was performed on the 24th ult., and the season was terminated on the following night with Gounod's "Roméo et Juliette."

DR. JOACHIM AND MR. LEONARD BORWICK.

Chamber Concert.

July was commenced in a memorably artistic manner by a chamber concert given, on the 1st ult., by Dr. Joachim and Mr. Leonard Borwick, at St. James's Hall. The programme consisted of four sonatas for violin and pianoforte and Tartini's familiar example in this form, "Il Trillo del Diavolo." The selection began with Bach's Sonata for violin and clavier in E, the third of the six which he composed, and an excellent specimen of his style. Both executants seemed to thoroughly enjoy the music,

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and it is doubtful if the work ever received a more brilliant and sympathetic interpretation. Mozart's Sonata in A (No. 17) was followed by Tartini's familiar sonata "Il trillo del diavolo." A very fine interpretation was given of Beethoven's Sonata in C minor (Op. 30, No. 2), but the climax of the evening may be said to have been the performance of Brahms's beautiful composition in G (Op. 78), which concluded the selection and was interpreted with rare keenness of perception of the spirit of the music and consummate executive ability.

RECITALS AND CHAMBER CONCERTS.

Miss Irene von Brennerberg gave her first violin recital in London, on the 1st ult., at the Salle Erard, and proved herself to be a very promising young artist. The quality of tone Miss Brennerberg produced from her instrument was sympathetic and agreeable, and her renderings of Sarasate's "Zigeunerweisen" and other pieces were distinguished by freedom of bowing, good phrasing, and musical feeling. Miss Mathilde Verne played some pianoforte pieces with taste, and Señor Guetary sang several songs.

M. Pachmann concluded his series of pianoforte recitals at St. James's Hall on the 2nd ult., when his programme consisted entirely of excerpts from Chopin. The selection was commenced with the Andante Spianato and Polonaise (Op. 22). The rendering of the former was simply perfect, but the reading of the Polonaise was less satisfactory, its exuberance and spirit being sacrificed to a delicacy and sentiment foreign to its nature. The first movement of the Sonata in B minor (Op. 58) also suffered from a lack of accentuation of the "Maestoso" element, but otherwise the work was superbly played. The *Scherzo* was treated with fascinating crispness and delicacy, and in the slow movement the very soul of the music seemed to speak from the instrument, and the rendering was a magnificent example of expressive *legato* playing. M. Pachmann avoided the sharp contrast made by pianists who commence the "Finale" *forte*, the movement in this instance being opened quietly and subsequently worked up to a fine climax, a method which accentuated the poetical nature of the Sonata. The Impromptu in A flat (Op. 29) was exquisitely played, and the characteristics of the Mazurka in B minor were happily expressed. Other enjoyable performances were those of the Scherzo in B minor (Op. 31) and the Studies in thirds and on the black keys. The large attendances at these recitals suggest that when M. Pachmann elects to visit London again he will be very welcome.

Master Wolodia Roujitzky, who made his first appearance in England, on the 5th ult., at the Salle Erard, is another of those abnormally gifted children who, with judicious training, should provide for the musical requirements of the future. He is not yet eight years old, but his pianoforte playing shows an intuitive musical feeling, and he has a command of the keyboard which entitles him to be ranked amongst the so-called musical prodigies of to-day. He was heard in the *Presto* from Bach's "Italian" Concerto, Schubert's Impromptu in E flat (Op. 90, No. 2), Chopin's Impromptu in A flat, and other pieces, all of which were played with marvellous executive fluency and taste for one of such tender years. Some violin pieces were contributed by Mr. Gordon Tanner.

Miss Edie Reynolds, one of our most talented young English violinists, gave a chamber concert, on the 8th ult., at the Salle Erard, and opened a well selected programme with Brahms's Trio in E flat for horn, violin, and pianoforte, in which she was assisted by Mr. Borsdorf and Miss Lucie Hillier. Miss Reynolds showed satisfactory advancement as an executant in the *Canzonetta* and *Allegro vivacissimo* from Tschaïkowsky's Concerto in D, and with Miss Hillier played with notable taste and brilliancy Halvorsen's Suite in G minor for violin and pianoforte. Several songs contributed by Miss Amelie Molitor and Mr. Franklin Clive, and some recitations by Miss Helen Mar, completed an attractive programme.

Miss Winifred Hewitt, an English violinist and pupil of M. Johannes Wolff, gave satisfactory proof of her progress at the Salle Erard, on the 12th ult., when she held a concert, at which she was assisted by the Hon. Margaret Henniker, Mr. Kennerly Rumford, and M. Joseph Hollman. Miss Hewitt's style reflects in a measure that of her teacher, and when she has gained greater confidence and command of expression, her playing will be still more attractive than it is at present. She has acquired an admirable *legato*, which was advantageously shown in her rendering of Thomé's "L'Extase," and her fluency in rapid passages was displayed in Hubay's "Echo des Alpes" and in Wieniawski's "Air Russe."

M. MAUREL'S LECTURE-RECITAL.

Students of vocal art will remember the interest engendered by a lecture on singing, delivered at the Lyceum Theatre in 1892 by the eminent French baritone, M. Victor Maurel. On the occasion in question he put forward views of which he promised the amplification in a volume subsequently to be published. Various circumstances, however, caused M. Maurel to neglect for a time the didactic side of his artistic activity, and it is only lately that he has again come forward as a penman, bent on drawing attention to various details in the training of operatic singers that his long experience and remarkable analytical powers have suggested to him. This time, however, it was less the training of the voice than the *rôle* of the vocalist as interpreter of the poetic, emotional, or dramatic meaning of the music sung that occupied his attention, and it was this that formed the subject of a series of lecture-recitals delivered during May of this year in Paris. In these M. Maurel traced the gradual progress of vocal music from the sixteenth century to the present day, and its change from an art intended solely to please the ear (*l'arte del bel canto*) to one appealing also to the feelings and the intelligence, and designed to express the variety of passions demanded by modern music-drama and the greatest examples of vocal art intended for concert use.

At his recital at St. James's Hall, on the 12th ult., M. Maurel gave a very condensed version of his Paris lecture; but an excellent English translation of it had been prepared by Mr. Edgar F. Jacques, who, assisted by Mr. A. Kalisch, had also provided translations of the words of the songs, and of the subsequent remarks made by M. Maurel on the peculiarities of their settings and the school of composition to which the music belonged. M. Maurel's great command of vocal expression enabled him to point his comments with apt significance, and the examples had been chosen with admirable discretion and artistic judgment. The first song, given as an illustration of *l'arte del bel canto*, was Lotti's "Pur dicesti," in the rendering of which M. Maurel showed the "art of beautiful singing" in perfection. The following lyrics were Stradella's "Pietà Signore," the fine air "De noirs pressentiments," from Gluck's "Iphigénie en Tauride," and "Léonore viens," from Donizetti's "La Favorita," all of which were finely interpreted. No excerpt was made from Wagner's works, because "nothing could be chipped off the Wagnerian block"; but from Verdi's operas a very happy choice was made in *Iago's* Credo from "Otello." Beethoven's "Adelaide," and some modern French songs, together with several pianoforte duets, which were vivaciously played by the Mdlles. Douste de Fortis, were also included in the programme.

THE ROYAL ACADEMY OF MUSIC.

The usual performances by the students of the dramatic and operatic classes of the Royal Academy of Music at the close of the summer term took place on the 19th and 20th ult., in the concert-room of the Institution. The dramatic works presented on the former date were Sir Charles Young's comedietta in one act, entitled "Petticoat Perfidy," an amusing but decidedly ungallant little piece; and Lord Lytton's drama "The Lady of Lyons." The exponents of feminine perfidy were Ethel Hall, C. Copland, and L. H. McGrath, the last-named, as the vivacious and obliging lady's maid, showing much aptitude for the stage. "The Lady of Lyons" was a difficult task to place before students, but it was courageously attacked, and the title-*rôle* was sustained with conspicuous success by Miss Chatwin, who evinced marked histrionic talent. Annie Child's

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reading of the part of *Widow Melnotte* was also excellent, and Janet Duff was efficient as *Madame Deschapelles*. Cecil Rose's embodiment of *Claude Melnotte* indicated decided ability, and, save in the cottage scene after the marriage, in which he lost artistic control, the personation was distinguished by many praiseworthy features. The parts of *Colonel Damas* and *Beauseant* were ably played by Aubrey Prust and A. L. Soames.

Three operatic excerpts occupied the following evening, the bill consisting of the first scene from the second act of Verdi's "Aïda," the Garden scene from Gounod's "Faust," and the second act of Bizet's "Carmen." The great duet in the first-named was excellently rendered by Ethel M. Wood and Harriet E. Crichton, the former singing with genuine dramatic intensity as *Aïda*. In the excerpt from "Faust" Margaret S. Drysdale sang sympathetically and conscientiously as *Marguerite*, and the other parts were fairly well sung by Mrs. Julia Franks, Alice Schnelders, Ford Waltham, and Whitworth Mitton. The most successful effort was the interpretation of the Cabaret scene from Bizet's opera. Mrs. Julia Franks as *Carmen* sang with great expressive charm and evinced considerable dramatic talent, but she has yet to acquire the art of listening, a very important matter. At present, when not singing, her face gives the impression that she is thinking of her part. Her efforts were well supported by Whitworth Mitton, who impersonated *Don José* with considerable success, and sang with much taste. Robert Bradford as *Escamillo* and Arthur L. Soames as *Remendado* also merit praise and encouragement. The dance was executed in a sprightly fashion by Ethel Beach and Evelyn Wade, and the performance in its entirety reflected great credit on Mr. G. H. Betjemann, who conducted.

On the following afternoon there was a chamber concert in St. James's Hall, the programme including several compositions by students, and these may be enumerated. The first consisted of an *Andante* and *Scherzo* from a pianoforte trio in G minor, by W. H. Reed; two duets for female voices by Miss Amy Horrocks, entitled "April showers" and "The skylark's wooing," are fresh and pretty, and were piquantly rendered by Ethel M. Wood and Mrs. Franks. There were likewise an *Allegro* from a violin and pianoforte sonata in C minor, by Stephen Champ; three pianoforte sketches by Mabel Colyer, and a clever ballet suite in A, by Harry Farjeon, played by the ensemble class under Mr. Emile Sauret.

On Friday afternoon, the 22nd ult., in the Queen's Hall, H.R.H. the Duchess of York distributed the annual prizes to a large number of students. This ceremony was preceded by a brief concert, commencing with Wieniawski's second Polonaise in A and F, for violin, which was played with splendid precision by the ensemble class. The delightful part-songs, "Rejoice, for Love is lord," and "O thou divine," from Sir Alexander Mackenzie's music to "The Bride of Love," were beautifully sung, and there were some brief speeches, the general impression made on all sides being that the Royal Academy of Music is at present in a very prosperous condition.

The following prizes have been awarded after competition during the past month:—The Parepa-Rosa Prize to Edith Nutter (a native of London), Margaret Chatwin being highly commended; the Robert Newman Prize to Walter Vale (a native of London); the Charles Lucas Prize to Percy Hilder Miles (a native of Erith, Kent); the Walter Macfarren Prizes to Elsie E. Horne (of London) and Bernard C. Flanders (of Walthamstow); the Charlotte Walters Prizes to Margaret Chatwin and Herbert Bagnall.

THE ROYAL COLLEGE OF MUSIC.

Five Pupils' concerts in one month, and that month July—and July in London! It is well that the Concert Hall at the College is a nice, airy place, where the winds of heaven blow from every quarter at all times and keep the critic's head cool. Seriously, the output of performers is becoming quite formidable and our stock of adjectives utterly inadequate for the task of describing their doings. So we must perforce content ourselves with particularising the more noteworthy achievements of Sir Hubert Parry's young people, while complimenting the esteemed Director and his able staff on the exhilarating energy and enthusiasm of which these many concerts and the average excellence of the performances are the result. On June 24 Mr. R. H. Walthew's very charming Trio in C minor for violin, clarinet, and pianoforte was played with much care and considerable effect by William Read, Arthur Leonard, and Florence Smith, and the other concerted piece, Beethoven's String Quartet in G (Op. 18, No. 2), by Haydn Wood, Tom Morris, E. Behr, and E. Mason, with commendable finish and, especially as regards the *Scherzo*, delightful spirit and rhythmic accuracy. Harold Samuel gave us an impression of latent powers in his performance of Chopin's Polonaise in F sharp minor (Op. 44). It was somewhat rough, but inspiriting. Frank Cooter attempted *Leporello's* rarely sung air, "Per questa bella mano," from Mozart's "Don Giovanni." He has a ponderous bass voice that requires yet a great deal of training before his singing can prove acceptable. Eleanor Jones seemed a little overweighted in Schubert's "Young Nun." Her sympathetic voice was affected by a tremolo (due, perhaps, to over-study), which we would adjure her to strive with all her might to overcome. She has a true singer's temperament, but a tremolo would annul even such a great natural advantage.

The following concert, on the 6th ult., took place at St. James's Hall, and was orchestral. The programme opened with Mr. Hamish MacCunn's clever Orchestral Ballad "Ship o' the Fiend" and closed with Dvořák's fresh and beautiful Fourth Symphony in G (Op. 88), both of which were played with spirit and expression. Professor Stanford took the delicious *Allegro grazioso* in the symphony slightly faster than the composer, and imparted to it an amount of passion and striving which put quite a new complexion on the music. The peculiar, puzzling *Adagio* gives us still the impression of hiding a secret programme. Would that the great composer himself enlightened us! William Read played the solo part in Ed. Lalo's "Symphonie Espagnole" for violin and orchestra, with highly developed technique, good tone, and considerable expression, while Herbert Fryer was privileged to produce, for the first time in England—unless we are much mistaken—Tschaïkowsky's Fantasia in G for pianoforte and orchestra (Op. 56), one of those brilliant, tuneful, *bizarre*, and, in places, utterly undignified effusions of which the Russians have given us all too many. It is extremely difficult and requires the most brilliant playing, and more especially the greatest sonority and *aplomb* in the many passages in chords, to make its proper effect. Herbert Fryer seemed to lack the physical strength required to do full justice to the music, but he played with fluency and spirit. Eleanor Jones sang the touching air, "Ah me, my heart is heavy," from Berlioz's "Faust," very feelingly. She has "tears in her voice," a priceless gift that will stand her in good stead whenever she sings in public. Hilda Foster sang Mozart's "Voi che sapete" with her wonted refinement, and Ivor Foster was impressive in Wagner's "O star of Eve." The orchestra was at its best, a special word of praise being due for the excellent manner in which the accompaniments to the solos were played.

At the following concert, on the 8th ult., some two dozen pupils appeared in no less than eighteen pieces. We were glad to see the names of four English composers in the programme—viz., Battison Haynes (three songs), Sullivan ("Where the bee sucks"), Edward Elgar (vocal trio, "The Snow"), and R. H. Walthew (song, "My beloved"). Beyond this and the statement that four pupils produced a new and pleasing Quartettino for four violoncellos, by Signor Piatti, it is impossible to notice this Brobdignagian programme.

Great interest was given to the concert on the 15th by the production of a String Quartet in G minor by a student, Nicholas Gatty, an exceedingly creditable piece of work, which will excite much interest in his future compositions. The first movement, indeed, though interesting and well-written, lacks the strength that should characterise an opening *Allegro*, and the *Andante* is perhaps not more than pleasing; but in the *Scherzo* we find traces of some originality, and some exceedingly clever variations on a simple old Worcestershire air display much skill and taste, and form a very satisfactory close to a very promising work.

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The author was called for and very warmly applauded—hearty applause being given also to the executants, William Read, Gertrude Lester, Edward Behr, and Robert Grimson. In Emile Bernard's Suite for violin and pianoforte, Beatrice La Palme showed herself a most skilful performer on her instrument, but her tone was not always quite powerful enough to compete with the pianoforte, under the hands of Gertrude Wortley. Dvorák's great Quintet in A has often been played at the College, and we need not now say more than to commend the performance of Marjorie Richardson, Margaret Wishart, Marion Scott, Edward Behr, and R. Purcell Jones. Cicely Gleeson White may be complimented on her beautiful singing of Wagner's "Der Engel" and "Träume," and Emma Atherden did justice to Goring Thomas's setting of the familiar "Know'st thou the land?" Rhoda Whiley and Maud Turner gave a very pleasing rendering of two pretty duets by Rubinstein.

The last concert of the term, on the 22nd ult., was orchestral as usual, and commenced with Schumann's very rarely heard, and not undeservedly neglected Overture to Schiller's drama "Die Braut von Messina" (Op. 100). The symphony was Hermann Goetz's very German, but very beautiful Symphony in F, which has not yet lost a particle of its freshness and poetry. It is still one of the most enjoyable of modern symphonies. The performance was spirited and effective, though somewhat lacking in refinement. R. Purcell Jones played Dvorák's Violoncello Concerto (Op. 104) and made light of its formidable difficulties. He is a most able performer on his difficult instrument, combining a brilliant technique with genuine musical feeling. A. McDonald Davy and Mathilde Abeniacar sang Mozart's "Qui sdegno" and Gounod's "Jewel Song" ("Faust") respectively, with considerable success.

GUILDHALL SCHOOL OF MUSIC.

Extension.

No better proof of the steadily increasing growth of the taste for music in this country during the last quarter of the century could be offered than the continuous progress of the Guildhall School. Under the late Weist Hill it started in September, 1880, with 62 pupils; but by the end of the year this number had become 216, with 29 professors. Five years later arose the necessity for removal from the altogether inadequate quarters in Aldermanbury and the erection of the building on the Victoria Embankment, in which the experience and judgment of Sir Joseph Barnby led to such good results. Once more the gradual augmentation of the pupils exceeded the accommodation provided, and there are now no less than 3,650 students participating in the advantages of the Institution. Further land was acquired for the erection of an annexe, including a theatre, and the extended premises were opened with sufficient ceremony by the Lord Mayor on the 11th ult. The students' orchestra played in good style a bright and effective Festal March, composed for the occasion by the Principal, Mr. W. H. Cummings. To this succeeded the same composer's chorus "Domine dirige nos," a sympathetic rendering by Miss Maude Elliot (an exhibitioner) of "O rest in the Lord," Barnby's refined part-song "Sweet and low" (admirably given by the choir), the tenor air from "Creation," "In native worth," neatly sung by Mr. Frank Tebbutt (another exhibitioner), and Bishop's serenade "O, by rivers," performed by orchestra and choir. Addresses by the Lord Mayor and others followed. During a short speech, Mr. W. H. Cummings said the establishment was a recognition of the fact that music was not merely a pastime, but an important factor in the education of the country. They were educating not only professionals, but appreciative listeners to good music. Besides declaring the building open, the Lord Mayor presented Miss Maude Clough with the silver medal accompanying the Jubilee challenge cup presented to the school by Sir Stuart Knill. The only detail of the additions to which exception was taken was the very small depth of the stage, although this fault is to be partially remedied by the addition of a few more feet in front of the proscenium. With the fresh means at disposal, the Guildhall School will next term commence a new chapter in its eventful history.

TONIC SOL-FA CHORAL FESTIVAL.

The fourteenth choral festival of the Tonic Sol-fa Association was successfully held at the Crystal Palace on the 16th ult. Convincing testimony to the ability of a juvenile choir numbering five thousand voices and to an adult force of singers totalling three thousand was afforded at concerts respectively given in the afternoon and evening on the Handel orchestra. All who took part in the first programme held the junior certificate of the Tonic Sol-fa College, and throughout Mr. S. Filmer Rook, the conductor, had no difficulty in keeping his multitude together. The attack was for the most part good, the attention to light and shade was creditable, and there could be no doubt of the zeal animating the youthful vocalists. Franz Abt's trio "Softly slumbering" and E. Markham Lee's "Dance, ye merry wavelets," particularly yielded satisfactory evidence of the care bestowed in the preparation of the part-songs. Of a higher class was the adult concert presided over by Mr. Leonard C. Venables, with orchestral accompaniment, and Mr. Henry W. Weston at the organ. The place of honour was occupied by a liberal selection from Handel's "Alexander's Feast," a work that should be more frequently performed by choral societies. Those worthy examples of the composer's genius, "The many rend the skies," "The Princes applaud," "At last, divine Cecilia," and other numbers, made such a deep impression on the listeners as to create the belief that further supplies from similar sources would be acceptable another year. The pieces named were steadily rendered and there was a laudable attempt in the direction of dramatic expression, the performances throughout showing a great advance upon preceding festivals. Many of the vocalists at this concert came from the provinces. Among other specially attractive features were "The choosing of the Queen" and "The Hunt's Up," from Macfarren's thoroughly English cantata "May Day," and John Dowland's "Come again, sweet love."

LONDON SCHOOL BOARD VOCAL MUSIC DISPLAY.

The annual display of vocal music by children from London Board Schools was held in the Queen's Hall on June 29. The custom hitherto at these interesting gatherings has been for schools to compete for the possession of a challenge medallion; but on this occasion the competitive element was abandoned, and the various choirs sang with no other stimulus to exceptional efficiency than was afforded by the presence of a large audience, including the Chairman of the Board, Lord Reay (who was accompanied by many of the most important members of the Board), and the knowledge that Sir John Stainer and Dr. McNaught had been specially requested to attend and publicly report upon the singing. The result of the demonstration was certainly highly satisfactory. This can be freely admitted without necessarily decrying the utility of choral competitions, which in the past have rendered immense service to school choirs and adult choirs in all parts of the country. Of course, the object to be attained by competitions is the establishment of high ideals of execution and a diffusion of the knowledge of the means by which these ideals can be realised. If, under favourable circumstances, as in the present instance, these aims can be attained without competition, certainly no harm to the cause of progress can result. The demonstration on this occasion included the performance of glees and part-songs by choirs from Great College Street School (conductor, Mr. T. Casserley), Morrow Road School (Miss A. S. Frisby), Lauriston Road School (Mr. W. R. Emerson), Kilburn Lane School (Mr. W. T. Oke), and Hazelrigge Road School (Mr. W. T. Stuart). The choirs sang separately and also united in singing several pieces. Of the separate performances we hope we may be allowed to say that the Haselrigge Road Choir showed especial skill in delicate expression and sweet tone, and the Morrow Road girls sang with commendable daintiness. The great control of the conductors of the Lauriston Road and Kilburn Lane Choirs over their forces was very obvious. The children were responsive to every slight gesture and sang with delightful expression. Of

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the pieces sung unitedly, under the direction of Mr. A. L. Cowley, the three-part arrangement of Stainer's well-known anthem "Ye shall dwell in the land" was, perhaps, the most beautifully performed. The Crawford Street Infants Choir contributed some action songs, and the entertainment was still further varied by the performance of a string band—plus a cornet, played by a very small boy—from Roman Road School, Bow, and an elaborately prepared costume-recital of a selection from an operetta entitled "Columbus in a Merry Key" (Edwards and C. T. West), under Mr. C. J. Bush. The latter piece was hardly so successful as the others, but it very well served to illustrate the astonishing care often expended upon operettas given in Board and other elementary schools. The most interesting part of the proceedings to musicians was the demonstration of sight singing. A trio, by Sir John Stainer, "Now the golden morn," was sung from the tonic sol-fa notation by the 300 children, on the whole, with admirable correctness, an occasional unsteadiness of time and misreading of some "octave marks" being the only faults. Another trio, specially composed by Dr. Turpin, was sung quite accurately from the staff notation. Such a demonstration of sight singing power from the ordinary notation should go some way to allay the apprehensions of some musicians that School Board singing leads nowhere. A further and striking illustration of the utility and efficiency of the method employed by the schools was the "telling by ear" of the notes of a short simple trio written by Dr. McNaught. The parts were separately played on the organ, and were rapidly written by each child on paper, and at the conclusion the three parts were sung from the copies so written. Some of our readers may be glad to know that all the foregoing tests were given in full with the July number of the *School Music Review*. At the conclusion of the musical proceedings Lord Reay assumed the chair and spoke of the valuable musical results secured without special machinery, without additional expenditure, and through the usual routine of the schools. The following report, which had been drawn up by Sir John Stainer and Dr. McNaught, was read to the meeting:

"The choral performances were marked by great thoroughness of preparation, and were generally excellent in every way. In previous years the greatest fault in the singing of the various choirs was a tendency to get flat. Although this fault was not entirely eradicated in to-day's demonstration, we are glad to record that the singing generally was distinguished by good intonation. As to the highly important matter of voice production, we are glad to observe that all the choirs had given attention to the matter. In some cases the singing was surprisingly good in every particular—in artistic execution, beautiful tone and blend, and unity of attack. The pieces sung by the united choirs were also prepared with great pains. The sight singing and exhibition of ear training were remarkable evidences not only of the natural capacity of the children, but of the skill of their enthusiastic teachers. We are glad to remark that a school band played some selections. It is very desirable to offer every possible encouragement to the formation of school bands of the orchestral type. We should like to add that the performance to-day gives clear evidence of the excellent musical work being carried out by the School Board. We are gratified to find that much of the music being studied is calculated to improve the taste of the children as well as to cultivate their practical skill."

LONDON SUNDAY SCHOOL CHOIR.

With increasing years the oldest association of its particular kind does not relax in spirit. Others are now working in virtually the same field, but the London Sunday School Choir keeps well to the front, both as regards festival selections and the manner in which they are rendered. In neither respect could fault be found with the twenty-sixth annual gathering at the Crystal Palace on the 13th ult. As usual, the chief musical events were the two concerts by choirs testing the capacity of the Handel Orchestra. First came five thousand children with a series of pieces, sacred and secular, given under the direction of Mr. J. Rowley, whilst Mr. W. F. Freeman presided at the organ. The programme included some amusing "action songs," gone through with a vigour and spontaneity evidently as enjoyable to the singers as to the audience. At the subsequent concert by the choir of four thousand selected voices, the Crystal Palace and London Sunday School Orchestras assisted both with accompaniments and with able performances on their own account. The organist was Mr. Horace G. Holmes. Dr. Garrett's thanksgiving anthem, "The Lord is loving unto every man," Barnby's "The Valleys and the Mountains," "See what Love" ("St. Paul"), Sullivan's anthem, "Hearken unto Me, My people," J. H. Maunder's harvest anthem, "Praise the Lord, O Jerusalem," and "Achieved is the glorious work" ("Creation") were sung with imposing effect, taste and power being manifested in corresponding degree. In the secular section were Pinsuti's "Good-night, Beloved," Stewart's always popular "The Bells of St. Michael's Tower," and Pierson's setting of "Ye Mariners of England." The two last-named were given with admirable swing and point. The programme further contained the American "Song of Peace" (an arrangement of the Anvil Chorus from "Il Trovatore"), given at the National Peace Festival at Boston in 1869, and W. W. Pearson's whimsical "Three Doughtie Men." Owing to the illness of Mr. George Merritt, the accompanied pieces were conducted by Mr. David M. Davis (the conductor of the Sunday School Orchestra), and Mr. W. P. Hunter (the deputy-conductor of the choir) took the baton for the unaccompanied pieces.

CHOIR BENEVOLENT FUND.

A very successful festival in aid of the Choir Benevolent Fund was held at Windsor on the 12th ult., which comprised an afternoon service in St. George's Chapel and an evening concert at the Albert Institute. The music on both occasions was performed by a choir of upwards of sixty voices, selected from St. George's Chapel, St. Paul's Cathedral, Westminster Abbey, the Chapels Royal, and Eton College choirs.

A procession was formed in the East aisle of the Chapel, and, headed by the secretary of the Fund (Mr. W. A. Frost, of St. Paul's), proceeded down the North aisle and up the centre of the nave singing (unaccompanied) the hymn "Hark, the sound of holy voices," to Mr. Langran's tune "Deerhurst." Having arrived at some temporary seats erected for them in the nave, the choirs sang (also unaccompanied) Croft's "Cry aloud and shout." Evening Prayer followed, with special Psalms to chants by Crotch in C, Sir George Martin in A flat, and Sir Joseph Barnby in D flat. The Canticles were sung (unaccompanied) to Stephen Elvey's setting in A, and after the third Collect came Sir Frederick Bridge's anthem "It is a good thing to give thanks," conducted by the composer and accompanied by Dr. C. H. Lloyd, organist of Eton College. At the close of Evening Prayer, "Hosanna," by Orlando Gibbons, was sung unaccompanied. A collection was then made while a voluntary was being played by Mr. H. E. Carver. "Praise the Lord," by Sir John Goss, then followed, accompanied by Dr. Lloyd; and the Blessing, with the Sevenfold Amen and one verse of "God save the Queen" brought a most interesting and effective service to a conclusion. With the exception of Sir Frederick Bridge's anthem, the whole of the music was conducted by Sir Walter Parratt, organist of St. George's Chapel and Master of the Queen's music.

The concert programme included four madrigals (also conducted by Sir Walter Parratt)—viz., "Sweet honey-sucking bees" (Wilbye), "Light of my soul" (Pearsall), "The silver swan" (Orlando Gibbons), and "In these delightful pleasant groves" (Purcell); two part-songs for men's voices—viz., "Bold Turpin," conducted by its composer, Sir Frederick Bridge (and re-demanded with great enthusiasm), and "The Pedlar," by Mr. Lee Williams; and four glees—viz., "Queen of the valley" (Callcott), "Wanton Gales" (Webbe), "The cloud-capp'd towers" (Stevens), and "Father of heroes" (Callcott). Songs were contributed by Master Percy Wood (Westminster), Mr. Gawthrop (Chapels Royal), Mr. Bertram Mills and Master F. E. Ball (Windsor), and Messrs. H. Stubbs and De Lacy (St. Paul's). A pianoforte duet was

The Musical Times, August 1, 1898.

Men are fools that wish to die!

PART-SONG FOR S.A.T.B.

Words attributed to NATHANIEL GYLES, Organist of St. George's Chapel, Windsor (*died* 1633).

Composed by C. H. LLOYD.

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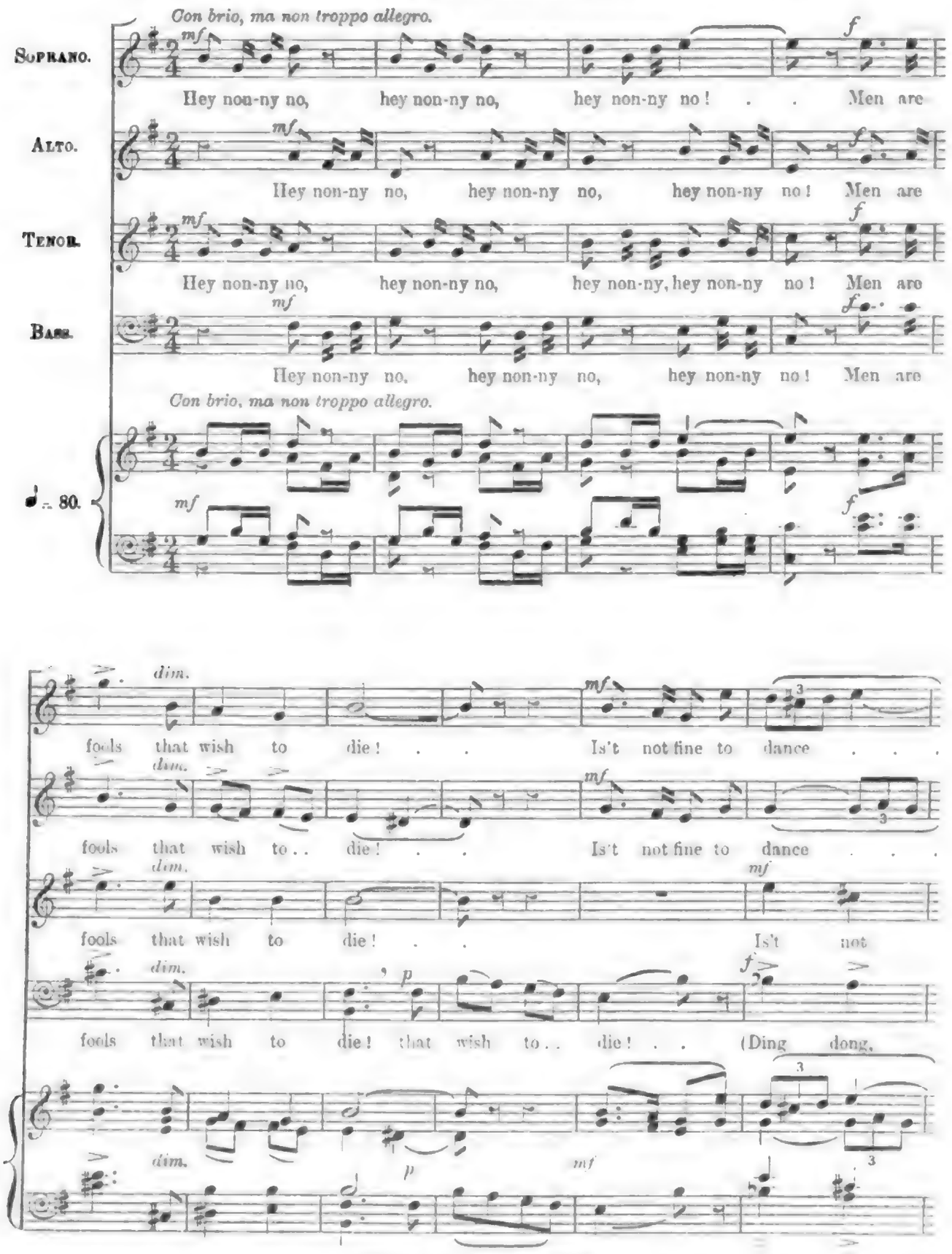
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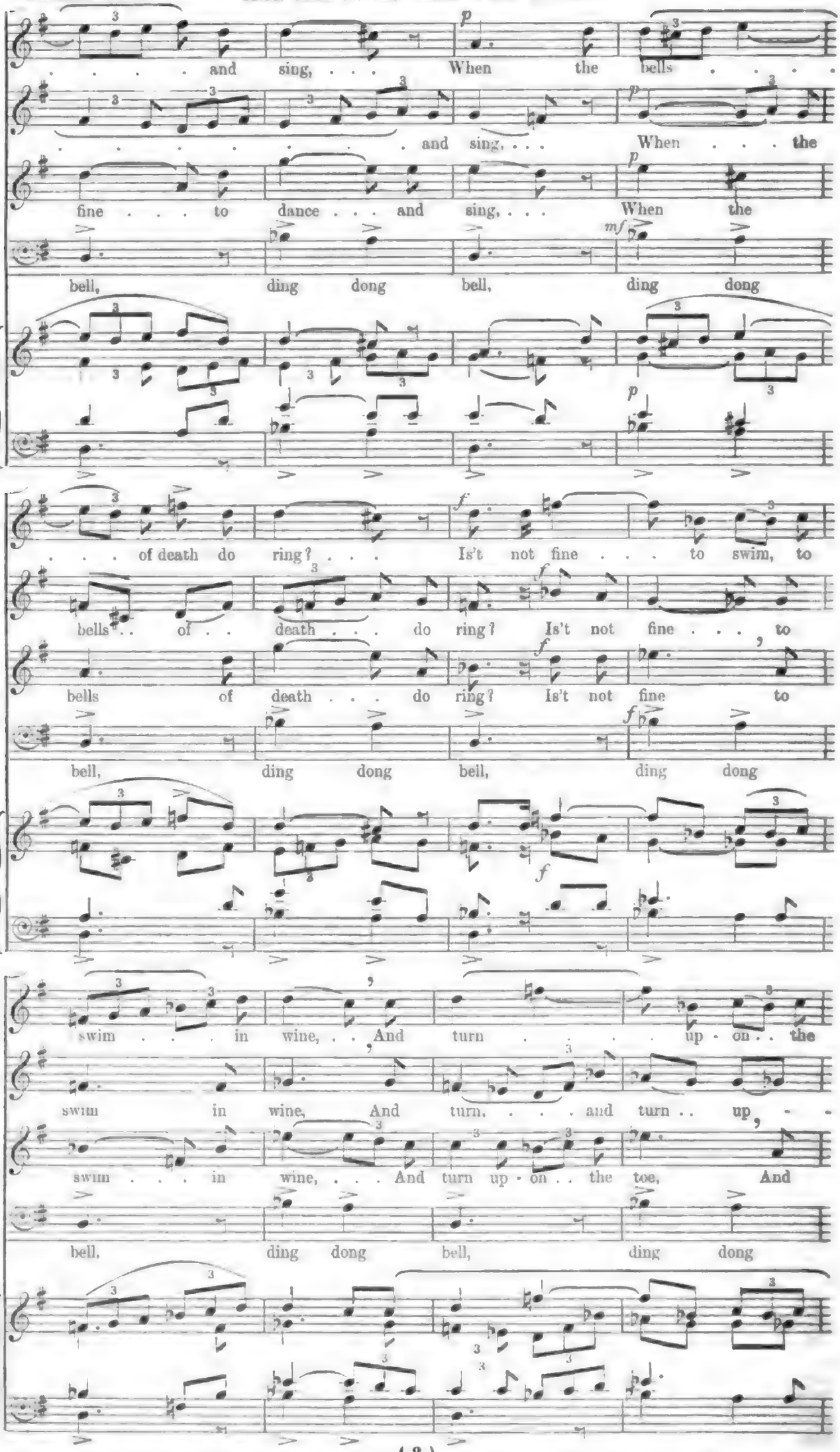
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69. Behold, I bring you J. Barnby 3d.
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348. Ditto J. Maude Crament 4d.
554. Behold, I send ... J. V. Roberts 4d.
65. Behold now, praise J. B. Calkin 3d.
315. Behold, O God ... F. W. Hird 4d
524 Behold, the days come Woodward 4d.
501. Behold, two blind men J. Stainer 3d.
143. Be merciful ... ... H. Purcell 6d.
257. Be merciful E. A. Sydenham 3d.
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103. Come unto Me (Bach) J. Stainer 3d.
256. Come unto Me H. R. Couldrey 3d.
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ANTHEM FOR FOUR VOICES

THE WORDS WRITTEN BY BISHOP HEBER (*ADAPTED*) *

THE MUSIC COMPOSED BY

DR. WILLIAM CROTCH.

(*b.* 1775, *d.* 1847.)

Price Threepence.

ARRANGED BY J. STAINER.

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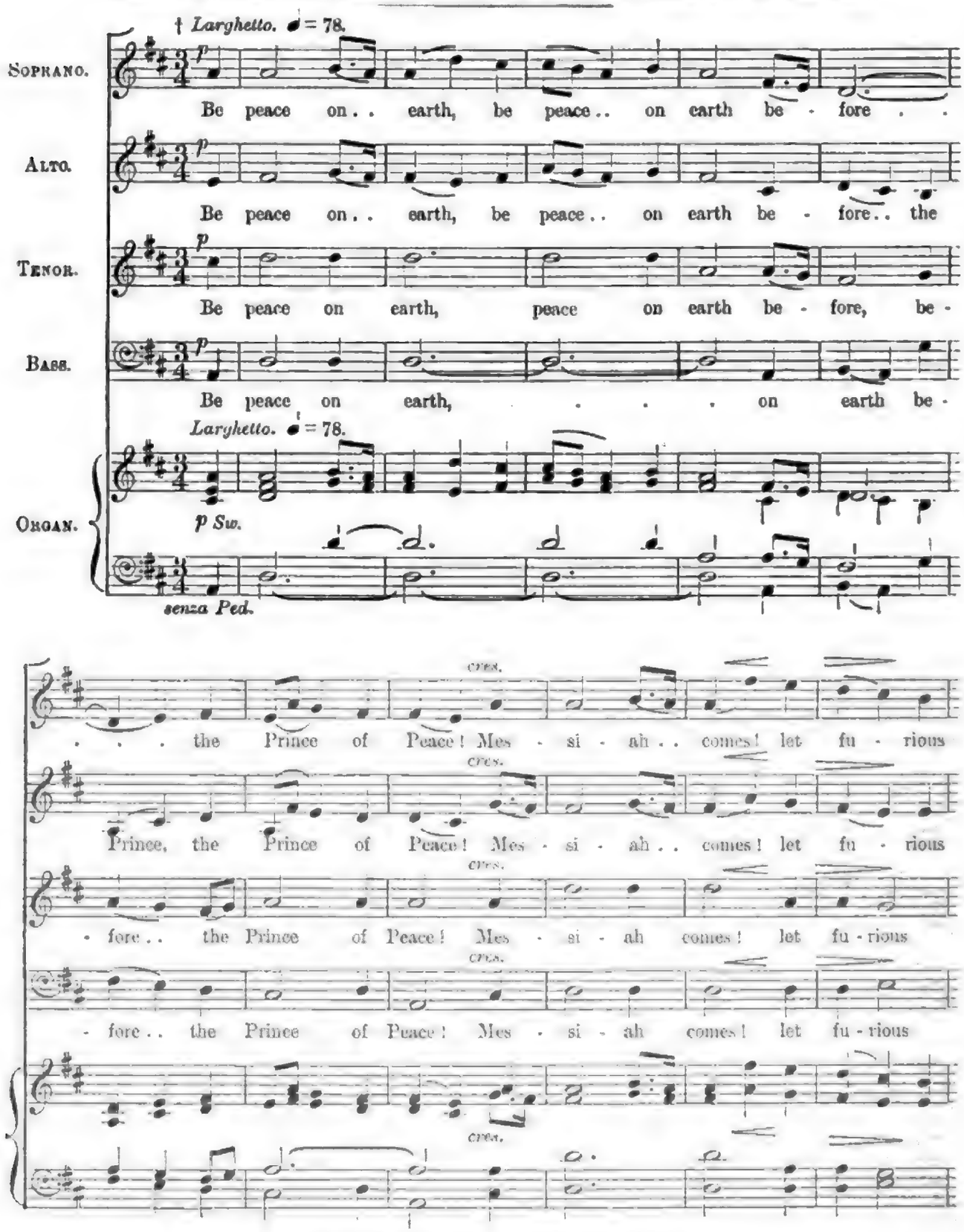
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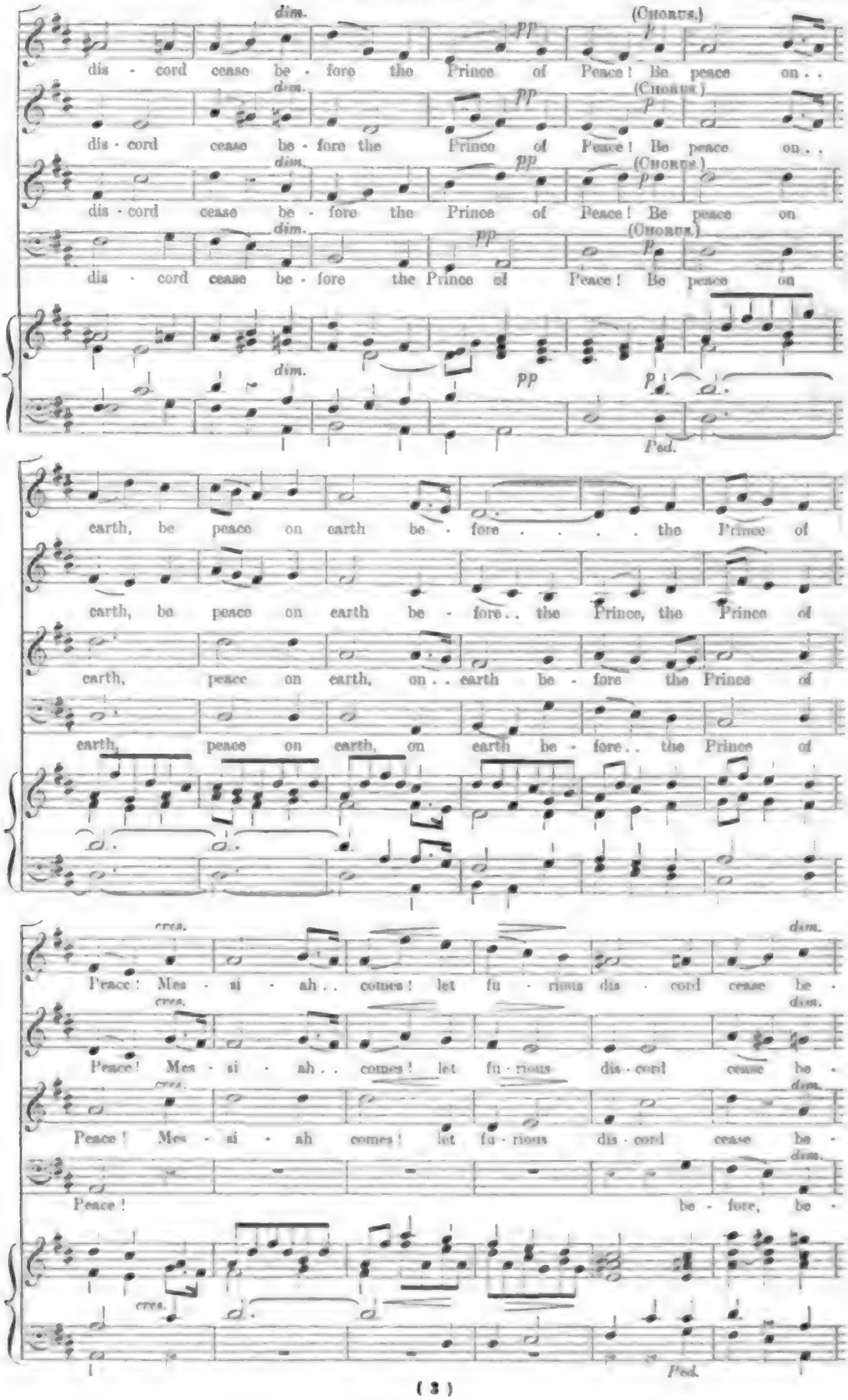
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The Musical Times. EXTRA SUPPLEMENT. August 1, 1898.

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TO WILLIAM H. CUMMINGS, ESQ., F.S.A.

SING UNTO THE LORD

ANTHEM FOR HARVEST

COMPOSED BY

Ps. xcvi. 2; cxlvii. 8; lxv. 14.

CUTHBERT HARRIS

Mus. B.; F.R.C.O.

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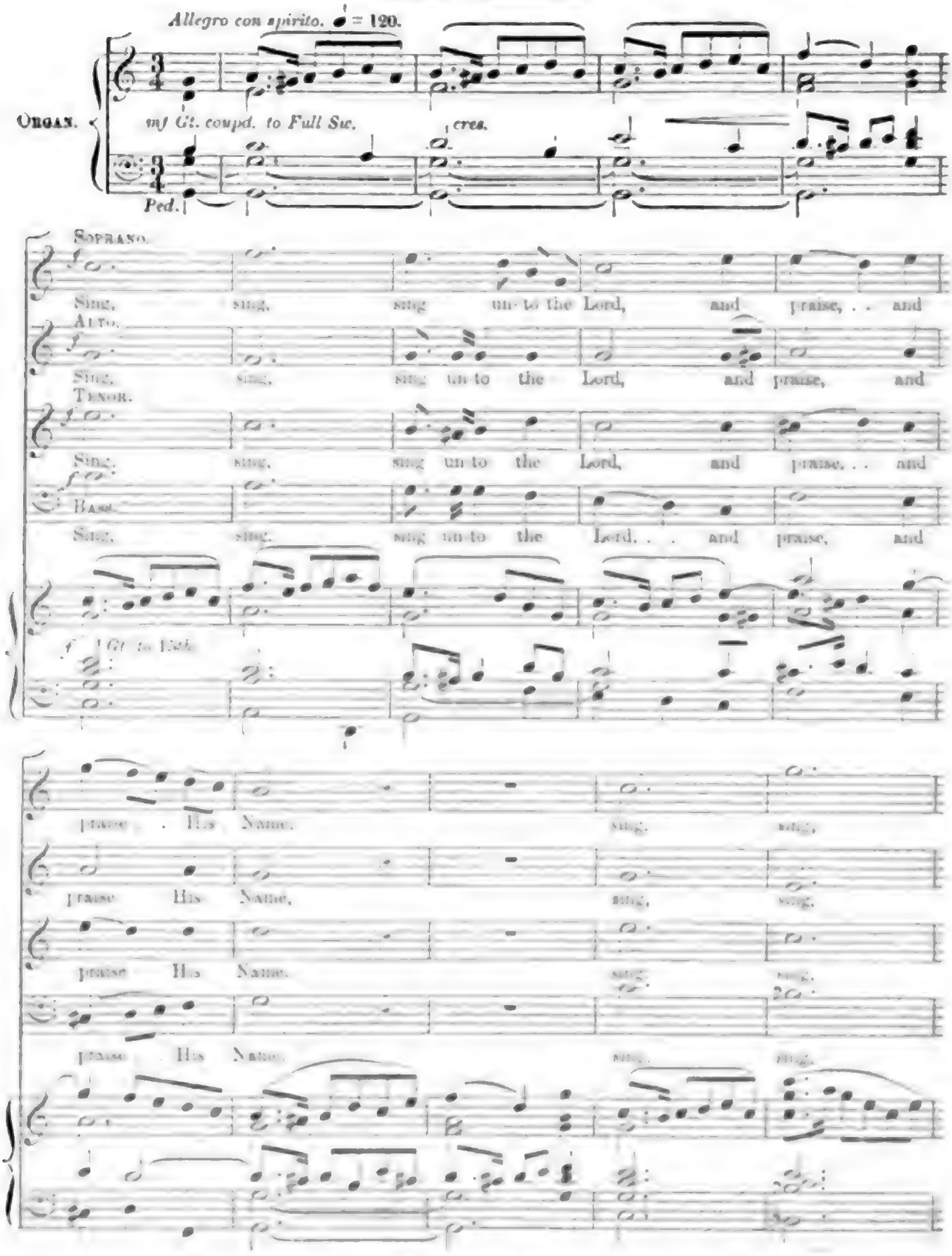
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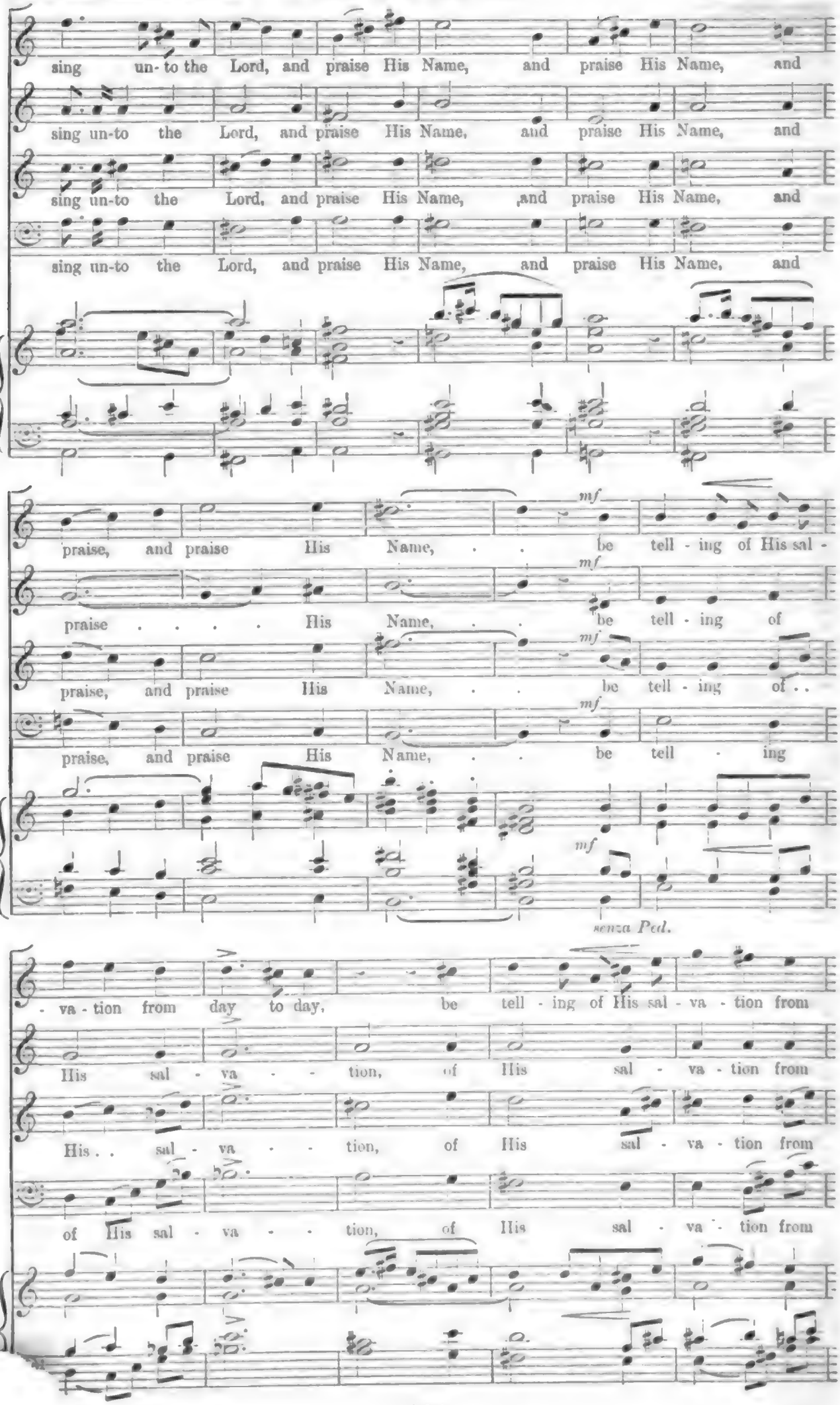
sing un- to the Lord, and praise His Name, and praise His Name, and
sing un-to the Lord, and praise His Name, and praise His Name, and
sing un-to the Lord, and praise His Name, and praise His Name, and
sing un-to the Lord, and praise His Name, and praise His Name, and
mf
praise, and praise His Name, . . be tell - ing of His sal -
mf
praise . . . . His Name, . . be tell - ing of
mf
praise, and praise His Name, . . be tell - ing of . .
mf
praise, and praise His Name, . . be tell - ing
mf
senza Ped.
- va - tion from day to day, be tell - ing of His sal - va - tion from
His sal - va - - - tion, of His sal - va - tion from
His . . sal - va - - - tion, of His sal - va - tion from
of His sal - va - - - tion, of His sal - va - tion from

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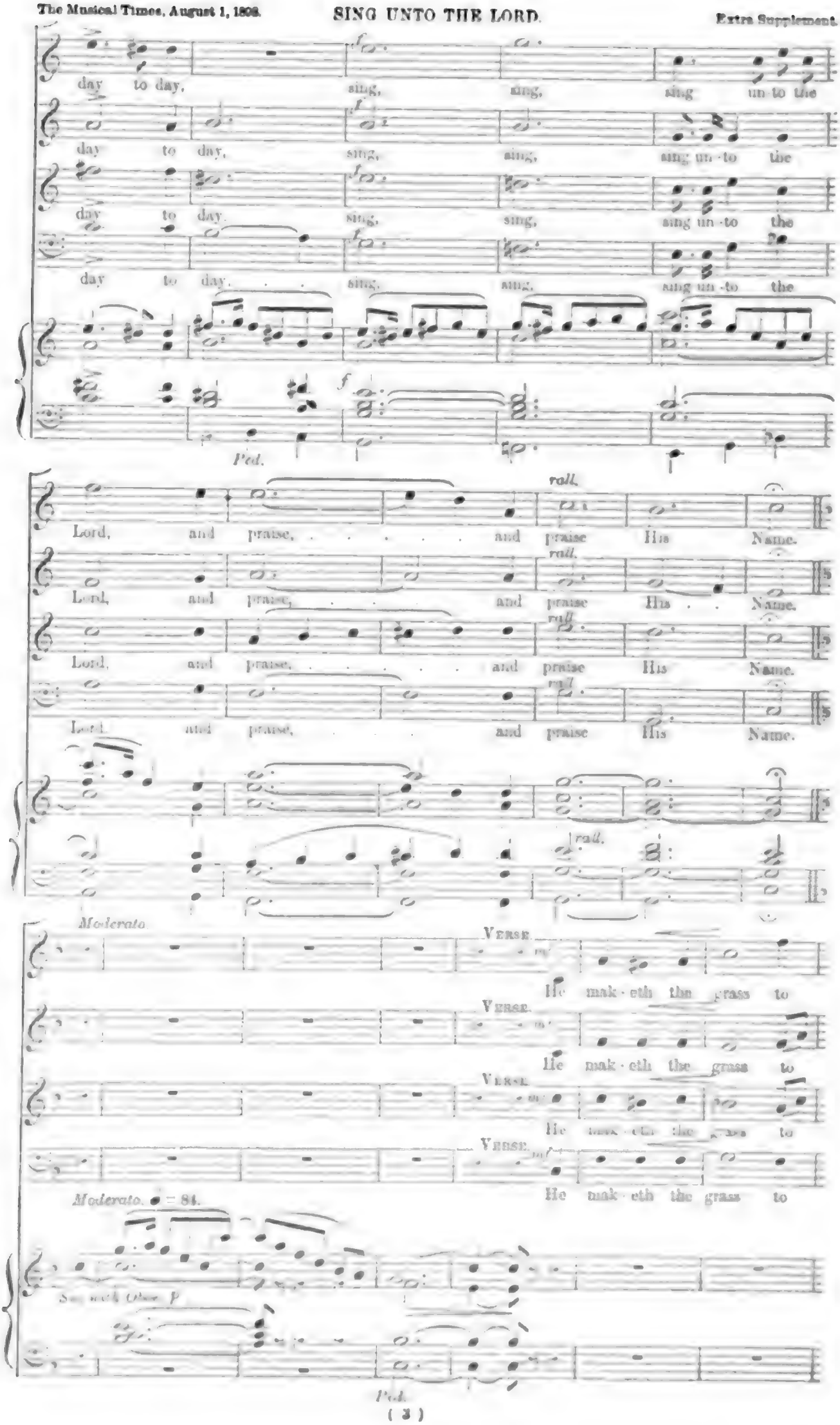
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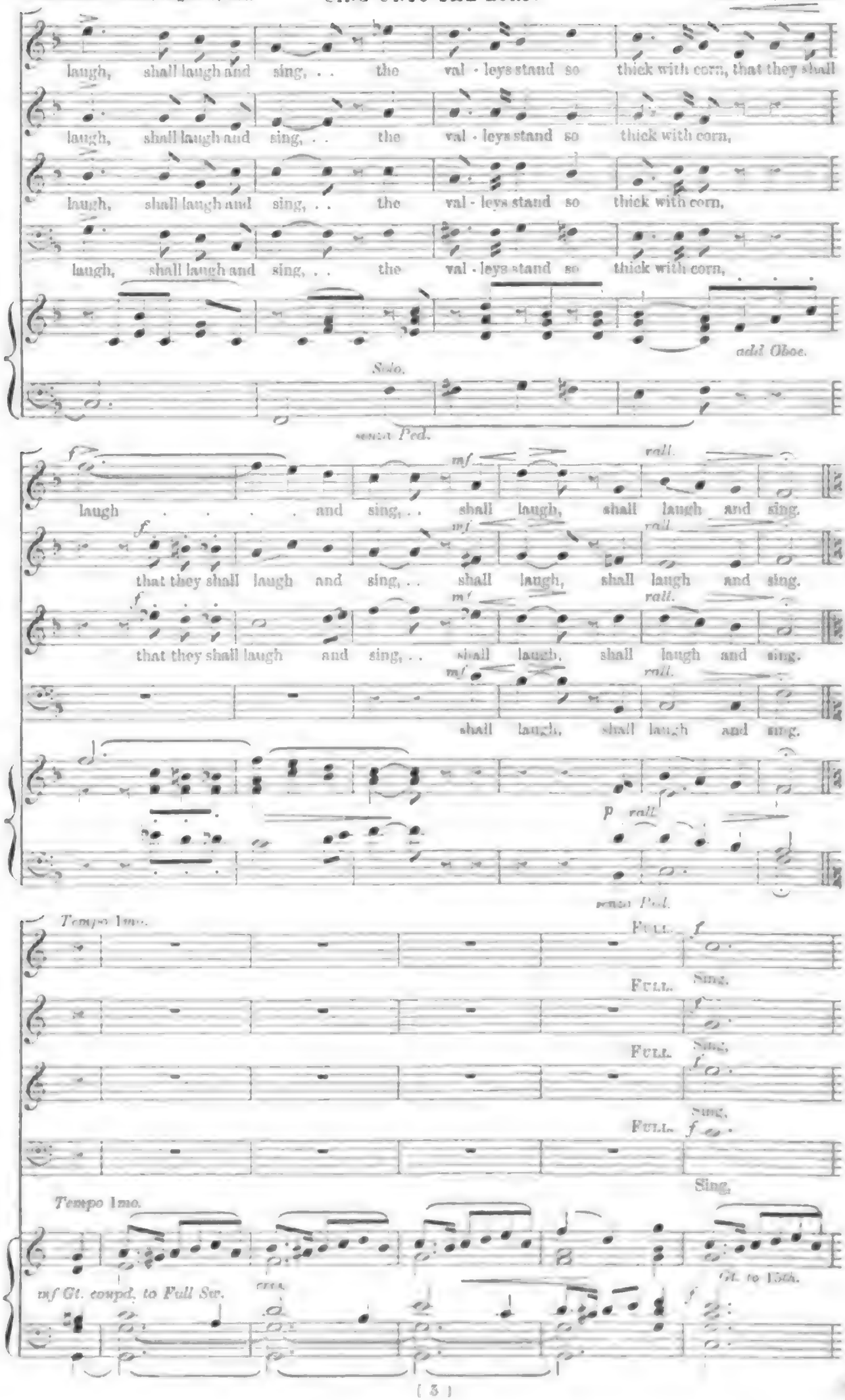
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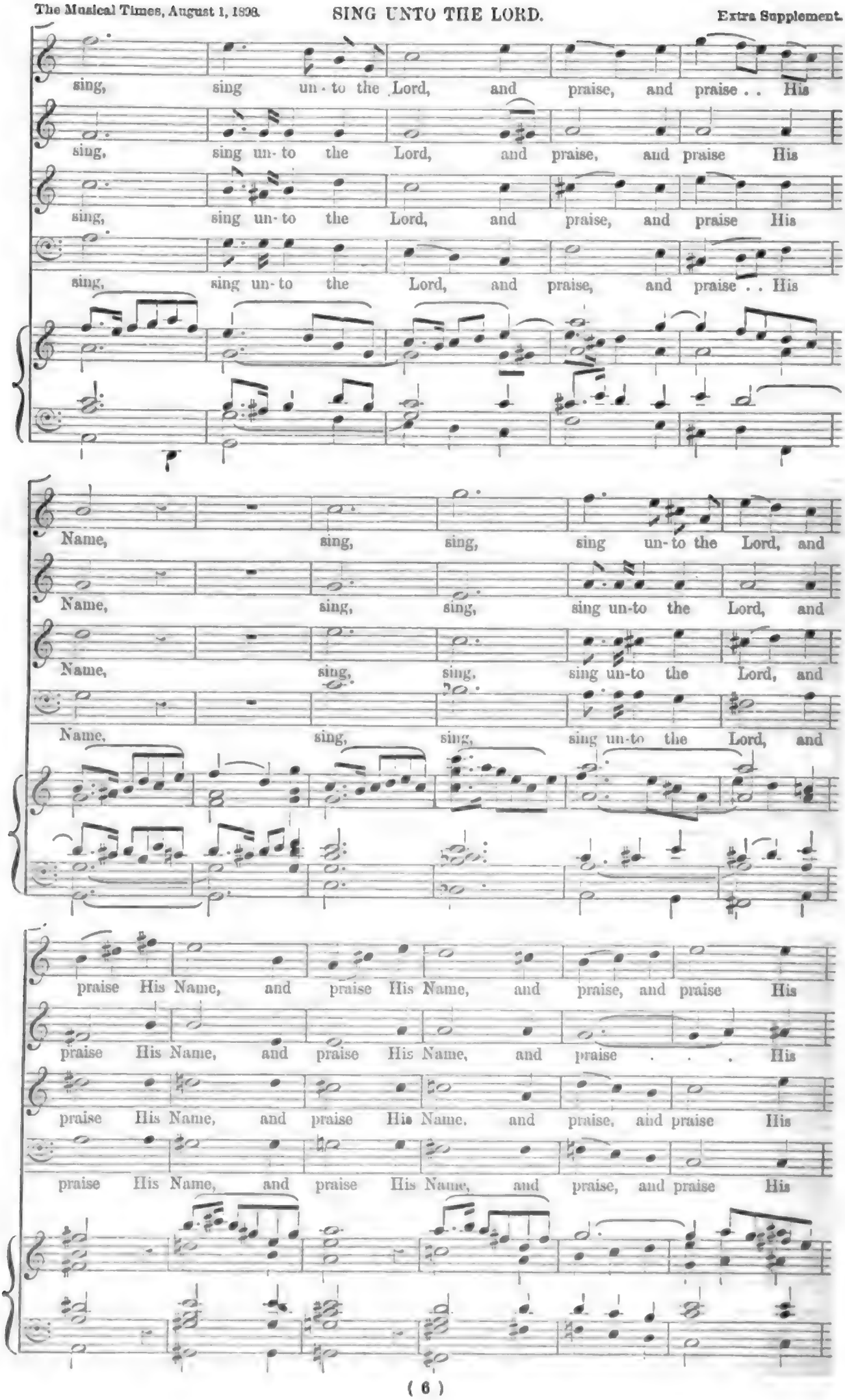
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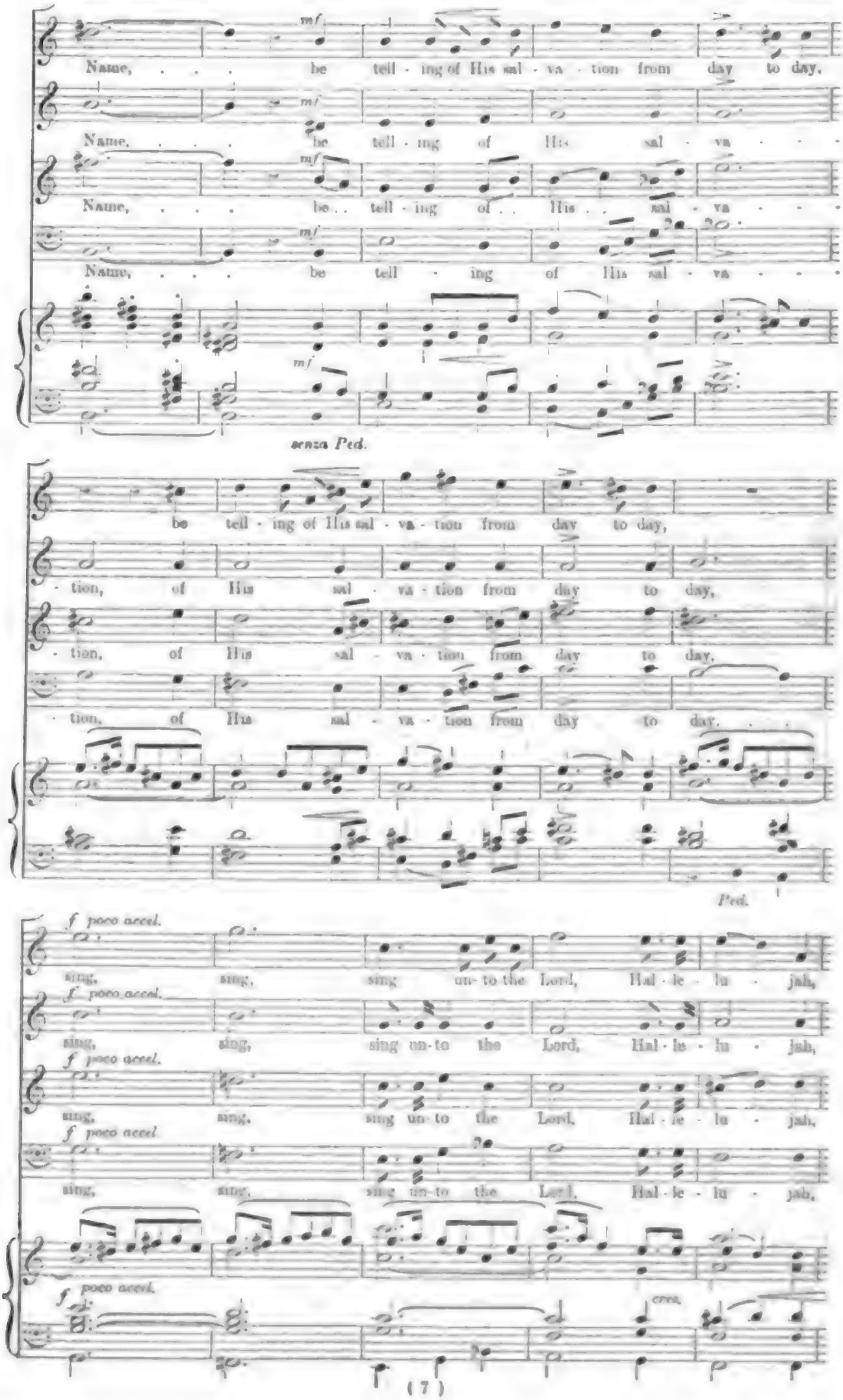
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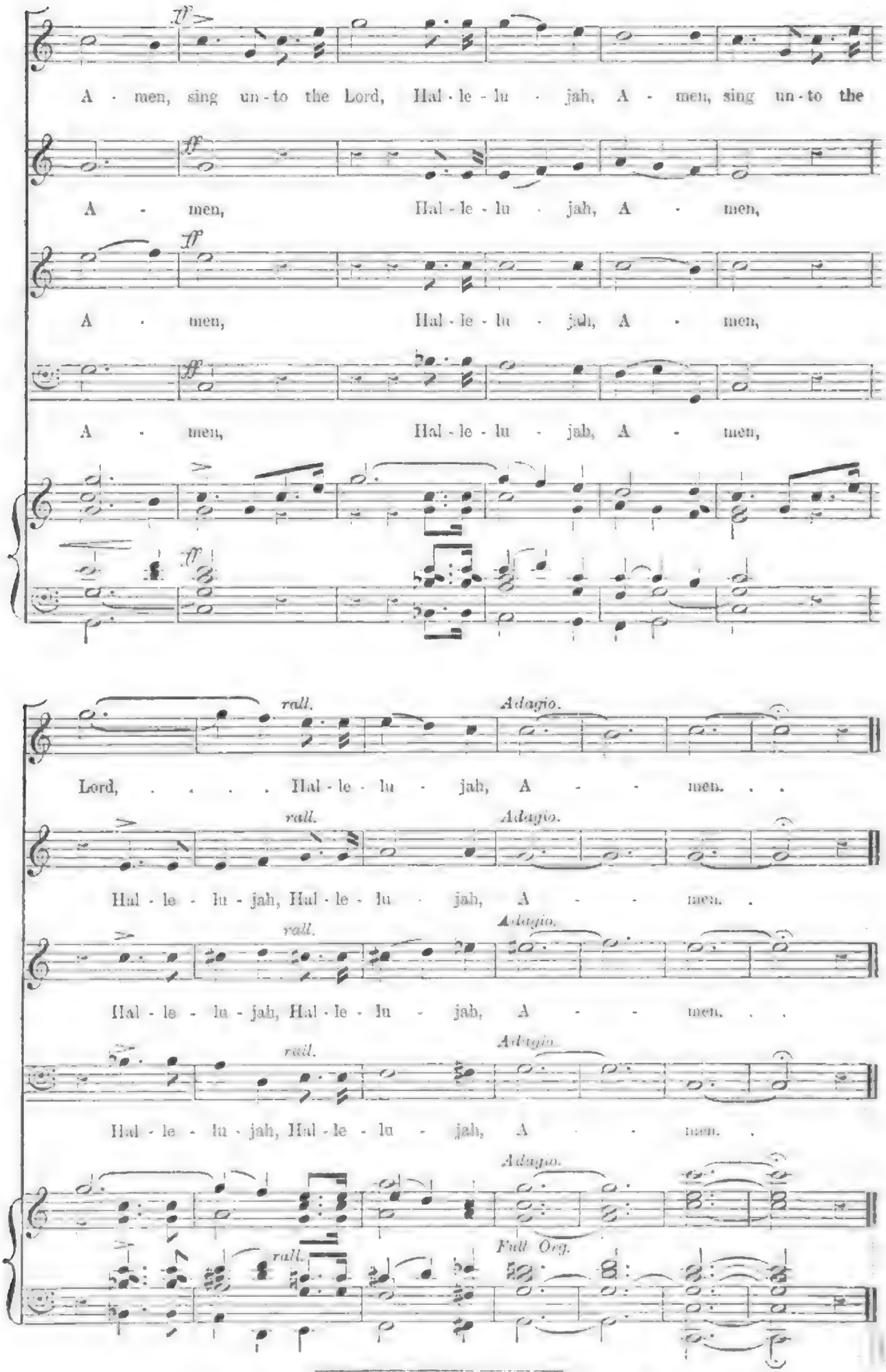
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troub - led soul! May beams of glad - ness all our hearts il -

troub - led soul! May beams of glad - ness, may beams of

troub - led soul! May beams of glad - ness,

troub - led soul!

senza Ped.

- lume, all our hearts il - lume, And mer - cy . .

glad - ness all our hearts il - lume, And mer - cy . .

all our hearts il - lume, all our hearts il - lume, And mer - cy . .

May beams of glad - ness all our hearts il - lume, And mer - cy

Ped.

dim. *Tempo I mo.* *p*

brood a - bove the dis - tant gloom! Be peace on . . earth, be

dim. *p*

brood a - bove the dis - tant gloom! Be peace on . . earth, be

dim. *p*

brood a - bove the dis - tant gloom! Be peace on earth,

dim. *p*

brood a - bove the dis - tant gloom! Be peace on earth . . .

Tempo I mo.

dim. (*Voices only.*) *p* *Org Sec.* *Ped.*

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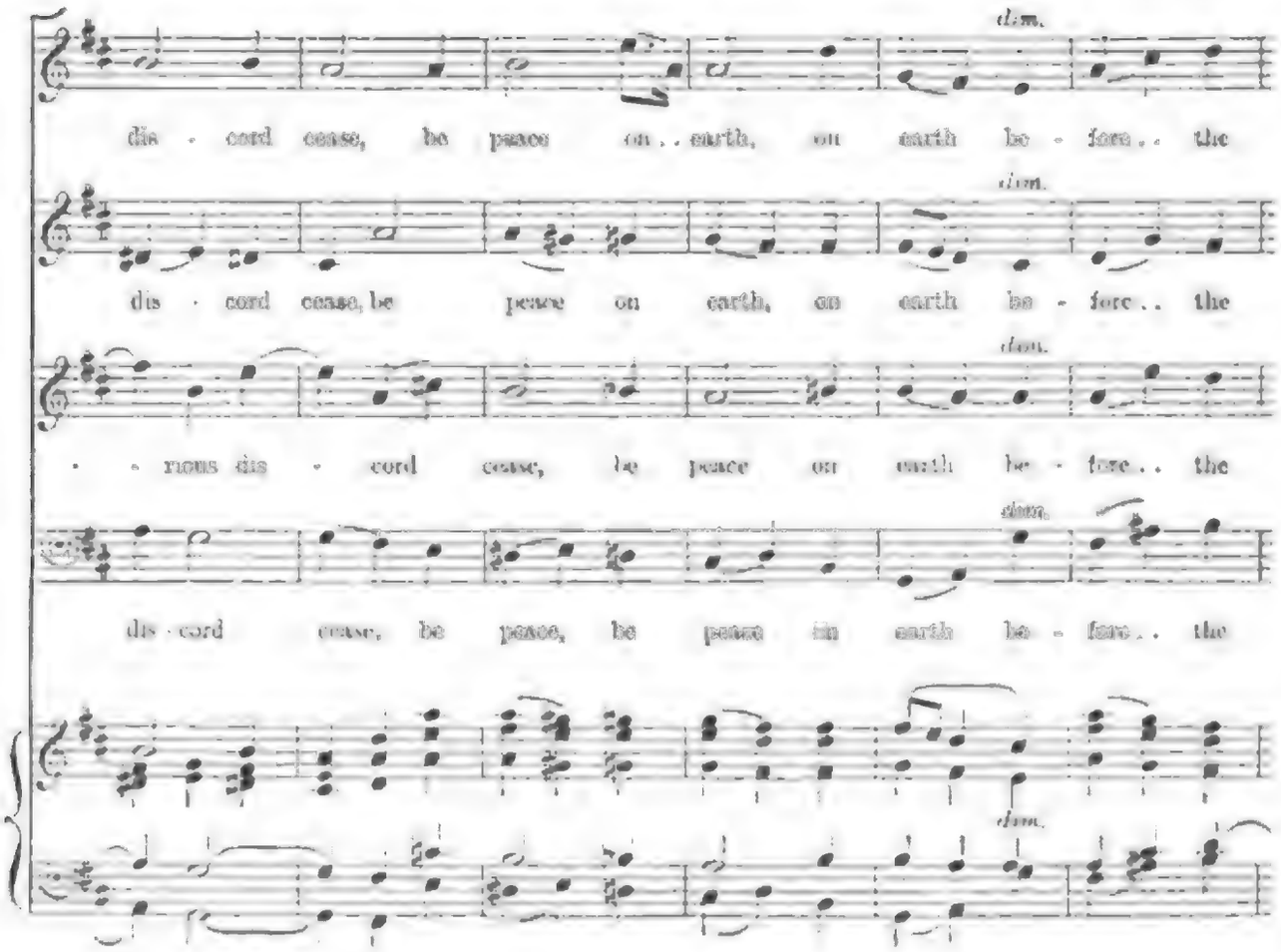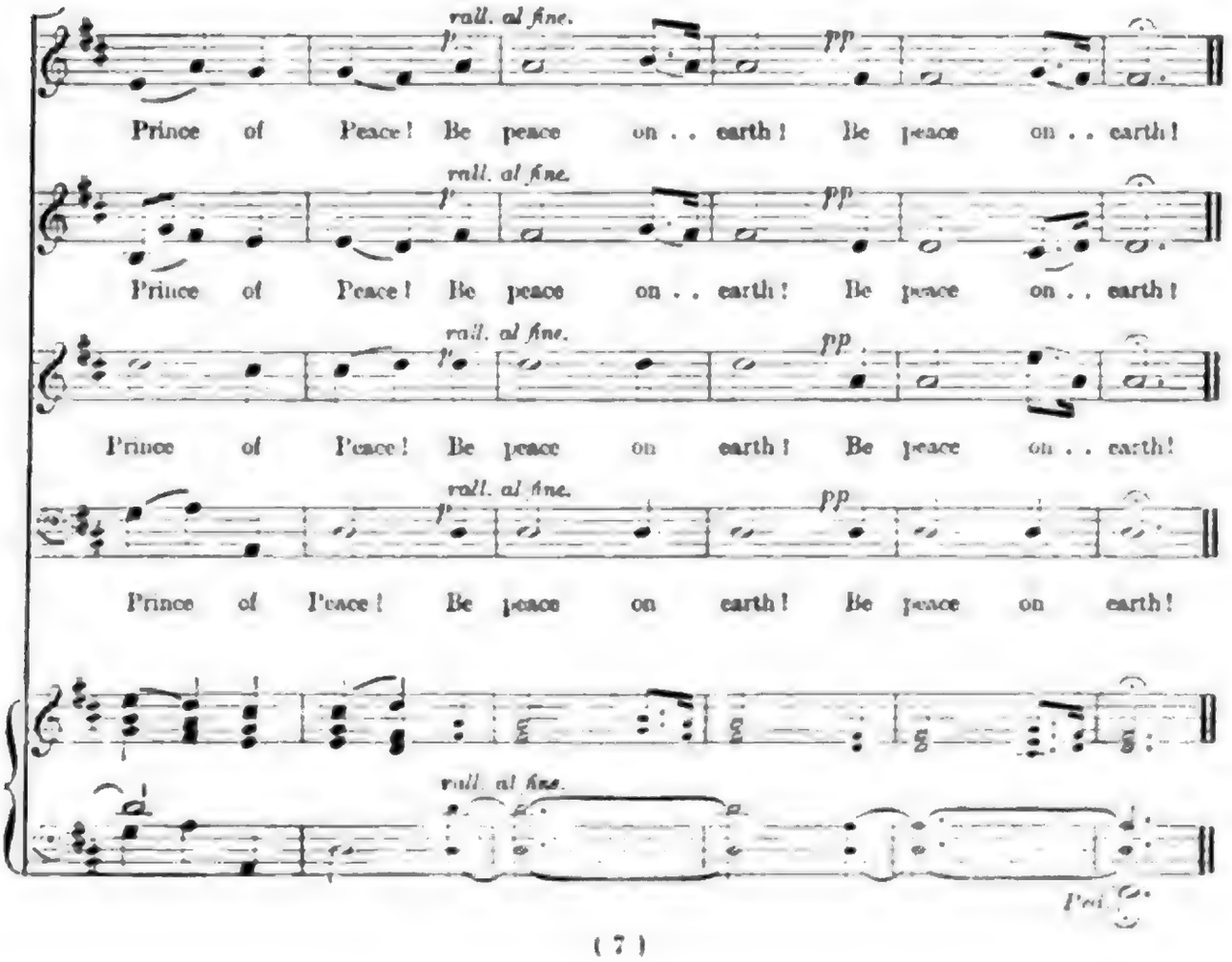
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THE MUSICAL TIMES (Sacred).

629.	The eyes of all wait upon Thee	A. R. Gaul.
633.	The night is far spent	Bruce Steane.
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636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.
640.	Save me, O God	C. S. Jekyll.
641.	Let us now fear the Lord our God	John E. West.
645.	Sing, O heavens	A. R. Gaul.
646.	God, that madest earth and heaven	C. L. Naylor.
648.	Bow down Thine ear	William Beale.
649.	The strife is o'er	Bruce Steane.
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656.	O come, Redeemer of mankind	John E. West.
657.	O Holy Babe	A. C. Mackenzie.
660.	When the Sabbath was past	Myles B. Foster.
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639.	Pack, clouds, away	W. A. C. Cruickshank.
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643.	The Fairy Queene	Alexandra Thomson.
644.	How soft the shades	King Hall.
647.	The Queen—God bless her!	Myles B. Foster.
650.	If I had but two little wings	C. Hubert H. Parry.
652.	In Sherwood lived stout Robin Hood	C. H. Lloyd.
653.	Airs of summer softly blow	H. Elliot Button.
655.	Sleep, baby	J. Christopher Marks.
658.	Home is home however lowly	G. M. Garrett.
659.	Now is my Chloris	Battison Haynes.
662.	Come away, sweet love	G. Rathbone.
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666.	Men are fools that wish to die	C. H. Lloyd.

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603.	Sing unto the Lord	Cuthbert Harris	3d.

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378.	Te Deum laudamus in E flat	G. F. Huntley	4d.

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72.	O key of David	"	1½d.
73.	O day-spring	"	1½d.
74.	O King and desire	"	1½d.
75.	O Emmanuel	"	1½d.
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86.	I heard a voice	Alan Gray	1½d.
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316.	All hail the glorious reign	F. H Cowen	3d.
317.	Hasten, Oh sisters	Ferris Tozer	3d.
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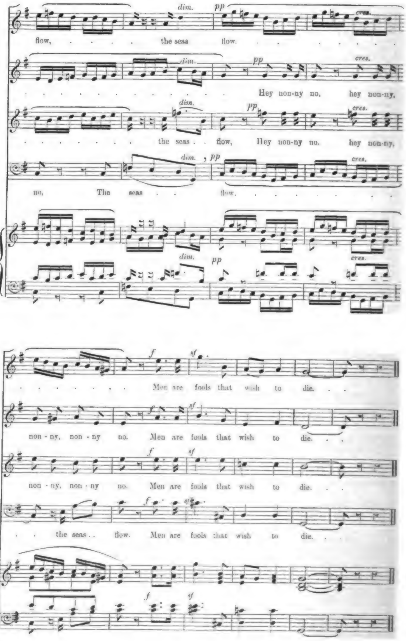
dim. pp cres.
flow, ... the seas flow. . . . .
dim. pp cres.
. . . . Hey non-ny no, hey non-ny,
dim. pp cres.
. . . . the seas . . flow, Hey non-ny no. hey non-ny,
dim. pp cres.
no, The seas . . . flow. . . . .
dim. pp cres.
f sf
. . . . Men are fools that wish to die. . .
non-ny, non-ny no. Men are fools that wish to die. . .
f sf
non-ny, non-ny no. Men are fools that wish to die. . .
f sf
. . the seas . . flow. Men are fools that wish to die. . .
f sf

played by Sir Walter Parratt and Dr. Lloyd, and two trios for trebles—"The Nights," by Roberti, and "O'er the starlit waters," by Campana—were most effectively sung by nine Westminster choristers. With regard to the financial results, it may be mentioned that the indefatigable local secretary, the Rev. S. K. Tahourdin, and Mr. T. Hunt, the local correspondent, received upwards of sixty pounds in donations; that the offertory amounted to over twenty-four pounds, and that the sale of concert tickets exceeded forty pounds.

Between the rehearsals and the service the choirs lunched together at the Castle Hotel, the Dean of Windsor occupying the chair, when speeches were made by the Dean, Mr. W. A. Frost, Sir Frederick Bridge, Sir Walter Parratt, and the Rev. S. K. Tahourdin, all of whom were received with great enthusiasm. Altogether the Society may be congratulated upon having had a festival which was an unqualified success, both from a musical and a financial point of view.

THE HOVINGHAM MUSICAL FESTIVAL.

The Hovingham Musical Festival has always been an institution of remarkable ambition, but this year it has surpassed itself. For a village of a few hundred inhabitants to give a two days' festival, at which Brahms's "German Requiem" should be in the programme and Dr. Joachim and Mr. Leonard Borwick among the performers, is probably without precedent. Canon Hudson, who has now organised and conducted eight of these festivals, has never shown either his ability or his influence in a stronger light than at the meeting which took place on June 28 and 29. The performances of the choral works, including Professor Stanford's "Revenge" and a portion of the "Creation," showed a distinct advance on the part of the choir, recruited as usual from various centres in the North and West Ridings. To tackle so extremely exacting a work as the "German Requiem" showed the pluck of all concerned, from the conductor downwards. Their reward was a performance of great all-round excellence, in which only a shade more brightness in parts was wanting to make it completely satisfying. The steadiness of the chorus-singing was admirable, and in this respect much was due to a number of Leeds singers, who, at the Parish Church and elsewhere, had become thoroughly familiar with Brahms's music. The solos were well sung by Miss Agnes Nicholls, whose reading of the soprano air was marked by genuine feeling and expressive power, and Mr. Francis Harford.

"The Revenge" was particularly successful, being sung with a spirit and point that satisfied even the composer, who was in the audience. The "Unfinished" Symphony of Schubert, among other orchestral works, showed Canon Hudson's prowess as a conductor, and especially his power of impressing his ideas on the players. Mr. Leonard Borwick, who is no stranger to these festivals, played the Mozart Concerto he recently introduced at a Lamoureux concert, and a Concertstück by Schumann (Op. 92), with his usual perfect clearness and unerring taste, and the principal vocalists, Miss Agnes Nicholls, Mrs. Burrell, Mr. F. Harford, and Mr. Plunket Greene, one and all contributed to the excellence of the performances. But the great feature of the festival was the appearance of Dr. Joachim. It was not merely that he played the Bach Chaconne, the Beethoven Concerto, and the double Concerto of Bach (with Mr. Kruse), with his usual perfect intellectual mastery and sympathy. Nor was it even the singularity of his appearance at a village festival, as a mark of esteem for one of our ablest amateurs, though this lent an undeniable piquancy to the occurrence. What gave the event its unique character was the coincidence that the first day of the festival fell on the great violinist's birthday, so that the event became in great measure a celebration of a personal and intimate character. To mark it worthily, it had been determined to give to Dr. Joachim, on behalf of performers and hearers alike, a birthday present. A subscription was levied, and never were contributions made with greater readiness and goodwill than those which were sent for one whom all musicians delight to honour. A silver bowl and a silver loving-cup, both simple, massive, and after antique precedents, were purchased, and were formally given to Dr. Joachim, during the concert on June 28, by Sir William Worsley, the president of the festival, by whose favour it is held in Hovingham Hall. The inscription on each read thus: "To Joseph Joachim, in heart-felt appreciation of his vast services to music. Presented with feelings of sincerest gratitude and respect, by friends interested and taking part in the Hovingham Musical Festival, on his birthday, June 28, MDCCCXCVIII." The style of lettering was copied from the engraved title page of the first published score of "Alexander's Feast," which appeared in 1738. Nor was this the only tribute. A "Birthday Ode" was written by Dr. Purey-Cust, the Dean of York, and the last stanza was set for contralto solo, chorus, and orchestra, by Mr. Tertius Noble, the organist of York Minster, who conducted it. The Dean's verse read as follows:—

> Hail! honoured guest, may God upon thy head
> His chiefest blessings bountifully shed,
> Cheer thee with memories of triumphs won,
> Of talents nobly used, of kindness done,
> Preserve thy still unwearied brilliant powers,
> Through many future happy days and hours,
> Enrich each passing year with peace and rest,
> And grant thee life eternal with the blest.

Mr. Noble's music is not only gracefully appropriate, but serious and lofty in style, while thoroughly melodious and genial. Its intrinsic merits were such that one regretted its subject made it necessarily of an ephemeral nature. A happy touch was the appearance in the score of a phrase of "Hoch soll er leben"—the Teutonic counterpart of "For he's a jolly good fellow"—which was given out lustily by the horns and trombones, while the chorus sang the opening greeting, "Hail! honoured guest." The contralto solo in the "Greeting," was most artistically sung by Mrs. Burrell, and the performance was as smooth as it was hearty.

The three concerts were well attended, and Canon Hudson's surprisingly successful appeal to the ladies present to remove their headgear added to the comfort of the audience and furnished a valuable precedent for future use. Among those present were Professor and Mrs. Stanford, Miss Fanny Davies, Mr. Henry Bird, and a great nephew of Mendelssohn, Mr. Robin Mendelssohn, of Berlin, who both listened and played the violoncello in the excellent orchestra led by Mr. Rendle, and including many well known London artists. Not the least important factor in the great success of the event was the weather, the two days of the festival being perfect in this respect, though rain and cold wind came both before and after.

CHOIR FESTIVAL IN RIPON CATHEDRAL.

Every year a choir festival is held in one of the three northern Cathedrals of York, Durham, and Ripon. The choirs of these Cathedrals, together with that of the more recently formed Cathedral of Wakefield, form the nucleus of the chorus, which is largely augmented by choirs from the various parish churches in the several dioceses, for whom the festival service is supposed to serve as an object lesson. Without doubt it does tend to raise the standard of Church music in the Northern province.

This year's meeting took place at Ripon, on the 13th ult. The number of choirs taking part was smaller than usual, the only additions to the four Cathedral bodies being from parishes in Wakefield and Bradford, together with Dr. Crow's own Ripon Society and a choir of ladies from Harrogate. On this occasion they were accompanied not only by the Cathedral organ, but by a small band of strings, an innovation which certainly gave additional interest to the performances. It also permitted the introduction of an organ concerto, a little heard work by Handel. This was the "Posthumous" one in F, the fourteenth and latest in order of publication, which was written in 1735, but did not appear till after the composer's death in 1797, in Arnold's great edition of Handel's works. It was ably played by Dr. Crow, the Ripon organist, and conducted by Dr. Armes, of Durham, and proved highly interesting, though the performance would have been nearer perfection had it been possible for the organist to be more in touch with the conductor and orchestra down below. The acoustic difficulties of the situation militated in a much smaller degree against the choral music, the chief feature of which was Mendelssohn's setting of the 42nd

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Psalm, "As the hart pants," which was very well sung, the solos being taken by members of the Cathedral choirs. The Cantate and Deus Misereatur were sung to a setting by Dr. Crow, in G, well suited for a large body of voices, being broad, tuneful, and easily understood, while the strings had plenty of opportunities afforded them. Not the least admirable features of the service, from a musical point of view, were two capital hymn tunes by Professor Armes. "Hail, festal day," is well known at these gatherings, and a fellow to it was provided in a swinging and original tune to Lyte's "Praise, my soul, the King of Heaven." Dr. Armes has certainly the happy knack of writing a tune that is thoroughly musicianly, yet "popular," in the best sense of the word, being devoid of both the sentimentality and the vulgarity that are the bane of so many modern hymn tunes. Mr. Noble, the York organist, appeared in the service paper in the modest capacity of the composer of a double chant, but also shared with the other Cathedral organists the task of accompanying the service. It was to be regretted that both the congregation and the number of choirs participating seemed to fall considerably below the average, for the good done by the festival largely depends upon the extent of the interest excited by it.

THANKSGIVING SERVICE IN SALISBURY CATHEDRAL.

On the 11th ult. a special service was held in Salisbury Cathedral to celebrate the completion of the important and difficult work of carrying out the repairs which were found to be necessary, just three years ago, in order to ensure the preservation of the tower and spire. A vast and representative congregation assembled in the sacred edifice, and the service was in every way worthy of the impressive occasion.

Shortly before three o'clock an imposing civic and masonic procession entered the Cathedral to the strains of the National Anthem, played by the organist, Mr. C. F. South. The city choirs, preceded by their banners, and the diocesan clergy, followed down the centre aisle, while the organist played Wesley's Andante in G. Precisely at three o'clock the Bishop of Salisbury and the members of the Cathedral body and choir proceeded from the vestry to the West door to receive the Archbishop of Canterbury, who was accompanied by the Bishops of Bath and Wells, Bristol, Southwark, and Marlborough, Bishop Corfe and Bishop Mylne. The processional hymn, "All people that on earth do dwell," accompanied by the band of the First Wilts Rifle Volunteers, was sung in unison with thrilling effect by the whole of the congregation and choirs. In the Glorias to the Proper Psalms the brass instruments were again brought into requisition. The Magnificat and Nunc dimittis were sung to Henry Smart's beautiful setting in B flat, and the anthem chosen for the occasion was Sir John Stainer's "I saw the Lord sitting upon a throne." The rendering of the latter was extremely fine, the introduction of the band, especially at the passage "And the house was filled with smoke," being wonderfully effective. The verse "O Trinity! O Unity!" was sung by the members of the Cathedral choir. Dr. Temple preached an eloquent and appropriate sermon; and after the offertory had been taken Smart's Te Deum in F was rendered as a solemn act of thanksgiving, the Archbishop standing before the altar holding his primatial cross, with the other prelates on either side of him.

Special congratulations are due to the Precentor of the Cathedral, Rev. H. W. Carpenter, upon the admirable arrangements for the service generally, and especially the musical portions, which he successfully conducted. The body of singers under his control was sufficiently powerful, without being, as is sometimes the case on such occasions, unwieldy. The whole of the music had been judiciously chosen, the selection of hymns being particularly happy. That the work of Mr. South, the talented Cathedral organist, was well done goes without saying; his finely played accompaniments were the subject of general remark. A word of praise must also be given to the bandmaster (Mr. Charles Fanner) and members of the First Wilts Rifle Volunteer Band, who so effectively reinforced the organ in certain parts of the service.

"KING OLAF" IN AUSTRALIA.

A brilliant success.

If King Olaf himself—who, we believe, was never known to "cross the line"—had appeared at the Masonic Hall, Ascot Vale, Melbourne, on May 19, he could not have met with a more enthusiastic reception than that accorded to the cantata named after him and duly performed at the above place on that date. All praise and honour to the North Suburban Choral Union for having been the channel whereby Mr. Edward Elgar's fine work was introduced to the Antipodes. The local newspapers are loud in their praises of the success of the work and the impression it made on the audience, which included His Excellency Sir John Madden, Lady Madden, and Miss Madden. "Notwithstanding the fact," says a local report, "that the concert happened on the first evening of steady rain experienced this winter (!) there was a very large attendance, the hall being completely filled. Additional brilliancy was conferred on the concert by the attendance of the vice-regal party. The hall and platform were handsomely decorated with flags and other devices, the platform being margined with an array of palms and other plants, while a beautiful arrangement in white flowers, representing a harp, appropriately ornamented the conductor's stand."

In regard to the performance the same journal remarks: "This work, strikingly original in design and treatment, fully bore out the forecasting description published in our last issue. It is clear that the composer was quite untrammelled by consideration of the requirements of amateur performers; in fact, a glance at the score would suggest that he had written over the heads of any amateur organisation. Thus all the more credit is due to the hon. conductor of the Society for the sterling representation they gave."

The soloists were Miss Nellie McClelland (soprano), Mr. Horatio F. Dickson (tenor), and Mr. Horace Stevens (bass). The excellent honorary conductor of the Society, Mr. E. A. Jaeger, deserves the heartiest congratulations upon the success attending the performance and the way in which he directed his combined forces of orchestra (augmented for the occasion) and chorus. "The production of such a magnificent work for the first time in Australia by the North Suburban Choral Union is a most creditable achievement, and the triumph of the well-known conductor is shared in by both choir and orchestra. The work involved in bringing out such a composition must have been enormous, and the all-round efficiency displayed cannot be too highly praised." At the conclusion of the concert Mr. J. F. McCarron, the president of the Society, entertained Sir John Madden, who, in responding to the toast of his health, said he felt a peculiar pleasure in being present that evening "at the production of a beautiful musical work, magnificently rendered by the Society."

Some idea of the genuine enthusiasm aroused by the performance of Mr. Elgar's work may be gathered from the following letter, written to one of the local papers *à propos* of the event:—

"I venture to ask for space to urge on the Committee of the North Suburban Choral Union the desirability of repeating the Society's fine performance of Elgar's magnificent work 'King Olaf.' I feel sure that all the musical people in the district will join in congratulating the conductor and the members of the Society on the devotion to art shown by their undertaking to carry to so successful an issue the performance of so difficult a composition. When we consider that it is the work of a young English genius whose name may yet be one of those who are to remove the reproach from Britons that the best music is 'made in Germany,' and further, bearing in mind the prestige that attaches to this district by the fact that a local society should be the first to produce a work which is now occupying the interest of the musical world in the old country, it seems a pity that the performance should be limited to subscribers and their friends. My proposal is that the work should be repeated with a charge for admission of one shilling, so that no music-lover need be prevented from hearing this unique and characteristic composition."

"Unique and characteristic composition" is good. Advance, Australia!

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THE BERGEN FESTIVAL.

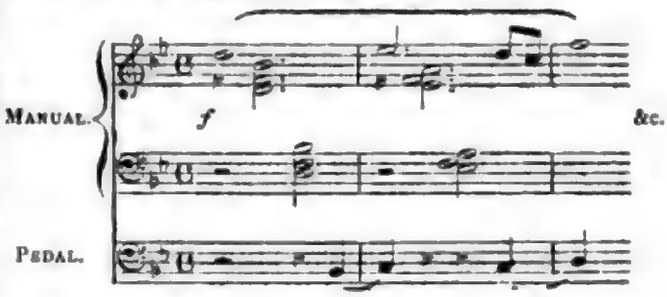
It was a happy idea on the part of Edvard Grieg, himself a native of Bergen, to organise, with the aid of a very competent committee, a festival of Norwegian music in connection with the International Fisheries Exhibition now going forward in that town. Not only was such an undertaking calculated to gratify his countrymen generally and encourage native musicians, but to the numerous foreigners visiting the country at this time it afforded an exceptional opportunity of fully appreciating the high standard which Norwegian music has attained in the present day. As a matter of fact, the festival, which took place from June 26 to the 2nd ult., proved a complete success, the concert hall, specially erected for the occasion and capable of accommodating some 2,500 persons, being well filled at each of the seven concerts comprising the scheme by a most enthusiastic audience. There was a mixed choir of some four hundred voices, while the orchestra—the only non-national element in the proceedings—was the excellent one of the Concertgebouw, of Amsterdam, under the direction of M. Willem Mengelberg. Amongst the works which had been given a place in the respective programmes, it must suffice to enumerate the principal ones. These were: the Pianoforte Concerto in A minor, the scenes from "Olav Trygvason," and several songs, by Grieg; the "Norse Rhapsody" for orchestra, in C, an orchestral legend "Zorahayda," and the Symphony in D, by Johann Svendsen; a new Pianoforte Concerto in D flat, by Christian Sinding; an orchestral suite from the incidental music to Goethe's "Götz von Berlichingen," by Iver Holter; a symphonic poem, "Asgaardsreien," by Ole Olsen; an orchestral suite by G. Schjelderup; Halvorsen's "Vasentasena"; pieces by C. Elling and Madame Grøndahl; and songs by Capellen, Nordraak, Kjerulf, and others. Mesdames Backer-Grøndahl and Lie-Nissen were the highly efficient pianists, and the principal solo vocalists were Mesdames Gulbranson and Gmür-Harloff, and Herr Lammers. The composers, in most instances, conducted their own works. It is probable that the present highly satisfactory experience may lead to the institution of a periodically recurring national musical festival to be held in leading towns of Norway.

REVIEWS.

Andante with Variations and *Allegro in B flat* (Posthumous). For the Organ. By F. Mendelssohn-Bartholdy. [Novello and Company, Limited.]

It is an interesting fact that Mendelssohn wrote his six organ sonatas on the initiative of some English organists, with the result that an English publisher commissioned him to compose this classic of the organ. In a letter to his publisher, written in English and dated "Frankfort, December 17, 1844," Mendelssohn says: "I hope to send you soon the promised organ pieces. Nine are ready, but I want to have twelve before I make a parcel of them." The two pieces forming the present publication have been selected from those that remained unpublished of the "parcel" referred to by the composer. They are now printed for the first time from the original manuscripts preserved in the Royal Library at Berlin.

The theme of the Andante begins:

In the first variation the melody is played in the lower octave by the left hand while a counterpoint in quavers floats above it. This is followed by a triplet accompaniment to the theme, which gives place to a diapason movement containing some effective holding notes against the air in an inner part. Pleasant variety is afforded by the succeeding section, a genial movement in six-eight time, containing some imitative matter of an almost conversational character. The tune is again introduced in its unadorned form and the movement peacefully concludes like the fading light of the dying day. This specimen of Mendelssohn's organ music in his tenderest mood will, we doubt not, find many interpreters, its simplicity and melodiousness being a marked feature no less than a strong recommendation. The Allegro in B flat is in strong contrast to the preceding. Here we have a series of massive chords constructed in this form:

which accompany the melody, wherever it appears, throughout. Played at the requisite speed and with the vigour that it demands, the effectiveness of the movement would be beyond dispute. As recital pieces, and in the services of the Church, these posthumous organ compositions of Mendelssohn will doubtless find general acceptance amongst the players of the same master's "Six Sonatas" and the "Three Preludes and Fugues."

What is good Music? By W. J. Henderson. [John Murray.]

About two years ago Sir Arthur Sullivan delivered an important address on "Music" at the Midland Institute, Birmingham, in the course of which he made a strong appeal for the better education of listeners to music. The intelligent appreciation of music is a far too neglected feature of musical education. Much of the time absolutely wasted on technique, which may never produce adequate results, might be more profitably devoted to stimulating a pupil's imagination and understanding in things pertaining to music. The book before us, written by a distinguished musical critic in New York, is on the lines indicated above. "If," says our author, "I venture to offer a few hints to those who find pleasure in listening to music, but desire to make that pleasure dependent not on fancy but on judgment, I may hope that not every man will deem me an impertinent fellow." By no means will that be the case. This little book of nearly 200 pages is crowded with observations as pertinent to the subject as they are wise in judgment. Subject to a "Prelude," the book is divided into two main sections: (1) "The qualities of good music," (2) "The performance of music." These are sub-divided into "The essentials of form," "Vocal forms," "The content of music," "The sensuous, the intellectual, the emotional, and the æsthetics of music"; and in regard to the performance of music (the smaller section of the book), the orchestra, chamber music, the pianoforte, the violin, the work of a chorus, and solo singing. The comprehensiveness of the ground covered by Mr. Henderson is obvious. The book is literally full of suggestive thoughts worthy of quotation. Here are some samples: "The first law of musical æsthetics is that a composition must contain free beauty. The melodic ideas must in and of themselves be beautiful. . . . But free beauty, which appeals to an indefinable consciousness of vitality, is not enough. A work of art must appeal to the judgment, which is an intellectual power." "The conception of beauty, as Kant notes, belongs to man alone. The beasts do not share it with him. Now, music is wholly the creation of the human intellect. It has no model in Nature as painting and sculpture have. . . . It is the highest product of the imagination, and hence closer to free beauty than any other art. It proceeds out of the elements of our tripartite nature, sensation, reason, and emotion, in their most uncircumscribed and unconditioned state, and consequently it appeals to them with irresistible force." On the subject of emotion, Mr. Henderson says: "Without musical emotion that can be communicated to the hearer, the most exquisite touch in the world will have no effect. Temperament—temperament—is what we all cry for. What is temperament? It is hard to define, but easy to discern. . . . All we can say of it is that it is musical organization. It is the vital spark which lies in the soul of an artist to be fanned into luminous

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fire by the sound of his own music, so that the world may bask in the splendid glow. It is inspiration, for which poor, yearning, hungry aspiration is so often mistaken." But "the emotion of the artist must be controlled. It must be under the command of the will, which in its turn must be guided by the intellect. Music is a glorious ship upon the ocean of art; emotion is the breeze that fills the sails; intellect is the skilled hand at the wheel." The sub-title of the book, "Suggestions to persons desiring to cultivate a taste in musical art," has been admirably fulfilled in these thoughtful and well-written pages of an interesting contribution to the æsthetics of music.

A Rainbow of Peace. Harvest-tide Cantata. By Thomas Adams. [Novello and Company, Limited.]

Mr. Adams's cantata should meet with wide acceptance for it is admirably suited to the requirements of Harvest festivals. It opens with the popular hymn "Come, ye thankful people, come," as set by Sir George Elvey. This is followed, after a brief recitative for tenor, by a quartet and chorus, "The earth brought forth grass," the music being diatonic and vigorous. Another hymn, "God the Father whose creation," gives place to a tenor solo of melodious character, which is also succeeded by a chorus and the hymn "Lord, in Thy Name Thy servants plead." The remainder of the work consists of a bass solo and chorus of an effective nature, another tenor solo and chorus, and the hymns "We plough the fields and scatter" and "Now thank we all our God," which concludes a well designed and inspiriting work.

Novello's Collection of Words of Anthems. New and Enlarged Edition. With Appendix.
[Novello and Company, Limited.]

Since the issue of this invaluable book, nearly ten years ago, no less than 400 new anthems have appeared. This fact in itself would be sufficient justification for a new edition. Advantage has been taken of the reprint to greatly improve the book, especially is this the case in the index of "Anthems suitable for certain days or seasons." Some idea of the exhaustive character of this addition may be estimated when we state that it consists of *sixty* sub-headings, of which the "Harvest" section, for instance, contains upwards of 150 anthems. The other indexes are of the same completeness and include "Names of Composers, with a list of their anthems," "Anthems suitable to be sung *without* accompaniment," "Anthems for men's voices," "Anthems with Latin words," "Index of passages of Scripture" (occupying twelve pages, printed in double columns), "Index of Collects, prayers, &c.," and a "General Index" of first lines. The vastness of the literature of the anthem is demonstrated by the presence, in this book, of the words of 1,952 anthems, some of the passages having been set by several different composers. Apart from its use in Divine Service in cathedrals, collegiate chapels, and churches, this encyclopædia of the anthem—carefully and admirably compiled by one of Messrs. Novello's chief assistants—should find its way into the hands of organists, choirmasters, precentors, and the clergy as an indispensable book of reference. The "Appendix" may be obtained separately if desired.

Three Two-part Songs in Canon Form. For female voices, with pianoforte accompaniment. *Scherzo.* For the pianoforte. By Mary Shillington.
[Charles Woolhouse.]

The composer of these two-part songs is manifestly an accomplished musician, who has diligently cultivated gifts of no mean order. The poems set are Oldy's exquisite miniature "The Fly," Herrick's dainty lament "To Blossoms," and Kingsley's world familiar lines "Clear and cool." The first and third are set in canon in the unison, and the second in canon in the third below. The composer, however, moves easily and with grace in these self-imposed fetters, which seem to have exercised no restriction on the flow of the melody. Rendered as duets, or by a choir in two parts, they would prove interesting to their singers and pleasing to their listeners. The Scherzo is a bright and genial piece, of little difficulty, but full of life and spirit.

Novello's Parish Choir Book. Nos. 349, 351, 352, 354-356. [Novello and Company, Limited.]

Several numbers of more than usual value have recently been added to this useful series of music for the Church. No. 349 is an easy setting of the Nicene Creed by R. W. Crowe. The voice parts are chiefly in monotone, but at the passage beginning "Who for us men" they glide into simple four-part harmony with impressive effect. Similar treatment has been adopted for the words "Whose kingdom shall have no end" and for "The life of the world to come," and much musical interest pertains to the independent organ part. In No. 351 "The Plain-song of the Athanasian Creed" has been arranged for voices in unison with organ accompaniment by Sir John Stainer, and will be found one of the best of its kind. No. 352 is a re-issue of "The Order of the Holy Communion," harmonised on a monotone by B. St. J. B. Joule, the merits of which have been widely appreciated. Simplicity and impressiveness are happily combined in this setting with remarkable effectiveness. Sir Arthur Sullivan's popular music to the Rev. Baring-Gould's processional hymn "Onward, Christian Soldiers," is published in convenient form in No. 354, and will be found very useful. Nos. 355 and 356 are settings in F of the Holy Communion. The former is by Bruce Steane and possesses exceptional musical interest and completeness. Two settings are given for the Responses to the Commandments, and are intended to be used alternately, with the usual variation for the final Response. The Creed is set melodically, but the voices are in unison with free harmonised organ accompaniment. The passage beginning "Who for us men" is directed to be sung by "tenors and basses only"; these give place to treble voices at "And was incarnate," who in turn are succeeded by the basses, who relate the Crucifixion, the full choir entering again at "And the third day." The most solemn portion of the Creed is thus emphasised in a simple but impressive manner, and the words are throughout admirably accentuated. The Offertory Sentences chosen are "Lay not up for yourselves" and "Be merciful after Thy power," which are allied to effective four-part vocal music. An ancient plain-song intonation has been adopted for the Sursum Corda, and the Sanctus, Benedictus, and Agnus Dei are set in flowing and melodious four-part harmony. They are followed by a good tune for Conder's favourite hymn "Bread of heaven" and a harmonised version of the Lord's Prayer, which, it is suggested, should be sung unaccompanied. The Gloria in Excelsis is simply but vigorously treated, and the service is impressively concluded with a Sevenfold Amen, the parts of which possess equal melodic interest. The setting by J. W. Elliott (No. 356) also includes the Benedictus and Agnus Dei, but only one version is given for the Kyrie Eleison, and the Creed is principally harmonised in four vocal parts. The Sanctus and Gloria in Excelsis are both set in a manner that will give little trouble to an average choir, but the Benedictus and Agnus Dei, upon which much care has manifestly been spent, will require more practice for their adequate rendering, which, however, will be well repaid.

A Handbook of Examinations in Music. By Ernest A. Dicks. [Novello and Company, Limited.]

The prevalence of examinations in music has resulted in the publication of a large number of books specially designed to help the candidate in these ordeals; but it may unhesitatingly be said that Mr. Dicks's work is the most complete and valuable guide that has yet appeared. It contains 600 questions with answers, in theory, harmony, counterpoint, form, fugue, acoustics, musical history, organ construction, and choir training, and, what is of even still greater practical value, a large number of the actual papers set by various examining bodies, study of which will enable the student to gain an insight into the style of examination adopted by the several institutions. Only those who have successfully passed the tests imposed will probably be able to fully appreciate the excellence and far-sightedness of the "Hints for Preparation" which form the introduction to Mr. Dicks's compilation, but they should be carefully "read, marked, learned, and inwardly

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digested" by every candidate. Concerning the necessity of method it is truly said that "It is the prime requisite for the study of every branch of education; without it failure is certain, with it success may be assured." Attention is also drawn to the great importance of "the proper distribution of each subject over the whole period of preparation," and the definition of "cramming" as "a species of preparation which may be termed dishonest" is to be cordially endorsed. The too constant use of catechisms is also rightly condemned, and the danger pointed out of attempting "to do work in three months which should occupy six." There is also given a comprehensive exercise for memorising the number of semitones in the various intervals, and a sure method for discovering the dreaded consecutive fifths and octaves which creep so readily into early efforts. In short, the candidate who takes the "hints" conveyed in this introduction will enter the examination-room with a very fair chance of gaining the coveted distinction. The suggested text books are well selected, and, as a whole, decidedly present the best authorities on the various branches of the art. In this particular Mr. Dicks's book may be consulted by all who desire technical knowledge of music. To know the best books on any subject is a considerable step towards its mastery, and peculiarly is this so of such a progressive art as music.

The six hundred questions are divided into eight sections, are classified in a manner that exemplifies the advantages accruing from method, and a commendable feature of their character is that they include those rudimentary matters which everybody knows, but so few perfectly understand. The practical value of the questions is also much increased by their being based upon "papers which have from time to time been set at the various local examinations in music all over the country." In the second part, "model answers" are given to these questions, the descriptive adjective being fully justified. The question, "Are notes of smaller value than a demisemiquaver ever used?" might puzzle some candidates; but those who have once seen the word "hemidemisemiquaver" can never forget the answer. Another question over which an examinee might be excused for ruffling his hair—viz., "What is rhythm?" is admirably answered by "The symmetrical arrangement of music in regard to time and accent," and no less happy is the definition of syncopation as "A disturbance of the natural flow of the accent by displacing it from the strong to the weak beat of the bar."

Part 3 comprises a collection of "Miscellaneous Local Examination Papers," the first one being a preliminary examination paper for candidates in practical subjects, set by the Associated Board of the Royal Academy and the Royal College of Music. Other papers include those of Oxford, Cambridge, London, Dublin, and Durham Universities, the Royal College of Organists, Trinity College, and the Incorporated Society of Musicians. This section is by no means the least valuable part of the book, and the specimen examination papers here gathered together give an excellent idea of the character of the various grades to be passed at the various examining institutions. It is hardly necessary to add that the candidate who conscientiously works these papers will be greatly helped along the road which leads to success. Apart, however, from its special purpose, Mr. Dicks's book may be recommended to all earnest lovers of music, for it contains a mass of information that will add not a little to their knowledge and enjoyment of the art.

Incorporated Society of Musicians. Register of Members, 1898.

[London: General Office, 19, Berners Street.]

The Register of the members of the Incorporated Society of Musicians has hitherto been published in anything but a form conducive to its preservation. But a distinct improvement marks the present issue. It appears in octavo size, and as it is strongly bound it will be able to stand on one's shelves, being free from that chronic spinal weakness which characterised the previous publication. In addition to the names and addresses of all the members, the book gives full information respecting the Society, its bye-laws, the Orphanage, the Examinations, and the *Monthly Journal*. The summary of the "roll of membership" is said to include "61 Fellows, Members, and Associates of the Royal Academy of Music"; but there is no such distinction as *Member* of that Institution. The Register is a very useful book of reference.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

By the sad and untimely death of Mrs. J. Redfern Mason, *née* Linda Morton, Birmingham loses one of its most accomplished pianists. Mrs. Mason received her first musical education from her aunt, Mrs. Reynolds. She afterwards went to Frankfort and became a pupil of the late Madame Schumann, under whose tuition she became an accomplished player. Mrs. Mason was also an able performer on the violin and an excellent linguist.

Mr. Yates Mander, who for the past ten years has so ably discharged the duties of organist at St. Philip's Church, has been appointed to a similar post at the Parish Church, Ryde, Isle of Wight. The organist's post in connection with the Handsworth Old Church will also be vacant in September through the retirement of Mr. George Halford, who is compelled to give up his appointment on account of pressure of work.

The band of Her Majesty's Royal Horse Guards (Blues), conducted by Mr. Charles Godfrey, gave two excellent concerts at the Edgbaston Botanical Gardens on Saturday afternoon and evening, June 25. The band, which numbered twenty-five performers, was extremely well balanced, the mellow tone-quality of the clarinets, cornets, and horns being conspicuous even in the loudest *tutti* passages. The programme included an excellent selection from Sullivan's ballet "Merrie England," a fine selection from Verdi's operas, also one from Wagner's "Die Walküre," &c.

The seventeenth triennial festival of parish choirs in connection with the Lichfield Diocesan Choral Association took place on the 14th ult., in Lichfield Cathedral, when the combined choirs numbered 800 voices. The music was accompanied by brass instruments and drums, in addition to the organ. Mr. J. B. Lott (organist of the Cathedral) conducted, and Mr. H. Rose (organist of Tamworth Parish Church) presided at the organ. Barnby's anthem "O how amiable" was finely rendered, and of equal merit was the same composer's hymn, "The roseate hues of early dawn." The Te Deum was sung to J. L. Hopkins's setting in G, and the Benedictus was Read in D.

An interesting violin and organ recital was given at St. George's Church, Edgbaston, on the 19th ult., by Miss Florence Donaldson and Mr. C. J. B. Meacham, the organist of the church. The programme included Mendelssohn's Violin Concerto, the same composer's Organ Sonata (No. 2), and sundry other well-chosen pieces.

The second military band concert in connection with the Edgbaston Botanical Gardens was given, on the 20th ult., by the band of the Royal Marines (Portsmouth Division), under Mr. George Miller's able conductorship. Firm attack, precision, and splendid tone quality characterised their splendid performance of the following notable pieces: Grand Fantasia on the works of Ed. Grieg, grand selection from Wagner's "Lohengrin," Dances from German's Incidental Music to "Henry VIII.," the same composer's Incidental Music to "As you like it," Wagner's "Walkürenritt," selections from Sullivan's Songs, &c.

MUSIC IN DUBLIN.

(From our own Correspondent.)

A remarkable performance of Church music took place in the new Parish Church at Bray, on Sunday, the 10th ult., under the direction of the Rev. H. Bewerunge, professor of music at Maynooth Ecclesiastical College. Not only was the performance remarkable for its excellence and for its selection, but notably for the constitution of the choir. The works given were Palestrina's Mass, "Ut, re, mi, fa, sol," sometimes called "upon the Guidonian tones"; a Te Deum by Auer, with brass septet accompaniment by the conductor; Benediction Service by Haller, and Laudate by the conductor, with the same accompaniment. The

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choir was made up as follows: a score or so of clergymen, mostly Mr. Bewerunge's past pupils at Maynooth; the church choir, with some additions; and about eighty children, members of two or three school choirs which had greatly distinguished themselves at the Dublin Municipal competitions. The performance of so difficult a work with the employment of little girls' voices for the upper parts was one of risk, but one that was amply justified by the result. The choir was trained to a marvel; no "leading" could be noticed, or, if any, it was by the clever little children in the upper parts. The difficulties of setting the brass septet accompaniment to Auer's Te Deum were no less successfully overcome, and the conductor's Laudate was unimpeachable in the severity of its style. The Rev. Professor of Maynooth is to be congratulated on a genuine success.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Committee of Management of the Choral and Orchestral Union is busy maturing arrangements for the forthcoming season. A fairly large guarantee fund has already been secured, and it is confidently expected that before long the amount will be further augmented. Mr. Wilhelm Bruch, formerly of Strasburg, has been appointed to succeed Mr. Kes as conductor of the orchestral concerts. Mr. Bruch is a native of Mayence, his father was a lawyer, and he studied for the same profession, but his talents and inclination led him ultimately to adopt music as a profession. Mr. Bruch received his musical education at the Cologne Conservatorium, where he became acquainted with and was a fellow student of Humperdinck. He was subsequently engaged to conduct the orchestral concerts at Freiburg (Baden), and was thereafter appointed conductor of the Strasburg Opera House, where he also directed orchestral performances. His services at Strasburg were highly valued, and when Felix Mottl was expected to leave Carlsruhe, Bruch was the favourite for that important position, the Grand Duchess of Baden (who is herself a musician) being specially interested on his behalf. The qualifications of Mr. Bruch as an excellent musician and an able conductor have received the highest testimony from Dr. Hans Richter, whose recommendation is endorsed by Humperdinck, Steinbach (of Mayence), and other eminent artists, in the most complimentary terms.

It may be of interest to note that the Marquis of Lorne has intimated that the Princess Louise and his Lordship intend to be present at the opening of the season's concerts in December next. The Princess has also been pleased to allow her name to be added to the Ladies' Committee. The choral works already fixed are "Elijah" and "Samson and Delilah."

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Although no definite or official pronouncement has yet been made in regard to the approaching season, some coming events have cast their shadows before. Thus the Philharmonic Society contemplates the production of Verdi's "Stabat Mater" and Te Deum, of Beethoven's "Ruins of Athe[illegible]ad of Handel's "Israel in Egypt" this side of Ch[illegible]hile Cowen's "Water Lily" and Rossini's [illegible]r" are talked of respectively for the ninth [illegible]ncerts. Mr. F. H. Cowen, of course, retains [illegible]as conductor, and Mr. H. A. Branscombe [illegible]-master.

[illegible]f has been found for the Musical Society in [illegible] Mr. F. H. Crossley, who has done excellent [illegible]many years past as conductor of choral [illegible]Warrington, Runcorn, and Newton-le-Willows. [illegible]tion is to hand with regard to the programme [illegible]ing season, but, judging by what Mr. Crossley [illegible]d alone may be looked for.

[illegible]e Sunday Society met on [illegible]thearsal under Mr. W. I. [illegible]rely satisfactory. Every [illegible]ersonally examined as to voice and musical ability, and none but thoroughly competent choristers have been admitted, and all receive definite emoluments for their services. The two first choral concerts are to be devoted to Mendelssohn's "Elijah" and the last act of Wagner's "Tannhäuser."

Mr. Granville Bantock has been giving some capital concerts at the Tower, New Brighton, and at the time of writing is just midway through a cycle of eight Beethoven Symphonies, which commenced on Sunday, the 3rd ult., and have continued weekly since. It was at an adjacent place of recreation, by the way, that the first Sunday concerts ever given in the North of England—viz., at the New Brighton Palace—were exploited in 1883; but they were crushed out of existence by the same local authority which has now accorded a license to their lineal descendants. It is well to see that some progress is being made in the district in question, albeit that its movements are somewhat in the nature of an *Adagio*.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The annual public examinations of the Royal Manchester College of Music took place on the 4th ult. and the following three evenings. On each occasion a very large audience assembled in the beautiful hall, and the performances of the students were followed with keen interest.

The first concert consisted of Mendelssohn's music to the "Midsummer Night's Dream," with readings by Dr. Watson from those portions of the play which it illustrates. The band was composed of the members of the Principal's Orchestra Class, supported by some of the wind instrument professors, the vocal music being given by the pupils of Mrs. Hutchinson and Miss Sherrington, and by a portion of Dr. Watson's choral class. The rendering of the work was admirable, the tone and execution of the strings reflecting great credit upon Mr. Brodsky, whose untiring efforts have raised this department of the College to a high standard of excellence. The performance of the Overture and of the Wedding March left nothing to be desired, and, except for a slight unsteadiness of time at the opening of the *Scherzo*, the instrumental portion of the work was beyond reproach.

The second concert was devoted to *ensemble* playing and singing, showing what excellent work is being done in this department. Among the numbers deserving of special mention were two trios for pianoforte and strings, by Brahms and Mendelssohn respectively, the last-named being exquisitely played by boys under fifteen years of age.

At the third and fourth concerts only solo pieces were given, and, while the performances all round were of a high order, some were of such exceptional merit as to bear favourable comparison with the readings of more matured artists. Among such were the Davidoff violoncello solos of Leo Smith (Mr. Fuchs), the Vieuxtemps Concerto in E by young Arthur Catterall, the highly gifted pupil of Mr. Brodsky; the Saint-Saëns Concerto in G minor, played by Helen Brown, and the opening movement of Beethoven's Concerto in B flat by young Edward Isaacs, both pupils of Miss Olga Néruda; and the performances of Mr. Dayas's students, Irene Schaefsburg (d'Albert's Concerto in E), Edith Webster (Chopin's Concerto in E minor), Muriel Blydt (the Weber-Tausig "Invitation to the dance"), and Mary Spencer (Bach's Fugue in G sharp minor). Among the singers Ruby Keighley and Milly Jones have greatly advanced under Mrs. Hutchinson's care.

During the session just ended the connection between the College of Music and Owens College, established through the professorship of Dr. Hiles, has been greatly strengthened. Three of the students of the College have passed through the Victoria University course; two of them—J. C. Bradshaw and Thomas Keighley—already Associates of the Royal College of Music (London) and Fellows of the Royal College of Organists, with distinction. In addition to the above-named, W. R. Hampson, J. M. Potter, and W. H. Payton were presented by Dr. Hiles to the Vice-Chancellor on the 2nd ult., and received among the Bachelors of Music of the Victoria University.

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A public meeting of the citizens of Manchester was held in the Town Hall, at noon, on the 19th ult., under the presidency of the Lord Mayor, when Mr. Gustav Behrens very ably propounded an admirable scheme for the permanent establishment of the orchestral concerts founded by, and still bearing the name of, Sir Charles Hallé. In the difficulties created by the sudden death of Sir Charles, just before the commencement of a season's work, three gentlemen—Mr. Behrens, Mr. Henry Simon, and Mr. James Forsyth—undertook to secure the executors from all loss, and to pay to them any profit arising during a period of three years which has now expired. During the intervening time a considerable benefit has accrued, the last winter yielding a gain of about £600. Having safely passed over the interregnum, the guarantors now desire to secure a wider and firmer basis for an Institution in which the citizens take so much pride. They propose to hand over to a body of shareholders an undertaking which not only is not likely hastily to lose its popularity, but is evidently gaining, year by year, a greater hold upon the lovers of music throughout a very large district, owing to the success of Mr. Cowen's conductorship. Moreover, the band has so wonderfully improved as now to rank among the finest and best disciplined in Europe. There is, therefore, no probability that any pecuniary responsibility could fall upon the shareholders of the new Society so long as the vigorous management of the last three years is maintained, and a goodly list of influential guarantors has been completed. Sir William Houldsworth very wisely pointed out the advisability of presenting to an annual meeting of the members a report of the condition of the Society, and of then filling up any vacancies which might occur through the death or removal of shareholders. It is not intended that any dividends should be paid; but that, after setting aside a moderate sum for contingencies, provision should be made for the retirement of aged or ailing members of the orchestra.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Sacred Harmonic Society has issued the prospectus for its forty-third season. In importance it far exceeds any previous efforts and affords a most pleasing contrast to the dark times, now happily long past, when funds were low, supporters few, and imminent collapse continuously threatened the Society. The committee have again secured the services of Mr. Henry J. Wood as conductor, and include in their scheme two orchestral concerts, with the intention of encouraging the formation of a strong local orchestra. With Mr. Wood as conductor, the orchestra has a promising beginning. The Midland Orchestral Union, which was so pluckily ventured upon two seasons ago by Mr. Allen at his own risk, only partly revealed the artistic possibilities of such an undertaking; and it is certain that, with only moderate financial backing, a good band will soon firmly establish itself in this populous district. The concerts announced are a recital of Gounod's opera "Irene," for November 9, and an orchestral concert, on December 8 (for which we are glad to notice the engagement of Miss Cantelo as solo pianist in Beethoven's "Emperor" Concerto). "The Messiah" is down for Boxing Day; Sullivan's "Martyr of Antioch" for February 9; the second orchestral concert is put down for March 2; and Mendelssohn's "Elijah," with Madame Ella Russell, Miss Hilda Wilson, Messrs. William Green and Andrew Black as soloists, will close the season on March 23. The spirited policy of recent years, which has brought the Society to its present strong position, has been greatly assisted by the reserve fund of about £1,000 established by a legacy from the estate of the late Mr. Alsop.

MUSIC IN PARIS.

(From our own Correspondent.)

The principal event of interest at the Grand Opéra was the resumption, on the 11th ult., of the "Lohengrin" performances, with Mdlle. Ackté in the part of *Elsa*, Mdlle. Picard in that of *Ortrud*, and M. Vaguet as the *Knight of the Swan*. Mdlle. Marcy is announced to make her *début* here in September as *Sieglinde* in "Die Walküre."

The Opéra Comique closed its doors on June 30, when the lease of the house expired, and it is thought that the new theatre will be ready for inauguration on October 15. Performances of Puccini's "La Bohème" and M. Saint-Saëns's "Proserpine" will then be resumed. Meantime the usual *représentation gratuite*, in connection with the 14th of July celebrations, could not, of course, be given this year.

As regards other establishments where, as customary during the summer months, performances of opera are given, some unusual activity is being displayed this year on the part of *entrepreneurs*. At the Variétés, where an interesting season was opened a few weeks since, the first representation took place, on the 1st ult., of a lyrical drama, "Sœur Marthe," in three acts, the libretto from the pen of MM. Ch. Richet and Octave Houdaille, the music by M. Frédéric Le Rey. Hypnotism is the strange subject of this new work, the action of which is placed in the year 1779, at the period when the doctrines of Mesmer first began to take root. The score is constructed on the old operatic lines, with airs, concerted numbers, &c., and is a musicianlike production, without, however, exhibiting any very marked originality. The principal parts found excellent interpreters in Mdlle. Martini and M. Leprestre, who were well supported by Mdlle. Markensie and M. Labis. M. Samara's "La Martyre" is in active preparation and will be shortly brought out for the first time in Paris. Amongst other works already given here may be named "Il Trovatore," "Lucia," and others, while there are frequent changes in the respective casts, the management having evidently a considerable number of very efficient artists at their disposal.

The concert season has come to a close and will not re-commence until October.

MUSIC IN AMERICA.

(From our own Correspondent.)

The twentieth convention of the Music Teachers' National Association was held at the Waldorf-Astoria Hotel, New York City, from June 23 to 27. Although this organisation has a history of twenty years it has not, during that period, occupied an important place in American music, chiefly because we have not had much that was distinctly American in our musical life. Moreover, with a few exceptions, the real leaders in musical progress have not been connected with the Association. This year, largely through the efforts of Herbert Wilbur Green, President, the whole status of the meeting was elevated. A better programme, which therefore compared favourably with that of 1897, was provided; excellent facilities for all the meetings were secured at the Waldorf-Astoria, and the general tone of the whole affair was improved.

The convention was opened with an address of welcome by the Vice-Mayor of New York and the President's annual address. Then followed a lecture on "The Orchestra and its Instruments," by Mr. W. J. Henderson of *The Times*, who, according to the last accounts, was navigating one of our monitors in the war with Spain. Mr. Henderson's lecture was illustrated by the American Symphony Orchestra, under the direction of Mr. Sam Franko. The remainder of the afternoon was mainly occupied by a "Symposium on General Culture in Music." The discussion was participated in by people from various sections, and there was more symposium than culture in it.

Thursday evening was devoted to a concert, when Miss Lehmann's "In a Persian Garden," among other things, was sung, and Miss Ethel Crane and Mr. Carl Duff carried off the honours.

Church Music.

On Friday afternoon there was a symposium on "Church Music," with Mr. Cecil Poole as chairman. The following gentlemen took part: Mr. Thomas Whitney Surette, Mr. Geo. Edward Stubbs, and Mr. Walter Henry Hall. Mr. Surette spoke on the general aspects of Church music in America to-day, not confining himself to the music of the

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Protestant Episcopal Church, but pointing out where the defects in our methods lie and giving many practical hints to our choirmasters and organists. He held that in our controversy concerning boy choirs, mixed choirs, and quartet choirs, we have lost sight of the fundamental principles of Church music; that we attempt too much; that even in the Episcopal churches one may hear most incongruous services, and many fruitless attempts at elaborate music entirely out of keeping with the time and place, while in churches of other denominations any absurdity may be perpetrated: quartet choirs, in which the soprano and her bonnet are very much in evidence, and the music suggests comic opera; hymns pitched too high and sung with sentimental pathos; organ voluntaries from "Semiramide" or "Tannhäuser"—all these glaring faults are to be found in churches where every attempt is made to appear religious and when all is supposed to blend in a common purpose of worship. This is all susceptible of change, said the speaker, and it lies not alone with the organist, but the congregations to bring the change about.

Mr. Stubbs confined his remarks to boy choirs and the Cathedral service, and, with refreshing frankness, talked to his audience as though they were all Protestant Episcopalians. He asserted that most of the leading organists and choirmasters from San Francisco to Boston were Englishmen; and that the antagonism of American organists against boy choirs had produced this deplorable state. He further claimed, and rightly, that we have no right to mutilate the service of the English Church, which had been handed down to us as an heritage, and that mixed choirs of men and women are an offence in the eyes of all good churchmen. These vigorous remarks were hardly out of the speaker's mouth before half-a-dozen people were on their feet ready for the fray; and Mr. Stubbs had the pleasure of having himself called a Papist and an ignoramus (which I am sure he enjoyed), and that too by a lady. Mr. Walter Henry Hall, of St. James's Church, spoke in defence of Mr. Stubbs's position, and served somewhat to allay the excitement; but the audience was evidently not of Mr. Stubbs's persuasion, and Mr. Surette had to be finally called on to calm the troubled sea of discussion.

There is no more necessary work in Church music in America at the present time than that of setting right the standards as to what Church music really is, and eradicating the many absurd faults under which it now suffers.

The Friday evening concert was most enjoyable. Mr. Horatio Parker conducted the orchestra in his Overture "Count Robert of Paris," Mr. Bruno Oscar Klein gave his three American Dances, and Mr. William H. Sherwood played Raff's Pianoforte Concerto in C minor. The first of these compositions was thoroughly creditable to American music. As much can hardly be said of a violin concerto by Mr. Homer Bartlett. The remainder of the convention included an excellent performance of "St. Paul," by the Brooklyn Oratorio Society, under the conductorship of Mr. Walter Henry Hall.

Mr. H. E. Krehbiel, of the *Tribune*, gave a lecture-recital on "Folk-song in America," with vocal illustrations by Mrs. Krehbiel; and on Sunday there were special musical services at several of the churches, Calvary and St. James's being the most attractive. In addition to this, Mr. Max Heinrich gave a song recital on Monday afternoon.

The attendance at the convention numbered 1,500, and there were many evidences that the organization might be of great service to American music, provided the best men could be interested in it. A movement towards this end was started, and at the delegates' meeting Mr. Horatio Parker was nominated honorary president, and Mr. George Coleman Gow, secretary. The next meeting is to be held in Cincinnati.

Under the auspices of The Incorporated Staff Sight Singing College, Dr. F. J. Sawyer gave a lecture on "How to teach Sight Singing from the Staff," at the Athenæum Hall, Brighton, on the 2nd ult., with Mr. W. H. Cummings in the chair; which he repeated at the Church of England High School for Girls, Upper Baker Street, a week later. On both occasions Dr. Sawyer, who is professor of sight singing at the Royal College of Music, treated his subject in a very pleasant, lucid, and fluent manner, and successfully demonstrated, with a class of students, the practicability of his methods. We are officially informed that during the month of June "the examinations of the College have been held at London, Dublin, Cardiff, Carmarthen, Wolverhampton, and Brighton. Several hundreds of candidates in the aggregate have been examined, about eighty per cent. of whom have been successful, and nearly fifty per cent. have passed with honours. The examinations have been mainly in the two lowest and two highest grades. In all cases they have proved most satisfactory to all concerned, and the principals of schools at which the examinations have been held are enthusiastic over the methods pursued and the results achieved."

The London Academy of Music gave a concert at St. George's Hall, on the 22nd ult., preparatory to the presentation by Miss Clara Butt of diplomas and medals to students successful in the recent examinations. In both the vocal and instrumental elements of the programme a few instances of ambition exceeding discretion was observable, whilst in others exceptional ability was manifested. In the latter class must be ranked Miss Lucy King-Hall, a young pianist, who played with firmness, judgment, and considerable refinement Schütt's "Carnaval Mignon," the effect created by which mainly depends upon the executant. Tschaïkowsky's "Chanson Triste" and Moszkowski's "Etincelles" were neatly rendered by Miss Rosalind Borowski, also a pianist, and Misses Alice Liebmann and Zeta Mason distinguished themselves as violinists. With all the requisite spirit Miss Mabel Calkin sang Chaminade's "L'été," and the solo pieces were interspersed by careful performances by a string orchestra under the conductorship of Mr. A. Pollitzer.

Mr. Ernest Fowles may be congratulated on the creditable efforts of his pupils at a concert in the Queen's (Small) Hall on June 30. A successful feature was Reinecke's Impromptu for two pianofortes upon a theme from Schumann's "Manfred," neatly rendered by Miss Joyce Guthrie and Mr. Fowles. Special attention was bestowed upon a Sonata in B flat for pianoforte and violin, a skilfully constructed work by Mr. Leonard Fowles, who took part with Miss Jeannie Oliver in a performance that evoked approbation. For Mr. Algernon Ashton's "Tonbilder" for pianoforte, violin, and violoncello, Miss Helen Harper, Mr. Hopkinson, and Mr. Prosper Burnett were responsible. An arrangement of two of Dvorák's Slavonic Dances for two pianofortes received careful interpretation from Misses Dora Whitlie, Marian Skinner, Maude Easten, and Agnes Burtt. Very acceptable was Mr. Reginald Chalcraft's smooth delivery of songs by Schumann and Tschaïkowsky.

At a concert at Trinity College, London, on the 5th ult., marked ability was displayed by several of the students, particularly in the instrumental department. In violin pieces by Vieuxtemps and Wieniawski respectively fair command of the instrument, together with taste and perception of effect, was evinced by Messrs. Frank Greenfield and Sidney J. Faulks. As usual, the pianists were in strong force. Miss Winifred Palfreman played Moszkowski's Valse (Op. 34) with decision and judgment, Miss Mary Large ably rendered Chopin's Nocturne in E, Miss Jessie L. Jamieson's execution of Liszt's Polonaise in E was not wanting in spirit, and to a piece by Scharwenka Mrs. Halket Halkett did justice. The last-named player gave a recital at the College on the 11th ult., and made a favourable impression in a programme drawn from Brahms, Schumann, Chopin, Rubinstein, Moszkowski, and others. The vocalist was Miss Bushnell.

Miss Maud Agnes Winter at her concert in Queen's (Small) Hall, on the 12th ult., justified the hopes of her professors at Trinity College, London, and of her private friends. In her pianoforte performances she manifested exceptional command of technique for a youthful executant and perception of the varied spirit pervading the works interpreted. She played with correctness and fervour Beethoven's "Sonata Appassionata," the opening *Allegro* being specially well rendered; Schumann's "Papillons," Chopin's Fantasia in F minor, and a series of lighter pieces.

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After each of these solos Miss Winter was warmly complimented. With Messrs. L. Szczepanowski and Hans Brousil (respectively violin and violoncello) she contributed her share towards an excellent rendering of Beethoven's Trio in C minor. The vocalist was Madame Zippora Monteith.

The Alexandra Palace Choir again displayed fitness for the interpretation of standard sacred compositions on the 23rd ult., when "The Hymn of Praise" was successfully performed, under the baton of Mr. Henry J. Baker. The choruses were sung with spirit and impulse, and the rendering of the orchestration was generally meritorious. This always acceptable work was preceded by the Overture to "Athalie" and by Mr. W. Augustus Barratt's cantata "Lancelot and Elaine." The latter, not previously performed in London, has some effective points without being specially striking in character. The composer received justice from all engaged. Miss Marie Elba and Mr. William Higley respectively gave the soprano and baritone solos expressively, whilst the execution of the choral and instrumental features was adequate.

Amongst the large number of concerts which have taken place since the last issue of The Musical Times the following merit record:—

Queen's (Small) Hall.—Miss Clara Blackburne's concert, June 28; Signor Scoma's concert, 28th ult.; Miss Rina Allerton, June 29; Miss Ethel Bonavia's pianoforte recital, 5th ult.; Mrs. Kate Lee's vocal recital, 18th ult.

Steinway Hall.—Mr. Mawson-Marks's concert, 5th ult.; Mdlles. Emile and Gabrielle Christmann's vocal recital, 20th ult.; Mr. Douglas Boxall's pianoforte recital, 21st ult.

Salle Erard.—Madame Anne de Vergniol, June 28; Miss Emma Barker, June 29; Miss Marie Dubois's pianoforte recital, 15th ult.

Madame Kate Ockleston-Lippa's lecture-recital of several of Schumann's compositions, which took place at Steinway Hall, on the 14th ult., was of genuine educational value. She lucidly explained the constituent elements of the productions, drawing attention to all their noteworthy points, and, wherever possible, indicated the meaning of the composer. As a pianist, Madame Ockleston-Lippa was heard to advantage in the Sonata in G minor and in extracts from the "Kinderscenen," the dainty spirit of the last-named being most artistically reflected.

Miss Ingram Tucker and Miss Sargood Alexander gave a concert at Steinway Hall, on the 19th ult., when they were assisted by Madame Medora Henson, Mr. Braxton Smith, Mr H. Lane Wilson, and others. Miss Tucker made a decided impression in her rendering of "To Music" (Schubert) and in Mrs. Needham's "Husheen" (accompanied by the composer); and Miss Alexander was very successful in "A Song of Thanksgiving" (Allitsen) and "Absent, yet present" (M. V. White).

Under the direction of Messrs. Leonard Buttress and Gilbert Heron (of Her Majesty's Theatre), a pastoral performance of "As you like it" was successfully given in the grounds of the Alexandra Palace, on the 14th ult. The vocal solos, "Under the greenwood tree" and "Blow, blow, thou winter wind," were excellently sung by Mr. Kent Sutton, who played *Amiens*. The Bohemian Ladies' Orchestra accompanied the vocal music and played a selection during the intervals.

Particulars of the Composers' Competitions at the third Feis Ceoil (Irish Musical Festival), to be held in the Emerald Isle next year, have now been issued, and may be obtained upon application to the Hon. Secretaries, 19, Lincoln Place, Dublin. Prizes to the amount of upwards of £100 in the aggregate are offered, and compositions must be sent in not later than January 1, 1899.

We regret that, owing to a slight error in the report of the Nonconformist Choir Union Festival in our last issue, the name of the winning choir in the choral competition was wrongly given. It should have been the *United* Methodist Free Church Choir, Littleborough, not the *Primitive* Methodist Choir, who were the victors on that occasion.

FOREIGN NOTES.

Absam (Tyrol).—A long-standing debt of gratitude to the memory of Jacob Stainer, the celebrated violin maker, has at length been discharged by the erection of a handsome memorial stone over his grave in the churchyard of this, his native town. Musical societies from neighbouring towns took part in the dedication ceremony, on the 10th ult., Professor Friedrich Stolz, of Innsbruck University, delivering an interesting discourse on the occasion. Stainer was born at Absam in 1621, and after a somewhat checkered career died here, demented and in poverty, in 1683.

Augsburg.—Dr. Chrysander has just completed his edition of Handel's oratorio "Israel in Egypt," which, like his version of "The Messiah," is to be first produced by the Oratorio Society of this town in December next. In the present version the Bergedorf *savant* has been concerned chiefly with restoring a number of hitherto neglected airs appertaining to the original score.

Barcelona.—The first performance here of Berlioz's Requiem took place on the 8th ult., at the Palace of Fine Arts, under the very able conductorship of Señor Nicolau. The grand work—the choice of which, under the prevailing circumstances of the country, was but too appropriate—created a profound impression upon the numerous audience.

Berlin.—After a very successful performance of the "Nibelungen" cycle, the Royal Opera closed its doors at the beginning of last month, the greater part of the leading members departing to enjoy a well earned rest, while some few remain to support the *personnel* of the New Royal Opera House (formerly Kroll's), where performances of opera are carried on during the summer months and before crowded audiences. Here Madame Arnoldson continues to be a great attraction in favourite parts, while M. Lasalle, the famous Paris baritone, also had to add several appearances to those originally contemplated. At the West-end Theatre Mdlle. Prevosti has been drawing full houses in "Carmen," "Trovatore," and "Il Barbiere," as well as Frau Sedlmair, whose appearance in the parts of *Fidelio* and of *Norma* created much enthusiasm. This theatre is to be entirely devoted to opera in the future, and a number of interesting works, both old and new, are promised during the coming Autumn season.——A new concert hall is shortly to be opened here, intended chiefly for orchestral and chamber concerts. It will be called "Beethoven Saal" and will contain over a thousand seats.——The new catalogue which has just been published by Herr Liepmannsohn, the antiquarian bookseller, is devoted exclusively to Wagner, Liszt, and Berlioz, and contains 483 numbers, 379 of which appertain to Wagnerian literature.——M. Jacques van Lier, formerly leading violoncellist of the Philharmonic orchestra, has been appointed to a professorship at the Klindworth-Scharwenka Conservatorium, where he will also conduct a chamber music class.

Carlsbad.—Under the auspices of the Carlsbad Musikverein, a commemorative tablet has been placed at the house, in the Hirschensprung Gasse, where Johannes Brahms resided during his sojourn here in 1896. The ceremony of unveiling took place on the 10th ult., and included musical performances by the Cur Orchestra and the local choral society, as well as an able address by Musik-director Alois Janetschek.

Dresden.—The Royal Orchestra is preparing to celebrate, on September 22, the 350th anniversary of its foundation. Among the more or less eminent conductors of this venerable Institution were C. M. von Weber and Richard Wagner, and it was under the conductorship of the latter that the tercentenary was commemorated, in 1848, by an important musical performance and a speech delivered by the master which has since assumed considerable historical significance. On the present occasion the Royal Orchestra propose, by way of special homage to the genius of its greatest conductor, to include a number of Wagner's compositions in the programme of the festival, the proceeds of which are to be devoted to a fund for the erection of a Wagner monument in the Saxon capital.

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Leipzig.—Dr. Carl Reinecke has just completed the score of a fairy opera in two acts, entitled "Der Kleine Sapperlot," after a well-known story by Rudolph Baumbach, intended, in the first place, for performance by juvenile interpreters.——Herr Wilhelm Kienzl, composer of "Der Evangelimann," has published the libretto of his new opera, "Don Quixote," which is to be first brought out at Berlin. It deals very ably with various episodes in Cervantes' great novel.

Milan.—Umberto Giordano, the successful composer of "André Chénier," has completed the score of a new operatic work, "Fedora," the libretto founded on the well-known French drama, which is to be brought out at the Teatro Lirico, of Milan, in October next. Signora Gemma Bellincioni and the young tenor, Signor Caruso, will sustain the principal parts.——Owing to the activity displayed on the part of an influential syndicate of amateurs, ample subscriptions have been forthcoming to ensure the resumption of operatic performances at La Scala in the coming season. Under these circumstances, the Municipal authorities have, it is said, likewise consented to renew their annual subvention of £6,000. Signor Gatti-Casazza, formerly manager of the Municipal Theatre, Ferrara, has been appointed director of La Scala.

Munich.—The thirtieth anniversary of a memorable first performance—that of Wagner's exquisite musical comedy of "Die Meistersinger"—was celebrated, on June 21, at the Royal Opera by an excellent special performance of the work, under Court-Capellmeister Fischer's direction, and with Fräulein Hofman, Herren Bertram, Mikorey, and Friedrichs in principal parts. On the occasion of its original production the master had himself superintended the rehearsals, Dr. von Bülow being the conductor and Dr. Richter the director of the chorus, and the enthusiastic reception accorded to the work on the part of the great majority of those present made some amends for the unworthy intrigues which three years previously had caused Wagner to give up his residence in the Bavarian capital. As regards the original interpreters, two, Herren Bausewein and Schlosser, are still active members of the Munich opera, while Herr Nachbaur, who "created" the part of *Walther von Stolzing*, remains attached to the institution as an honorary member. Herr Betz, of Berlin, who was the *Hans Sachs*, has been presented by the Prince Regent with the gold medal for Arts and Sciences in honour of this notable anniversary.——The new three-act comic opera "Zinober," by Herr Siegmund von Hausegger, was brought out on June 19, at the Royal Theatre, under Herr Richard Strauss's direction, and obtained a complete success, to which an excellent interpretation contributed its share. The libretto, from the pen of the composer, is founded upon Hoffmann's fanciful story, which has been effectively dramatised, and the music is the work of a gifted and frequently highly original composer. Herr von Hausegger is only in his twenty-fifth year, and a native of Graz.——The now annually recurring performance of Beethoven's nine symphonies by the Kaim orchestra was announced to commence on the 22nd ult., under Professor Loewe's direction.

Prague.—A new operetta, "Der Opernball," by Herr Richard Heuberger, an esteemed Viennese musical critic and composer, was brought out at the German Theatre here, on June 25, with great success. The libretto is an operatic version of the well-known comedy "The Pink Dominoes."

Recanti.—On the occasion of the centenary celebrations here of the birth of the poet Leopardi, on June 29 and following days, a symphonic poem by Signor Mascagni, written for the occasion, was performed by the orchestra of the Liceo Rossini, of Pesaro, under the composer's direction. The work, which is intended to illustrate the main features of the great poet's inner life and pessimistic world-conception (an ambitious task, it must be admitted, for the composer of "Cavalleria" to set himself), and concluding with an apotheosis of Leopardi, was received with enthusiasm, and had to be repeated in its entirety. The statue of the poet unveiled during the celebrations is the work of the sculptor Monteverde, a lineal descendant of the illustrious composer and creator of Italian opera.

Rome.—Baron Franchetti's new opera, "Il Signor di Pourceaugnac," was produced for the first time at the Politeama Theatre, on the 9th ult., and well received. Mascagni's new operatic work, "Iris," is to be brought out shortly at the Costanzi Theatre.——The first prize in a competition opened some time since by the Saint Cecilia Academy here has been awarded, for a string quartet, to Signor Giuseppe Frugatta, a professor at the Milan Conservatorio.

St. Petersburg.—A highly successful grand concert devoted to French music was given here, on the 14th ult., under the direction of M. Chevilard, the well-known Paris conductor. Madame Gorlenko-Dolina, the eminent Russian prima donna, to whose initiative the concert was chiefly owing, took part.——Madame Sigrid Arnoldson, the Swedish prima donna, has been engaged for the coming season of Italian opera at the Imperial Theatre. She will appear on thirty evenings, amongst other parts, as *Elsa* in "Lohengrin."

Schwerin.—A new operetta entitled "Farinelli," and dealing with some episodes in the career of that celebrated singer, was brought out last month at the Court Theatre with considerable success. The composer is Herr Zumpe, the well-known excellent conductor and Court-Capellmeister here.

The Hague.—The Berlin Philharmonic Orchestra, under the direction of Capellmeister Rebizek, is giving its annual series of orchestral concerts at the Curaal, in Scheveningen, just now, to crowded audiences. A new symphonic poem, "Mary Stuart," by Herr Aertel, recently produced for the first time, met with a highly favourable reception.——Leopold Auer, the eminent Russian violin *virtuoso* and director of the Philharmonic Concerts in St. Petersburg, is expected to give several recitals here during the current month.

Toulouse.—The first performance here of Haydn's "Seasons," last month, merits a record. It was given by the Cecilia Society, under the Abbé Mathieu's direction, and it is satisfactory to add that it was greatly appreciated and that a second performance had to be given.

Turin.—In connection with the present International Exhibition, three choral concerts were given here last month by the celebrated Paris Choir of St. Jervais, under the conductorship of M. Charles Bordes, with enormous success, to which the co-operation of the excellent Paris organist, M. Tournemire, contributed not a little.

Vienna.—On the 10th ult., Viennese journals remind us, one hundred years had elapsed since the first performance, at the Court Theatre, "near the Kärntner Thor," of Mozart's "Le Nozze di Figaro" in the German language, in which form it was thenceforward embodied in the permanent repertory of the Imperial Theatre.——The estate of the late Johannes Brahms (which, after the now nearly completed liquidation, will amount to some £20,000) was, it will be remembered, bequeathed by the master, in an informal document, to the Viennese Gesellschaft der Musikfreunde. The tribunal to whom the question of legality had been submitted has at length pronounced in favour of the document, thus placing the famous Viennese Institution in an advantageous position in the event of an appeal against this decision on the part of blood relations of the master.——The vacancy caused by the retirement some time since of Dr. Hanslick from the professorship of æsthetics and musical history at the University, which post he had held for over twenty-five years, has at length been filled. His successor, Dr. Guido Adler, hitherto professor at the University of Prague, is a distinguished music historian, and co-founder (with Dr. Chrysander and Spitta) of the "Vierteljahrs-Schrift für Musik-Wissenschaft."——An influential committee has been formed with a view to the erection in this capital of a monument to Simon Sechter, the great contrapuntist and teacher, and the removal of his remains to the Central Cemetery, where so many of the immortals in musical art have, of late years, been assigned their, it may be hoped, final resting-place.

Sir Alexander Mackenzie, Professor Villiers Stanford, and others who are prominently interesting themselves in the important question of a Municipal Opera House, had an interview of a private character, on the 11th ult., with the members of the London County Council, by whom the project appeared to be favourably received.

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OBITUARY.

A veteran organist has passed away in the person of John George Boardman, who died at 302, Clapham Road, on the 2nd ult., at the age of seventy-nine. Mr. Boardman, who was born at Kennington on July 10, 1819, became a chorister of St. Paul's Cathedral at the age of nine. Amongst his fellow-choristers were the late G. W. Martin, the late William Makepeace, and Mr. John Hopkins, the present organist of Rochester Cathedral, the last two having been the teachers of Sir Frederick Bridge. Boardman was a pupil of Thomas Attwood, and during his choristership at St. Paul's he was organist of St. Mary Aldermary. He was organist successively of Carlisle Chapel, Kennington (two of his predecessors there having been Benjamin Jacob and Thomas Adams), Sydenham Episcopal Chapel (1835-43), All Saints', Beulah Hill, Norwood (1843-45), St. John's, Clapham Rise, and finally at St. Mark's, Kennington, from 1862 till his retirement in 1894. In 1845 Mr. Boardman became professor of music, and in the following year organist of Clapham Grammar School, where for thirty-two years he did splendid work and raised the Chapel services to a high pitch of excellence. Mr. Boardman's name was often prominently before the public as the deputy of James Coward and Mr. Alfred J. Eyre at the Crystal Palace, where the programmes of his recitals on the great organ were always good. He was also organist to the National Choral Society, of which the late G. W. Martin was conductor. On May 25, 1858, Mr. Boardman conducted a performance of Handel's "Esther" at a concert of the Cecilian Society, given at Albion Hall, London Wall. This was probably its first performance since Handel's day. It was certainly seventeen years earlier than the presentation of the work at the Alexandra Palace on November 6, 1875, which is often given as the date of the revival of Handel's first English oratorio. In 1851 he took the degree of Bachelor in Music at Dublin University, under the Professorship of the late Dr. John Smith, but strangely enough he never made use of the degree. Mr. Boardman's compositions were almost exclusively for the Church, and included an anthem, "Almighty and most merciful God," dedicated to Mr. (now Sir) George Grove, an *alumnus* of Clapham Grammar School under the celebrated Rev. Charles Pritchard. Since his retirement from Sunday duty, and when well enough to do so, Mr. Boardman was very fond of attending service at St. Paul's Cathedral, the last occasion being on the first Sunday of the present year, when he told Mr. John S. Bumpus (to whom we are greatly indebted for much of our information) that he sat in the choir, in order to be as near as possible to the very spot where, seventy years before, he had sung as a chorister. Mr. Boardman was the first to sing the solo in Attwood's anthem "Come, Holy Ghost," under circumstances to which we specially refer in another column (p. 524). To the last he kept himself in touch with musical doings and events by regularly reading his Musical Times, to which he was one of the original subscribers in 1844. Mr. Boardman was widely known in South London and very highly esteemed in his professional and private life. His remains were interred at Norwood Cemetery, the funeral service having been previously held at St. Mark's, Kennington, where he had played for thirty-two years. The death of Mr. Boardman removes a distinguished organist of the old school, one of those who, in their day, did "good, solid, substantial work" in a manner calling for the highest commendation and emulation.

The death is announced of Mr. William Scadding, for upwards of twenty-five years organist of Newport Church, Isle of Wight, which occurred at Newport on June 16, at the age of fifty-three. Mr. Scadding, who was a native of Taunton, was for nine years organist of Her Majesty's private Chapel at Osborne, and the composer of the "Osborne" March, written in 1887 for the Queen's Jubilee and frequently performed by the Queen's command.

The death is announced, on June 24, at Leipzig, where he had lived in retirement for some years past, of Heinrich Wolff, the *doyen* of German violinists, at the age of eighty-five. On arriving in Vienna to give his first concert there he was surprised to find the city in mourning: it was the day of Beethoven's funeral! Wolff subsequently made the acquaintance of Paganini, with whom he was frequently associated in the performance of chamber music. Amongst other treasured reminiscences of Wolff's artistic career was the friendship he formed with Mendelssohn, with whom he tried over a number of the latter's compositions from manuscript, amongst them the quintet (with two violas), in which Mendelssohn played the second viola.

Joseph Luigini, for many years conductor of the Grand Théâtre at Lyons, and afterwards of the Théâtre Italien, Paris, died in that capital on the 8th ult. He was the first to produce Verdi's "Aïda" in Paris.

Amongst the passengers who lost their lives on board the ill-fated steamer "Bourgogne" were two excellent artists, members of the Boston Symphony Orchestra: Leon Pourtou, a clarinet virtuoso of considerable reputation, and the solo oboist, Herr Weiss.

We have also to record the following deaths:—

On June 24, at New York, Frank Elmore, concert baritone and successful teacher, aged fifty-nine.

On June 26, at his residence, Friesland, Hesketh Park, Southport, in his seventy-fourth year, Nicolas L. van Gruisen, founder of the firm of Messrs. N. L. van Gruisen and Son, of Liverpool.

On June 22, at Birmingham, Mrs. J. Redfern Mason, *née* Linda Morton, pianist.

CORRESPONDENCE.

ANTICS OF PIANISTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—A question which came forcibly before my mind after a recent pianoforte recital is this: Is it justifiable for a pianist to try and express to his hearers what he conceives to be the emotional characteristics of what he is playing by means of "facial play" and gesticulations of various kinds? I think not. Should not the highest aim of a performer be to make his hearers forget his own personality and imagine they are hearing the music direct from the composer as *he* conceived it? This is impossible if the player is perpetually reminding them of his own presence. Moreover, such behaviour seems to me to put an "earthy" spirit into the performance. Surely music should appeal to the soul, not to the body; and to this end should be allowed to tell its own story quietly, and not be doled out to us as a sort of animal food, with a spicing of gestures and grimaces to bring out the flavour. Have we not enough to put up with from pianists, with all their tricks in interpretation, without additional antics?

Yours truly,
A. F. J.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Auckland (New Zealand).—The first concert of the season of the Auckland Liedertafel took place at the Choral Hall on May 20, when an interesting programme was admirably performed, under the able direction of Mr. Arthur Towsey. Special mention must be made of the poetic annotations to the various pieces in the book of words. An instance of the felicitous manner in which they were selected is furnished in the following "motto" to Hatton's delightful part-song "The way to build a boat":

> Build me straight, O worthy master,
> Staunch and strong—a goodly vessel,
> That shall laugh at all disaster.
> *Longfellow.*

Folkestone.—An interesting pianoforte and vocal recital was given in the Town Hall, on June 24, by Miss Jessie Field, an accomplished pianist from the Raff Conservatorium, Frankfort, and Mr. Theo. Field (late pupil of Mr. Fred. Walker), who possesses a bass voice of great beauty. The programme was sustained with uniform excellence throughout and both artists were accorded a hearty reception.

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Forest Gate.—The students of the Conservatoire of Music and Arts, Romford Road, Forest Gate, gave a very successful concert at Stratford Town Hall, on June 16, when H. E. Nicholl's operetta "Will-o'-the-Wisp" was performed by the choir in an eminently praiseworthy manner. Mr. Louis Robbins gave two violin solos, "Prélude: Le déluge," Saint-Saëns, and "La Cascade," Hauser, and songs were well rendered by Miss Agnes Walter, Miss Annie Wilson, and Mr. Richard Triggs. Mr. Cuthbert Harris played four organ pieces and also contributed two pianoforte solos—Prelude, by Rachmaninoff, and a Valse Caprice from his own pen.

Guildford.—At the Constitutional Hall, on the 9th ult., and in connection with the Guildford School of Music, Mr. Henry Tolhurst gave an interesting lecture on Handel and his works, illustrated by a number of monochromes, specially prepared by Mr. Oscar Tolhurst for the occasion. The musical illustrations were admirably performed by Miss S. Greatorex and Mr. Charles E. Tinney (vocalists), Miss Isabel Wheeler and Miss Amy Trench (pianists), and Miss Mabel Galway (violin).

Ilfracombe.—A gratifying testimonial was presented, on the 4th ult., to Dr. J. T. Gardner, who has been conductor of the Ilfracombe Choral Society since its commencement. The testimonial took the form of a very handsome "grandfather" clock, in a handsomely-carved oak case, having both Whittington and Westminster chimes, and costing seventy guineas. Mrs. Basset, of Watermouth Castle, in some well chosen words, made the presentation on behalf of the Society, and Dr. Gardner made a suitable reply. An illuminated album, containing the names of the subscribers, formed an appropriate accompaniment to the main theme of the Society's mark of appreciation of its esteemed conductor.

Leeds.—A special series of twelve invitation recitals and concerts were given twice daily, in the large concert-room of Messrs. Haddock's College of Music, during the week ending the 16th ult. Many of the students, assisted by their professors, took part in the varied, and, in many cases very difficult programmes, arousing much enthusiasm by their meritorious performances.

Organ Appointments.—Mr. J. A. Bailey, Organist and Choirmaster to St. Clement's Church, Sandwich, Kent.—Mr. H. G. Williams, to the Church of the Good Shepherd, Lee, Kent.—Mr. C. K. James, to All Saints' Church, Stoneycroft.—Mr. A. F. Barnes, Organ Scholar at Keble College, Oxford.—Mr. T. I. Pace, to the Parish Church, Ashford, Middlesex.—Mr. Martin B. Chenhall, to St. John's, Lee, Hexham.—Mr. Arthur J. H. Townsend, to Christ Church, Bridlington.

Choir Appointments.—Mr. D. Gibson Bishop, Choirmaster to St. Jude's Church, Kensal Green.—Mr. Henry Clements, Solo Tenor to St. Paul's, New Beckenham.

ANSWERS TO CORRESPONDENTS.

Gamba.—*The chorales in Mendelssohn's "Six Sonatas for the Organ" are as follows: Sonata, No. 1—"Was mein Gott will." This is an eight-lined tune, but the composer has made use of the first four lines only. Although Mendelssohn wrote the title of the chorale in his manuscript, strangely enough it has never been printed in the various editions. Sonata, No. 3—"Aus tiefer Noth," in its original form. Sonata, No. 5—the chorale seems to be an original one by Mendelssohn, all efforts to trace it in other directions having proved fruitless. It is a five-lined tune, and therefore somewhat unusual in German hymnody. Sonata No. 6—Mendelssohn has introduced the famous six-lined chorale, "Vater unser im Himmelreich," into everyone of the six movements, except the last in D major. Sonatas, 2 and 4, contain no chorales.*

G. L.—*The following are the English equivalents to the abbreviations in Breitkopf and Härtel's edition (Reinecke) of Bach's "Das wohltemperirte Clavier":—* Th. = *subject.* Antw. = *answer.* Cp. = *counter-subject.* Zw. = *episode.* Th. Mot. = *subject motive, or part of subject.* Im. = *Imitation.* Uebl. = *codetta (intervening, connecting, or transition passage).* M.c. = *by inversion.* p.a. = *by augmentation.* Engf. = *stretto.* p.d. = *by diminution. You would find Dr. Iliffe's Primer, "Analysis of Bach's 48 Preludes and Fugues" (Novello), a most invaluable aid in the study of these matchless creations.*

H. A. B.—*We dare not divulge, even if we knew, the secrets of obtaining "a hood, cap, and gown by passing an easy examination in practical and theoretical music." Nor can we suggest "any musical institution where you can obtain the hood, &c., by composing a piece or exercise at home and sending it in." A hood obtained in this homely manner might become, without any alteration, a cloak for mediocrity—at least, so it seems to us.*

Pellonell.—*The duet about which you enquire is entitled "Son esse! Oh! giubilo," by Cagnoni, which, as your memory recalls, used to be sung by Madame Clara Novello and Mr. Sims Reeves. It is published by Messrs. Novello and Company, Limited.*

Choirmaster.—*There is no rule governing the out-going voluntary. People generally take it quite literally and depart while it is being performed. This would apply to the "Hallelujah" chorus, especially if it were not played particularly well.*

Baritone.—*We venture to suggest the following metronome rates for Handel's (so-called) "Cuckoo and Nightingale" Concerto for the organ. Larghetto* ♩ = 56; *Allegro* ♩ = 84; *Larghetto* ♪. = 88; *Allegro* ♩ = 88.

W. M. S.—*You will find an excellent account of the recent musical festival at Bergen, written by Mr. J. S. Shedlock, in the* Athenæum *of the 9th ult.*

A. H.—*See "Sailors' Chanties," published by Messrs. Boosey and Co., which will probably answer your requirements for "Capstan melodies."*

Undergraduate.—*In Sterndale Bennett's "Rondo Piacevole," bar 93, second chord in the left hand, the upper note should be A natural, not A sharp.*

A. S.—*We gave information about easy organ sonatas in our last issue. See the reply to "Sonatina," p. 487.*

Scot.—*Taking all the circumstances into consideration, we think that Dresden would be preferable to Berlin.*

*** *Notices of Concerts,* of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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The Exhibitions for 1898 will be competed for in November next.
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With this number are presented gratis Extra Supplements, consisting of a Chorus, entitled "The Challenge of Thor" ("King Olaf"), by Edward Elgar, and a Portrait of Mr. A. J. Hipkins, photographed (by Mr. William E. Gray, of Queen's Road, Bayswater) from an oil painting by Miss Edith Hipkins.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1898.

ALFRED JAMES HIPKINS.

NOT the least interesting feature characterising the progress of music during the Victorian Era is that associated with the literature of the art. Admirable books, valuable dictionary and magazine articles, pamphlets, papers, &c., have been written by able men who, by devoting themselves to some definite branch of study, have become specialists in their own particular spheres of work. The name of one such expert, claiming particular recognition, is that of Mr. A. J. Hipkins, the greatest authority in this country—if not in the wide world—on the pianoforte and its precursors. "Ask Mr. Hipkins," is the natural reply to anyone seeking information on difficult matters connected with the domestic instrument and its forbears. Moreover, it may safely be added that his knowledge of the subject is not only encyclopædic, but absolutely reliable in everything appertaining to the history and construction of all keyboard instruments, and much more besides.

Alfred James Hipkins was born at Westminster, June 17, 1826. His earliest years were spent within sound of the Abbey bells. When his school period was over he wanted to be a painter, but his father demurred, thinking it would be better for him to learn to tune pianos so that he might have a dependable calling. The Fine Arts were therefore put aside on the understanding that they might be again considered when he was seventeen. Mr. Henry Fowler Broadwood took the boy into his factory at Westminster before he was fourteen. Therefore, Mr. Hipkins has served the great house of Broadwood for the remarkable period of fifty-eight years! Hitherto music had not been thought of except as a casual source of pleasure; but having the keyboard constantly under his hands, it followed as a matter of course that he should learn to play the pianoforte. At first he had no regular tuition, but with the aid of Cramer's Instruction Book he acquired the twenty-four major and minor scales. Early in 1841 he began a course of lessons with a Mr. Fentum, who kept a music shop in the Strand. Fentum also played the flute at the old Opera-house in the Haymarket, then still existing with a Pit and Fops Alley, and the Omnibus Box. At the end of three months young Hipkins accompanied Flautist Fentum in his solos and he took part in a pianoforte duet at one of his teacher's "at homes"; whereupon his lessons ceased. Thenceforward he was self-taught. Through Fentum, who was very kind to him, the boy went to the Opera, where he heard Rubini, Grisi, and Lablache in "Anna Bolena." To this day he remembers the exquisite cantilena of Rubini in the slow part of "Vivi tu," which, by an otherwise cold audience (as it seemed to him), was rapturously encored.

THE ABBEY AND EARLY STUDIES.

An important influence on his musical training surrounded him during the impressionable years from fourteen to eighteen. He regularly attended the two Sunday services at Westminster Abbey in the days of James Turle's organistship, whereby he became familiar with the noble Cathedral music of Gibbons and Purcell, "the brightest stars in the brilliant firmament of our national music of that period," to use his words. At the same time he persevered in his studies of Handel, and, a little later, Bach, which gave him a solid and lasting foundation.

In 1844 Mr. Hipkins began the study of the organ under the late Marcellus Higgs, with whom he remained for a year. There were no examinations in those days, and alphabetical appendages to organists' names were almost unknown. Following the custom of the period,

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the young organist obtained his "testimonials," chiefly through playing Bach, from James Turle, J. B. Sale, George Sale, T. Forbes Walmisley, J. L. Brownsmith, and Henry Boys. Mr. Hipkins became assistant-organist to the last-named and Sunday-evening organist at St. Mark's, North Audley Street. But his serious views on organ playing were not appreciated by the congregation, and rather than adopt a lighter style that was uncongenial to him, he resigned at the end of six months. Thus ended his career as an organist. But he began to take an increased interest in Bach, which developed into a profound veneration of the Leipzig Cantor's music that will remain steadfast till life's journey is ended.

TUNING AND EQUAL TEMPERAMENT.

To return to the work-a-day life at Broadwood's factory. He soon acquired a knowledge of tuning. But finding no satisfaction in the attempts being made by tuners to relinquish what passed for the old Meantone system of tuning, Mr. Hipkins turned to an edition of Dr. Crotch's "Harmony" containing an Appendix which supplied an explanation of Equal Temperament. This gave him information which he soon turned to practical account. In 1844 he was transferred to the Great Pulteney Street warehouse, where he quietly persevered with his studies in Equal Temperament. Two years later Mr. Walter Broadwood, in studying practical tuning, observed the innovation; and, recognising the value of a system which had been but little used in this country up to that time, he set the young innovator of twenty summers to teach the tuners in the Great Pulteney Street showrooms and at the Horseferry Road factory. This was a task not free from difficulty, as in some instances young Hipkins had to instruct or re-teach those who had in the first instance taught him! From that time Equal Temperament was definitely established in the leading house of the English pianoforte trade. But some years passed before it came into general use, especially in organs, though the Exeter Hall organ, by Walker, was so tuned in 1848, when Costa became conductor of the Sacred Harmonic Society. All the English organs in the Great Exhibition of 1851 were unequally tuned. Mr. Hipkins acted as interpreter to Fétis during his visit to the musical instrument section of the great glass palace in Hyde Park. He well remembers the warm argument which took place between Fétis, who advocated Equal Temperament, and Mr. Henry Willis, who defended the unequal temperament of the great organ which brought him so much fame in the Exhibition. Mr. Hipkins's occupation as a practical tuner had, however, before this time ended. But, as we shall see, not theoretically.

PITCH.

In 1855 Mr. Hipkins began to collect tuning-forks to record pitch, the date of these forks being known. Copies of three were sent to the French Commission in Paris, 1858, and also to the Society of Arts in the following year. In 1876 Mr. Greaves, the tuning-fork maker of Sheffield, introduced Mr. Hipkins to the late Alexander J. Ellis, who was then experimenting with Appun's Tonometer at South Kensington, as a means of determining vibration numbers. Ellis welcomed Mr. Hipkins as an authority he had hitherto been seeking on the subject of pitch; and from that time until Dr. Ellis's death, fourteen years later, they worked together. Dr. Ellis generously acknowledged over and over again the help he received from his colleague, in his "History of Musical Pitch" (1880), "Musical Scales of Various Nations" (1885), and the second edition of his translation of the great work of Helmholtz in the same year. Dr. Ellis took the warmest interest in Mr. Hipkins's lectures and publications. Moreover, he made him his literary executor, and bequeathed him all the materials that he had used in carrying out his musical-acoustic work. This collection Mr. Hipkins has recently handed over to the Royal Institution.

THE FRENCH PITCH.

The revived discussion on the vexed question of the adoption of the French pitch (*Le Diapason Normal*) in this country, which led to its acceptance as a standard of pitch at the Queen's Hall, and particularly by the Philharmonic Society, in 1896, caused Mr. Hipkins to be asked by the Society of Arts to read a paper on "Standards of Musical Pitch." This discourse was printed in the Society's Journal and a silver medal awarded him. Difficulties as to a mean performing pitch, and the fact that the Philharmonic Society had no standard of its own (or ever had one), prompted definite action in the matter. A sub-committee of the Directors was formed, including Mr. W. H. Cummings and Mr. Charles Gardner, which Mr. Hipkins was invited to join. The result was the adoption of a fork he had recommended in his Lecture, tuned to A 439 at a temperature of 68 degrees, instead of the normal A 435, adapted for 59 degrees Fahrenheit. The vibration number was verified by him, and large forks on resonance boxes, made by Messrs. Valantine and Carr, of Sheffield, were sent to the leading musical institutions, one being retained by the Society.

LITERARY AVOCATIONS.

Mr. Hipkins is not the only one who has drifted into the pleasant occupation of *cacoethes scribendi* by the force of circumstances. In 1861 his friend Ernst Pauer gave a course of historical performances, using a harpsichord for the due presentation of the old English Virginal composers. In the following year he decided to continue these performances with the addition of a written commentary, or analysis, combined with biographies of the composers, and occasional essays bearing on

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the works performed. In order to carry out this scheme he enlisted Mr. Hipkins's collaboration, and their joint efforts were continued in further series during the years 1863 and 1867. As editor of these programmes Mr. Hipkins was brought into relation with Mr. (now Sir) George Grove. In one of Mr. Pauer's programme-books Sir George wrote an eloquent appreciation of Robert Schumann, which proved to be epoch-making as a fervent appeal for reconsideration and toleration of a composer at that time banned by the critics. This connection brought about a closer intimacy, with the result that when Sir George Grove, in 1874, laid the foundation of his famous "Dictionary of Music and Musicians," he persuaded Mr. Hipkins to join his staff of contributors. At the completion of this important work, in 1889, the Index revealed the fact that 134 articles and paragraphs bore the initials "A. J. H." As might naturally be supposed, the most important of these was the long article upon the Pianoforte.

Mr. Hipkins considered it to be his duty to vindicate the just claim made for the Italian Cristofori as the inventor of the pianoforte, and to prove that the German Schroeter had no valid grounds for being so regarded. The pianofortes in the palaces at Potsdam, acquired by Frederick the Great from the maker, Silbermann, had long been affirmed to be copied from Schroeter's invention, and with such confidence that it never occurred to anyone, even in Germany, to examine the instruments to prove the truth of this statement. Moreover, it was said that the official routine of these Royal palaces was opposed to such an examination. However true this might be, any difficulty was overcome by an introduction to the Crown Princess (now the Empress Frederick), obtained through Dean Stanley, whereby Mr. Hipkins was enabled to have the pianoforte described by Burney examined. A drawing was made of the action, which revealed the complete mechanism of Cristofori! This discovery of course appeared in "Grove." Subsequently, in 1881, armed with full powers from the Crown Princess to visit all the palaces in Berlin, Charlottenburg, and Potsdam, Mr. Hipkins went himself, and with most important results. He examined the three Silbermann grand pianofortes preserved in the respective music rooms of the three palaces at Potsdam; upon one of these, that in the Stadtschloss, there can be no doubt J. S. Bach played, the date being the 7th of April, 1747, according to information supplied to Sir George Grove by Thomas Carlyle. In all three instruments there is the same mechanical construction, that of Cristofori, adopted unaltered by Silbermann.

When Messrs. A. & C. Black invited Mr. Hipkins to write on the subject of the Pianoforte, in addition to other articles, in the ninth edition of the "Encyclopædia Britannica," he was glad of another channel for the publication of the above important fact—a fact that made possible a continuous history of the pianoforte, instead of a mere string of disconnected anecdotes. Mr. Hipkins had the honour to be one of the hundred contributors to the "Encyclopædia Britannica" invited to dine at Christ's College, Cambridge, under the presidency of the then chief editor, the late Robertson Smith. It was on that occasion that Mr. Adam Black, in responding to the toast of the evening, mentioned the remarkable fact that the corrections of that great work had cost more than double the setting-up (in type) of the manuscript.

One thing leads to another. Messrs. Black regarded the Loan Collection of the Inventions Exhibition of 1885 (with which Mr. Hipkins had so much to do) as a fine opportunity for the production of a masterpiece in illustration. They engaged Mr. Hipkins to control the selection and write the book, and commissioned Mr. William Gibb, an artist of great merit, to undertake the illustrations of the treasures exhibited. And thus appeared "Musical Instruments, Historic, Rare, and Unique," published at seven (and fifteen) guineas, in January, 1888. This work remains unapproached of its kind.

Mr. Hipkins has written many reviews, more particularly of books dealing with musical ethnology or antiquity, in the *Athenæum*, The Musical Times, and elsewhere; also articles in the *Hobby Horse*, one of which, "On the music of the angels, as shown in paintings in the National Gallery," is worth reprinting. His latest book, published in 1896 (second edition, 1897), is No. 52 of Novello's Primers, entitled "A description and history of the Pianoforte and of the older keyboard stringed instruments." It is based upon the author's lectures. The first part of the Primer consists of the informal talks he gave to students of the Royal College of Music (of which Institution he is the Honorary Curator), who were desirous of knowing something about the inside of a pianoforte. The woodcuts, by his son, Mr. John Hipkins, are fine specimens of the neglected art of wood-engraving.

Lecturer.

As a lecturer on music Mr. Hipkins has attained well-merited distinction. He not only has always something interesting to say, but also the gift of expressing his thoughts in an interesting and lucid manner. His lecture on the construction of the Pianoforte, read before the Society of Arts in March, 1883, brought him the honour of another silver medal from the Society. This lecture was afterwards published by request, and with illustrations, in the *English Illustrated Magazine* for January, 1884. Reversing the practice of lecturers on music, Mr. Hipkins gives his entire attention to the musical illustrations, which he plays himself, and secures the aid of a friend to read his

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discourses. Those who have thus assisted him by publicly reading his lectures have been Dr. A. J. Ellis, Sir George Grove, Sir Henry Trueman Wood, Mr. H. B. Wheatley, Mr. W. H. Cummings, Dr. Turpin, Mr. W. H. Hadow, and Professor Sedley Taylor. Mr. Hipkins has lectured at the Society of Arts, the Musical Association, The Royal College of Organists, the Incorporated Society of Musicians, the Royal College of Music, the Royal Academy of Music, and the Musical Clubs of Oxford and Cambridge. In 1891 he gave the Cantor Lectures (three) at the Society of Arts on "Musical Instruments of all kinds," which were subsequently published by the Society. Many of his other lectures have been issued in periodical publications and reprinted in America; they have also been translated into French and German, and, in part, into Italian.

Mr. Hipkins assisted Dr. Ellis in preparing his lecture on "The Musical Scales of various nations," now unfortunately out of print. Finding that musical scales were only to be accurately measured with tuning-forks, they examined the instruments of the Javanese musicians at the Aquarium, in 1882; the Japanese at Knightsbridge, in 1883; the Chinese at the Health Exhibition, in 1884, and the Siamese at the Inventions Exhibition, in 1885. The Highland Bagpipe scale, taken down from his friend Charles Keene, the famous *Punch* artist, was not the least interesting of these examples of non-harmonic scales. The result of these investigations was a paper entitled "Non-harmonic scales," printed in their joint names in the Proceedings of the Royal Society, 1884. This, by the way, is not Mr. Hipkins's only appearance before the first of our learned Societies, two papers by him, "Observations on the Harmonics (upper partial tones) of a Pianoforte string," having previously been contributed and printed in the Proceedings. Mr. Hipkins was admitted a Fellow of the Society of Antiquaries in 1886.

EXHIBITION EXPERIENCES.

The Great Exhibition of 1851 made the subject of this sketch, Mr. Hipkins, in a way, a public performer. Every Friday and Saturday he gave a recital in that bright and gay building upon Broadwood's pianoforte. He made a friend in the late Miss Sophy Horsley, the friend of Mendelssohn and other great musicians, who was attracted by hearing him play Chopin's "Andante Spianato," at that time unknown in this country, but which he had had the good fortune to learn from hearing the composer play it frequently. He also became acquainted with the late W. T. Best. Amongst the jurors he admired the intellectual look of Berlioz and the noble bearing of Thalberg. In 1883 the Prince of Wales, through Sir Philip Cunliffe Owen, requested Mr. Hipkins to undertake the formation of the Loan Collection section of the Inventions and Music Exhibition, at South Kensington, of 1885. He became chairman of the sub-committee and rendered invaluable service in the successful carrying out of this most interesting feature. This great show, with Mr. Donaldson's Historic Rooms and the lovely pianofortes designed by Mr. Alma Tadema and the late Sir Edward Burne-Jones, formed a basis for the still larger and more wonderful Music and Drama Exhibition at Vienna in 1892, of the British section of which, at the request of the Duke of Edinburgh, Mr. Hipkins was one of the two honorary secretaries. In addition to the receipt of a gold medal for his important share in the Inventions Exhibition, he received special marks of favour from the Duke of Edinburgh for that at Vienna. Those who are familiar with Mr. Hipkins's expert knowledge, unique capabilities, and organising zeal will not be surprised to hear that he has been placed on the Musical Instrument Committee for the Paris Exhibition to be held in 1900, where, as heretofore, he will assuredly be the right man in the right place.

CLAVICHORD AND HARPSICHORD EXPERT.

Since the death of the late Carl Engel (in 1882) there is no one in England who knows more about the old keyboard instruments than Mr. Hipkins. Without Carl Engel it is quite possible that the clavichord would not have been resuscitated. He had four in his private collection, and they were kept in playable order. When Mr. Hipkins began his work on the "Dictionary of Music and Musicians," it was a question which keyboard instrument he would treat first. The clavichord was chosen. Carl Engel lent him his best instrument for two or three years, and the borrower had the pleasure of showing it to Hans von Bülow, Charles Hallé, and Madame Schumann, not one of whom had ever seen a clavichord before. Mr. Hipkins divined that the Fantasia Cromatica of J. S. Bach was composed for this instrument tuned in Equal Temperament, the chord of the minor ninth, on which this most beautiful composition and the fugue are based, being only endurable to the ear when so tuned. He had never previously studied the work on the pianoforte. He therefore began it on the clavichord, hoping from the suggestion of the instrument, the internal evidence in the composition, and the comparison of the oldest copies read by the light of Carl Philipp Emanuel Bach's "Versuch," to get at an interpretation that might have some claim to follow the composer's treatment, though, of course, unsupported by any traditions, of which none exist. The result has been that his interpretation of the work on the gentle clavichord has always been highly successful. He believes that this musical poem has met with an appreciation when played on the clavichord far exceeding that which it usually meets with when performed on the pianoforte.

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"Both Fantasia and Fugue," he says, "are as clear as the stem, branch, and twig skeleton of a tree in winter"; few, if any, of those who have been privileged to hear Mr. Hipkins's skilful interpretation of this masterpiece will fail to endorse his opinion.

The harpsichord was already known. One had been used by Moscheles at his historical recitals in London, and one by Ernst Pauer. The veteran, Charles Salaman, had also shown its amenity to his own beautiful touch. Mr. Hipkins's particular concern was with figuration and the graces, and experimentally with the treatment of the two keyboards. These had not been elucidated, and, as in the instance of Scarlatti's overhand skips, had been misunderstood. To get at the root of the matter he went to Bach's Goldberg Variations, which show that the two keyboards, with nearly equal registration, can be ingeniously used with every variety of device. He played all the two-keyboard variations in his later lectures, with the *galantly* treated Aria, of course, and the Quodlibet. It is almost certain that they were never played on a harpsichord before in this country.

NOTABILITIES HE HAS MET.

During his long career Mr. Hipkins has met with many distinguished people in the world of music. He saw Mendelssohn conduct one of the performances of his "Elijah" at Exeter Hall, in 1847. In the following year the French Revolution drove Frédéric Chopin to this country, who, in the words of Mr. Hipkins, "was a pianist of the greatest charm and sweetest sorrow that ever touched a keyboard, and an improviser such as could be dreamed of only after hearing his beautiful compositions sympathetically played." At that time Chopin's works were scarcely known. Chorley was the only one of the London critics who appreciated him. But while Mr. J. W. Davison, the great critic of *The Times*, was not insensible to Chopin's extraordinary genius and personal attraction, he seems to have dreaded him as a dangerous rival to Mendelssohn. Davison, himself an attractive and fascinating man, used to say: "Hipkins is not a bad sort of fellow, but he *will* like Chopin!" The great critic, who habitually turned night into day, acknowledged that Chopin touched those whose temperaments were submissive to reverie. Mr. Hipkins was present when Chopin, attended by his devoted friend and pupil, Miss Stirling, played his recently composed but now popular waltzes in D flat and C sharp minor to Mr. Frederick Beale (of Cramer and Co.), the publisher of them in England. When Liszt, in 1886, called on Mr. Hipkins in Great Pulteney Street, he exclaimed: "I remember entering this room sixty years ago!" Then he spoke in French. His early familiarity with English revived when Mr. Hipkins met him at a dinner party at the Langham Hotel. He told an anecdote to the effect that his father took him when a boy to a phrenologist and said: "He is a very stupid boy and will not apply himself to anything." The phrenologist, feeling the boy's head, said: "I don't think he is such a stupid boy—let him try music!"

In his early days Mr. Hipkins received much encouragement from Sterndale Bennett, whose playing he had frequent opportunities of hearing, making him his model as an interpreter of Beethoven and Mendelssohn. He first met Wagner during his visit to London in 1855. In 1877 he heard him bang a chord or two on the pianoforte—an instrument it would seem, from his correspondence with Liszt, that he could never do without, and yet never learned to play properly.

It is interesting to learn that Mr. Hipkins was one of the earliest disciples of Wagner in London. He became attached to the cult in 1866, not from admiration—that came later and is now a passion—but from the feeling that Wagner was being condemned in England unheard. A photographic group, taken in 1868, shows the few adherents Wagner then had in London. Karl Klindworth, then busy with the pianoforte score of the "Nibelungen Ring," and who had been playing extracts from it week by week to Walter Bache, Edward Dannreuther, Frits Hartvigson, the painter Kümpel, and "Hip," as his friends called the subject of this biographical sketch—these six enthusiasts form the friendly circle represented in the photograph. Except for Praeger, who fought alone, there was no one else to champion Wagner's cause.

The name of Rubinstein recalls a pleasant incident. When Mr. Hipkins read his paper on "The old clavier, or keyboard instruments," before the Musical Association, June 7, 1886, Rubinstein not only favoured the meeting by his presence, but insisted upon turning over the leaves of the music for the lecturer, who will never forget the extraordinary friendliness and kindness of the great pianist in rendering this humble service. Although Rubinstein was then fifty-five, he had never before seen or heard a clavichord!

HIS OLD-WORLD INSTRUMENTS.

An inspection of Mr. Hipkins's old instruments in his house at Kensington, under the guidance of their learned possessor, is of great interest. First, there is a double harpsichord by Jacob and Abraham Kirkman, A.D. 1773, which formerly belonged to Carl Engel. It is one of the finest specimens of its kind. To listen to its beautiful, rich, and varied tone, as Mr. Hipkins skilfully plays one piece after another, carries one back in imagination to those old-world days when the soul of music was tranquillity and simplicity. Then there is a clavichord, made about the middle of the last century, the gift of Carl Engel, to whom it also formerly belonged. Of special interest, on account of its having originally belonged to Handel, is a spinet by John Hitchcock, made

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in the first years of the eighteenth century. Handel gave it to a friend of his named Leamon (or Lehmann), who settled at King's Lynn, or Downham Market, in Norfolk. Mr. Hipkins bought it from the descendants of this Leamon with documentary evidence as to its history, &c. A woodcut of it by Mr. John Hipkins appears in his father's "History of the Pianoforte" Primer.

The centre of attraction, by reason of its novelty and rarity, is a very fine Regal, the only known large Regal in this country, which Mr. Hipkins acquired at Innsbruck. The keys are of bird's-eye maple, and the instrument is arranged, *ab initio*, for the "short octave." There is an inscription written upon it, prompted by a great trouble which a former owner had evidently gone through, probably during the Thirty Years' War. The date of the inscription is 1629; but the instrument may be some years older, but not anterior to 1530, when the beating reed was introduced into the organ. It is no wonder that the late Sir Edward Burne-Jones was "much gone" on this old Regal. He is not the only one who has had similar feelings arising from an inspection of this treasure.

Amongst other valuables is a splendid lute of rare excellence and beauty which Carl Engel used to play, also a set of Northumbrian bagpipes bequeathed to Mr. Hipkins by his friend Charles Keene, of *Punch*, and the inimitable artist's stockhorn, very rare. And then there is a holograph letter from Beethoven to his friend Ferdinand Ries, in London. This interesting epistle, which relates to the great Pianoforte Sonata in B flat (Op. 106), appeared in The Musical Times for May, 1896.

At Home.

An afternoon set apart by Mr. and Mrs. Hipkins to receive their friends is in pleasant contrast to the conventional "At Home"—so-called. The warm welcome which each visitor receives is consonant with the simple home-life of host and hostess. While we are examining and listening to the old instruments, Mr. Henschel, with his big dog, drops in. He naturally gravitates towards the ancient Regal, and, sitting down thereat, he accompanies himself in some solemn strain, the deep tones of his fine voice blending perfectly with those of the old instrument, to the accompaniment of which many a monk has doubtless sung chant and psalm. Two sisters of the host's old friend, the late Walter Bache, are sympathetic listeners. And when the little company gather around the table for tea—not the "four o'clock" apology for that old-fashioned meal—an interesting addition to the friendly circle is no less a personage than Professor Karl Klindworth.

Intimate friends will bear ample testimony—if, indeed, such testimony be needed, even by casual observers—to the delightful charm of the family life which characterises Mr. Hipkins's home. Mrs. Hipkins not only evinces a keen interest in the artistic pursuits of her husband and children, but shows it in a very practical way by blowing the bellows of the Regal with an expert skill worthy of "honours" in an examination! The exceptional gifts of their son, Mr. John Hipkins, in the art of wood-engraving have already been mentioned. Miss Edith Hipkins, their artist-daughter, has recently distinguished herself in the excellent portrait of her esteemed father, which was honoured with a place in this year's Exhibition of the Royal Academy. A photographic reproduction of this picture forms an appropriate supplement to this biographical sketch of her father. It represents Mr. Hipkins in the act of playing Bach's Goldberg variations on the double harpsichord.

In regard to the genial personality of the living original of this portrait, much might be said. The friendly grip of the hand, the kindly light in the eye, and the benevolent expression of the countenance are true indexes of the warm heart that beats within the breast of Alfred James Hipkins.

SOME RECOLLECTIONS.

III.

A Musical Tramp.

At the close of my first paper, "A Mainzer Class," I mentioned that Mr. James Watts carried on his Berkeley enterprise for some time after the discouraged majority of his pupils had abandoned him. In point of fact, he worked up two or three concerts, of a sort, and endeavoured, for further progress, to enrol under his banner the instrumentalists who formed the band at the Congregational Chapel. It is usual to assume the worst with regard to such performers. They are impartially credited with making dreadful noises and with being no less incompetent than conceited. Only the other day, a bishop of the Anglican Church took up his parable to this effect, enlarging with much unction upon past inefficiency and present skill. But sweeping statements are nearly always unjust, and, in this case, I can bear witness to the fact that there is a good deal to be said on the other side. When I first knew the chapel band which, as will presently be seen, Mr. Watts unskilfully wooed, it made very good music indeed. Among its members were the father and brother of Miss Tremearn, a Cornish violin "prodigy" of sufficient note in her day to play before the then youthful Queen Victoria. Both men were capital performers, judged by an amateur standard, and equal to them was a viola player named Sturge—a member of a musical family once well known in Bristol. The others being hardly less efficient, our Mainzer professor was quite right in trying to enlist the services of the entire company. Unhappily he went the

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wrong way to work. Instead of negotiating the band into line, he curtly announced, at the beginning of his last season, that he "had vacancies" for such and such instruments, naming precisely the number and kind which the chapel band possessed. This procedure did not do at all. No response was vouchsafed by the proud instrumentalists, and the choral society—late the Mainzer class—went on to a speedy end.

The foregoing particulars offer occasion for some recollections of the curious prominence given to instrumental music in the valley of the lower Severn fifty years ago. I do not claim for that prominence that it was in any degree singular. Most likely the district which came under my notice had its counterpart everywhere in the rural West, but I can speak only of what I know, and assuredly it is true that the market towns and many of the villages between the Cotswolds and the river could boast of instrumentalists competent not only to the simple devotional music of church and chapel, but also to the more or less successful practice of far higher things. In Berkeley, for example, at a somewhat later time than that which I have chiefly in mind, the local players rose to the height of a concert wholly devoted to instrumental chamber music; the leading violin being held by him who now records the fact. A similar body answered for the art life of Thornbury, in which town some years of my youth were spent. The Thornburian musicians had two strings to their bow; playing once a week at the meetings of the choral society, and as often in their own practice of instrumental works. I suggest that the giving up of two evenings out of six is a fair proof of earnestness in the cause of music. In that band I played a viola, and can testify to the zest and spirit, to the single-minded devotion and self-sacrifice with which the rural musicians did their work. We were a typical company of the period; uniform in our love of music, motley in all things else. Social divisions and religious distinctions being ignored, the gentleman wielded a bow by the side of the hedge carpenter, the beer-shop keeper sat at the same desk with the church member, and the rigid Nonconformist rubbed elbows with the zealous supporters of Anglicanism. All points of difference were fused by the fire of music; when the art spoke clamouring voices hushed themselves, even though, as on one occasion, a furiously contested parliamentary election ran its embittered course.

The reader naturally wants to know what kind of music the Thornbury amateurs studied. In relation to the choral society, they shared the task imposed by selections from oratorios, chiefly those of Handel; as an independent body their energies were devoted to a collection of more or less antique works, largely inherited from predecessors who had played their way to dusty death and left the books behind. Printed music was then excessively high in price—so high that, to a company of poor men, it was almost prohibitory. Yet somehow copies accumulated, and, in my time, there was a very fair choice. I can call to mind many of the compositions at which we laboured, among them an arrangement for strings, flute, and pianoforte of the Salomon Symphonies; Geminiani's arrangement of Corelli's Trios; the Sinfonias and other instrumental pieces of Sebastian Bach; and Overtures by Handel and Mozart. All these of course still live, but in the forties not a few works, since dead, had certain remains of vitality. Who, nowadays, ever hears Dr. Arne's once famous Overture to "Artaxerxes," or Kreitzel's "Lodoiska," or, for that matter, Mozart's Preludes to "La Clemenza di Tito" and "Idomeneo," with many another? Yet in the days of which I speak—days, as I look back upon them, full of keener delights and more joyous enthusiasms than any I have since known—these works were played so often that they remain in my memory almost to the last detail. May I suggest that such music-making was, all things considered, not bad for a town of a thousand inhabitants, before the great artistic resurrection of England began, and when for every hundred present opportunities of improvement in taste and skill there did not exist half-a-dozen. As regards the execution of the works named above, and others like them, the Thornbury musicians were not without guides. The leader, Mr. Pearce (organist of the parish church), was a well-read and intelligent chief, and the band included a gentleman, Mr. Player, whose means enabled him to gather experience of the best works and performances of the day. To him I confess myself largely indebted for many hints and no little of the encouragement after which aspiring youth hungers and thirsts.

The band met for practice in the Town Hall, an apartment which, as far as I remember, was rarely used for any other purpose. There on one occasion we had an interesting visitor. We were busy with the Overture to "Figaro," and had just reached its last chord, when, from out of the gloom at the far end of the hall came a voice saying, with a strong German accent: "Very good, gentlemen, but not quite fast enough; no, decidedly not fast enough!" The voice was followed by a form which sidled up into the light of the desk candles, and there stood, bowing low, hat in one hand, a violin case in the other. Our visitor was literally as well as figuratively down at heel. His garments were threadbare and dusty; his hat had seen its best days long ago, and his long streaming hair lay about his head in wild confusion. The mute appeal of the violin case sufficed for sympathy with this strange and unlooked-for figure, but our visitor did not rely upon that. With another bow, and a wave of his dilapidated head gear, he

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broke into further speech: "Gentlemen, you will pardon me for intruding. Passing up the street I heard your music, and, as a musician myself, I was attracted. That is all. I am sure it is enough." "Of course," replied our leader, "and now that you are here, will you join us?" "Willingly; but, gentlemen, let me say that I am hungry, thirsty, and penniless. I had walked a long distance and am very weary." At this, every man in the band became a good Samaritan; the hat went round, and refreshment was promptly brought from a neighbouring inn. Meanwhile our guest informed us that he made his living, such as it was, by wandering from place to place, fiddle in hand, looking out for just such an opportunity as our meeting afforded, and supplying music, in a general way, wherever he found a desire for it. "Sometimes I am up," said the poor fellow, "but very often I am down," and then he addressed himself to the viands, of which, I distinctly remember, an exceedingly good and rapid account was given. Thus refreshed, our musical tramp took his instrument from its case and ran lightly over it with brilliant scales and arpeggios. We looked at each other with wide open eyes. "How is it," demanded Mr. Player, in a magisterial tone, "that a performer of your class is wandering about the country like a common vagabond?" The stroller made a deprecatory gesture: "I have been unfortunate, Sir. You will not ask further. It is my fate, and I do not complain." Of course there was nothing more to say on our side. "Come," cried the visitor, "let us go through 'Figaro' again, in the correct *tempo*, three minutes, you know, from start to finish." At this there was a laugh, but we followed our new leader with spirit if not exactitude, and reached home together, amid the compliments of the master, who presently said, "Now you shall hear what I can do." Then followed example after example of unaccompanied violin music all played, in our judgment, with as much distinction as accuracy. The man seemed to have the whole repertory of such pieces in his head, and as one followed another, while the artist, warming to his work, shook his long hair and swayed from side to side, we were held spell-bound. To me the performance was a revelation, and my memory has ever since preserved the player's face and figure. Long years after a visitor called at my house who almost tricked me into belief that the Thornbury tramp had re-appeared, in better clothes and with a more prosperous air. That visitor was the late Edward Remenyi.

The solos at last came to an end, but the soloist had yet something to do. Bowing once more, and making his curious deprecatory motion of the hand, he said: "If I have pleased you, gentlemen, and you think me worthy, give me a concert in this room." This took us rather aback, but, on second thoughts, seemed feasible enough, and, greatly to our guest's delight, his request was granted. Bills and programmes were hastily printed; the local musicians went from house to house selling tickets, and on the eventful evening the Town Hall contained a good audience. What the band did towards filling out the programme on that occasion is of no consequence; what the soloist did was long remembered. The poor fellow, inspired by the prospect of many shillings, was in fine form, and the kindly folk covered him with applause. When all was over, a few ardent spirits lingered to see the last of the wanderer, who declared his intention of walking to Bristol that night. Fiddle case in hand, and the proceeds of the concert in his pocket, the mysterious one set out on his journey over twelve miles of darkness. We attended him to the outskirts of the town and, after leave-taking, watched the solitary figure till the gloom swallowed it up. Who the musician was, whence he came, and whither he went beyond Bristol, we never learned, nor did we ever see him again. I have always thought of him as the principal actor in some life-tragedy played on the stage with the curtain down. Perhaps it was as well not to go behind.

Reverting to the cultivation of instrumental music at the time and in the district to which reference has been made, I attribute much of it to the fact that there were very few organs in churches and chapels, and that where they failed it became almost a matter of principle to provide orchestral instruments. In some cases within my knowledge such instruments were church property and passed from hand to hand as one player succeeded another. So, while answering their primary purpose as regards public worship, they served to keep the sacred lamp of the art alight, and did most admirable service. When, in later years, organs became common and harmoniums spread over the land, the cult of orchestral instruments decayed, and even where, as at Thornbury, it held a strong position, hardly a vestige remained. Societies were broken up, and the work of generations was undone. Happily, I have lived to see a revival, and to know that on high days in the ecclesiastical year, organ and orchestra join forces "to the praise and glory of God."

JOSEPH BENNETT.

AMATEUR CRITICS.

THE musical critic is a sort of Ishmaelite, against whom all hands are raised. And, unhappily for him, when he makes a mistake—for he cannot always wait till he knows before he prophesies—his written words remain in evidence against him. Quite recently, Mr. Crowest has written a book about Verdi, and filled the greater part of it with cuttings from *The Times* and the *Athenæum*, to show how

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hopelessly wrong Davison and Chorley were in their judgments of anyone who was not Mendelssohnian. In this particular instance, as it happens, the pains might have been spared, for it can scarcely be maintained that "Nabuco," or "Attila," or any other of the early Verdi operas, were not deserving of severe criticism, though it must be confessed that both these critics were more eager to discover faults than to discern promise. As it has been pointed out, Mr. Crowest's own critical powers may be looked upon with suspicion if he holds that even "Trovatore" still "makes a deep impression upon audiences."

Yes, it is easy enough to show up critics in the light of the clearer knowledge which time alone can give, and no doubt it affords every pettifogging composer some consolation to reflect that other great geniuses, from Beethoven to Wagner, have suffered in like manner from "those critics." But I wonder some of those critics do not carry the war into the enemies' camp, as they well might do. There is plenty of material, even though the "enemy" has not always written a book.

For professional musicians, when they pose as amateur critics, are not much better. Personally, I am convinced they are much worse, for all artists, using the word in its broadest sense, are almost necessarily self-centred, and find it difficult to judge impartially of methods other than their own. As Weber's son said, when extenuating his father's limited appreciation of Beethoven, "The more truly the tendency of any artist springs out of his own nature, the less he can admit the genuineness of any other's tendency; the less he can comprehend it. Genius cannot but be fanatical; its concessions can but be hypocrisy. Great artists, consequently, are the worst art-critics." One has only to recall the unguarded utterances of composers and painters, of vocalists and virtuosi, on each other, to realise this.

I once had occasion to make a collection of criticisms which time had falsified, and I was struck by the fact that the large majority were not by professional critics, but by composers and eminent executive artists. The most familiar instance is the praiser of the past, who, when his receptive faculties are deadened, is apt to see no good in what is new. Burney gives a good example of this in his "Present State of Music in France and Italy," when he records the pessimistic views of contemporary music entertained by one Rinaldo di Capua, "an old and excellent Neapolitan composer." Again, in Burney's memoirs, we have a glimpse of the old Doctor at a dinner party strenuously defending the composers of the day against the Handel-worshippers. His words will bear quotation, for, *mutatis mutandis*, they are as applicable to-day as they were in 1805:—

"Unacquainted . . . with the bigoted devotion to the exclusive merit of Handel that I had to encounter, I got into a hot dispute. . . . The expression 'modern refinements' happened to escape me, which both my lord and his lady, with a tone of consummate contempt, repeated: 'Modern refinements, indeed!' 'Well then,' cried I, 'let us call them modern changes of style and taste; for what one party calls refinements the other, of course, constantly calls corruption and deterioration.' They were quite irritated at this; and we all three then went to it ding-dong! I made use of the same arguments that I have so often used in my musical writings—that ingenious men cannot have been idle during a century; and the language of sound is never stationary, any more than that of conversation and books. . . . And to say that these symphonies of Haydn, and the compositions of Mozart and Beethoven, have no merit because they are not like Handel, Corelli, and Geminiani . . . is supposing time to stand still."

Here we find Handel taken as the standard, but Dr. Burney might well have used as an argument a conversation he had with the composer Hasse and his wife, many years before, showing that even Handel was not entirely appreciated by his contemporaries. While admitting his powers as a melodist, Hasse "thought him too ambitious of displaying his talent of working parts and subjects, as well as too fond of noise, and Faustina" (his wife, the Italian *prima donna*) "added, that his cantilena was often rude."

Dear old Papa Haydn, one would have thought, was orthodoxy itself; but we are told that Kotzeluch and Kreibig represented him to the Emperor Joseph II. as a mere mountebank, while he "was accused of trying to found a new school, though his compositions were at the same time condemned as for the most part hasty, trivial, and extravagant." Singers have always been ready to condemn music that was not exactly suited to their methods as "unvocal," and in Haydn's case Madame Mara is reported to have said, regarding the solos in the "Creation," "that she thought the voice an excellent accompaniment to the instruments." To think of "On mighty pens" spoken of in the same terms that one now hears employed concerning *Isolde's* "Liebestod"!

Mozart fared no better. His "Zauberflöte" was styled by the Italians "musica scelerata," without any melody; and the same Kotzeluch, the composer of operas, cantatas, and thirty symphonies, pronounced the "Don Giovanni" Overture "good, but full of faults"; and after hearing the full rehearsal of the "Zauberflöte" Prelude, is said to have exclaimed, "Ah, our good friend Mozart is trying to be learned this time!" Sarti, a composer of more than common repute in his time, was so incensed by the later quartets of Mozart that he took the trouble to write an "essame acustico fatto sopra due frammenti di Mozart." He expresses his disgust that "barbarians, without any sense of

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hearing, should presume to think that they can compose music," and after pointing out mistakes "which could only be made by a clavier player, who can see no difference between D sharp and E flat," ends by styling the compositions "de la musique pour faire boucher ses oreilles." The passage is given at length in Jahn's biography.

Beethoven, of course, being a great original genius, fared rather badly at the hands of contemporary composers. Dionys Weber, director of the Prague Conservatoire, was careful to guard his pupils from the deleterious influence of Beethoven's music, and Schindler tells us that it was not till the "Eroica" was forty years old that it was executed for the first time at Prague. Moscheles, when a lad, came under his tuition, and reports his master as giving vent to these sentiments: "Who on earth is there, excepting Mozart, Clementi, and Bach? A pack of crazy, hare-brained fools, who turn the heads of our young people. Beethoven, clever as he is, writes a lot of hare-brained stuff, and leads pupils astray." What an exact parallel to this is afforded by our own Royal Academy of Music under Macfarren's sway! How one can picture dear old Sir George declaiming against Wagner, and vowing that he should never lead the young Academicians astray with his unorthodox progressions and his immoral valve-horns! But far greater men than Dionys Weber mistrusted Beethoven. His illustrious namesake, Carl Maria von Weber, wrote an article in the *Morgenblatt* in December, 1809, satirising the Fourth Symphony, a summary of which is given by Sir George Grove in his recent work on the Symphonies. It ends with "the last Vienna receipt for a Symphony" as follows: "First a slow movement full of short, disjointed, unconnected ideas, at the rate of three or four notes per quarter of an hour; then a mysterious roll of the drum and passage of the violas, seasoned with the proper quantity of pauses and *ritardandos;* and, to end all, a furious *Finale*, in which the only requisite is that there should be no ideas for the hearer to make out, but plenty of transitions from one key to another—on to the new note at once! never mind modulating!—above all things, throw rules to the winds, for they only hamper a genius." And when the Seventh Symphony appeared, Weber is reported to have said, after hearing it, that Beethoven was now ripe for the madhouse. Nor was he the only one to affect doubts as to Beethoven's sanity, for we all know how the "posthumous" quartets for years were commonly known as the "mad" quartets. Spohr, who was, for a composer, an uncommonly fair and open-minded critic of other men's music, could not altogether accept the C minor Symphony, now the most universally popular of all the nine. His criticism is interesting. "Though with many individual beauties," he writes in his autobiography, "it does not constitute a classical whole. For instance, the introductory theme of the very first movement is wanting in that dignity which, according to my feeling, the commencement of a symphony should of necessity possess. Setting this aside, the sweet and easily comprehended theme certainly permits of being carried out very thematically, and is combined also by the composer with the other principal ideas of the first movement in an ingenious and effective manner. The slow movement in A flat is in part very fine, yet the same passages and modulations repeat themselves much too frequently, and although always with a richer ornamentation, become in the end wearisome. The *Scherzo* is highly original, and of real romantic colouring, but the *Trio*, with the noisy running bass, is to my taste much too rough. The concluding movement, with its unmeaning noise, is the least satisfactory, nevertheless the return to the *Scherzo* in this part is so happy an idea that the composer may be envied for it. Its effect is most captivating! But what a pity that this impression is so soon obliterated by the returning noise!" Though we may see with different eyes nowadays, this is at any rate a fair and legitimate criticism, and is rather refreshing to read now, when we are too much idolaters of Beethoven's genius to approach his works in a very critical or, in the strict sense of the word, appreciative spirit.

Generally speaking, Spohr was a staunch defender of Beethoven. When in Berlin, in 1804 or 1805, he played in one of the earlier quartets with Bernard Romberg, the famous violoncellist, who spoke very disparagingly of the music, saying, "My dear Spohr, how can you play such empty stuff (*barockes Zeug*) as that?" This is a characteristic attitude of the executive artist towards the creative genius, whose music does not always follow the idiom of the day, and is written more to express the composer's ideas than to show off the player's technique. Schindler tells us of Beethoven's Violin Concerto, that "the antagonists of the master found fault with the work as ungrateful; the violinists found it unplayable, being written in the high register of the instrument." Everyone knows the story of Handel's "Trionfo del Tempo," and how the famous violinist Corelli found the overture so difficult that, at his request, Handel wrote another more in the Italian style. Corelli was a modest, mild-mannered virtuoso, and remonstrated gently: "My dear Saxon, your music is in the French style, which I do not understand." How different a tone from that which one would hear the haughty members of, let us say, the London Philharmonic band adopt towards a young composer of twenty-three whose violin passages did not lie agreeably under their hands! Yes, I have heard violinists express their admiration for the march in the "Guillaume Tell" Overture simply on the ground of

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affording an opportunity for a delightful piece of fiddling, just as I have heard a vocalist defend Rossini's "Stabat Mater" on the simple plea that it was agreeable and effective to sing. Madame Mara's opinion of Haydn's vocal music I have already quoted, and another illustration of the vocalist's personal limitations is to be found in Madame Catalani, who, we are told, "detested Mozart's music, which keeps the singer too much under the control of the orchestra and too strictly confined to time, which she is apt to violate." Chorus-singers, too, one continually finds judging an oratorio or cantata, not on its intrinsic merits, but according to the effectiveness and vocal character of the chorus-writing. Like Mrs. Poyser's chanticleer, who imagined that the sun rose to hear him crow, your executive artist is very apt to think that the composer's primary function is to give him a chance of showing off.

I have still plenty of illustrations of amateur criticisms on Beethoven. Cherubini, according to Mendelssohn (letter from Paris, February 21, 1832), said of Beethoven's later music, "ça me fait éternuer," an expression which is not very easily understood nowadays, for we are inclined to look upon the so-called "Posthumous" quartets as by no means to be sneezed at. Berlioz was, to put it mildly, an historian of the imaginative order; but he is probably not romancing when he reports Lesueur as saying, after a performance of the C minor Symphony, "Il ne faut pas faire de la musique comme celle-la!" To which Berlioz, who, according to his own account, was always ready with a brilliant repartee, replied, "Soyez tranquille, cher maître, on n'en fera pas beaucoup."

I have referred to the views of bandsmen with regard to the technical side of the music they play. That there are limitations to their appreciation of its æsthetic side would appear from the reception the C minor Symphony of Beethoven and the great C major Symphony of Schubert met at the hands of the Philharmonic band. It is a story which has often been repeated how they jeered at the continuous triplets in the *Finale* of Schubert's work when Mendelssohn rehearsed it, and so irritated him that he withdrew not only it, but his own "Ruy Blas" Overture. They showed a penetration equal to that of their predecessors in 1814, when, as Sir George Grove tells, in his delightful book on the Beethoven Symphonies, they "received the opening [of the C minor] with much laughter, apparently thinking it was intended to be comic."

Weber, who, as we have seen, was so facetious concerning Beethoven's music, did not fare much better. Listen to this passage from Spohr's autobiography: "As up to that time I had no great idea of Weber's talent, I was naturally anxious to know 'Der Freischütz,' in order to account for the enthusiastic applause it had met with in the two capitals of Germany. Better acquaintance with the opera certainly did not afford me a solution of the riddle of its enormous success, and I could only account for it by Weber's peculiar gift and capacity for writing for the masses." This want of appreciation is the stranger, since it was Spohr himself who was among the first musicians of eminence to accept Wagner, whose dramatic writing owes not a little to Weber. It is much less surprising that second-rate composers like Weigl and Gyrowetz considered the writings of Weber—with whom they coupled Beethoven and Schubert—"entangled and chaotic."

The fun becomes "fast and furious" when we come to Wagner, whose aims were ill understood by his immediate contemporaries. Now, when his triumph is so complete—perhaps almost too complete for his level-headed admirers—we can afford to laugh at the hard things that were said of him. It took a large mind to appreciate the extent of his aims, to judge his music and his drama as an inseparable whole, and one can easily understand how a mere grammarian like Hauptmann found the "Tannhäuser" Overture "utterly hateful, inconceivably clumsy, long, and tiresome." "How," he continues, "could so clever a man have written it? The artistic vocation of anyone capable of writing and publishing an overture like this seems to me very doubtful."

It is easy to be wise after the event, but one can hardly refrain from the comment that the critical vocation of anyone capable of writing stuff like this seems still more doubtful. Fétis was another Dryasdust who fell foul of the same overture. As Mr. Hadow has pointed out, he errs even in a matter of fact when he says, "Beyond a poor, ill-harmonised chorale tune, the object of which is to recall the style of the thirteenth century, there is not a single spark of melody in the whole production."

This want of melody is the commonplace reproach applied to all music that can boast of some originality. Mr. Hullah perceived this when he wrote of Rameau: "As a matter of course—for no musical inventor has escaped this—his music was pronounced altogether deficient in melody, which is often tantamount to saying that it does not abound with familiar and common-place passages." It is unfortunate that, with such unexceptionable views as these, Mr. Hullah was not able to take the beam out of his own eye when, a few years later, he found "Lohengrin" "dull," and delivered himself of the following unhappy prediction: "That works after the manner of 'Lohengrin,' which—accepting the word 'music' in the sense for some centuries past given to it—may be described as *operas without music*, should take any permanent hold on the human soul, is to us simply inconceivable."

One does not expect one genius to have much tolerance for another. I have already quoted what Weber's son said to this effect, and I think a passage from one of the late Dr.

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Hueffer's essays deserves quotation. He says, "A great original creator is necessarily a man of very individual stamp, and one who is engrossed by his idea, and therefore little in sympathy with other individualities of an entirely different stamp and equally engrossed. Such an attitude of mind does not lead to largeness of view and catholicity of taste; and these two qualities are of course most essential to the critic."

Thus it is easy to understand the want of sympathy that existed between Wagner and Brahms, or for Schumann's imperfect appreciation of Wagner. Schumann was, however, for a genius, singularly broad-minded, and two successive letters to Mendelssohn show this in a very striking light. In October, 1845, he writes: "There is Wagner, who has just finished another opera ['Tannhäuser'], undoubtedly a clever fellow, full of crazy ideas, and bold to a degree. The aristocracy is still raving about 'Rienzi,' but I declare he cannot write or imagine four consecutive bars that are melodious, or even correct. . . . The music is not a shade better than 'Rienzi'; in fact, rather weaker and more strained." In the following month, however, he has changed his mind, and is not ashamed to say so. "Perhaps we shall soon have a talk about 'Tannhäuser.' I must retract a good deal of what I wrote to you after reading the score. On the stage everything is very different. I was quite impressed by some of it." And two months later he writes to Dorn: "I wish you could see 'Tannhäuser,' by Wagner. It contains much that is deep and original, and a great deal of it is a hundred times better than his former operas, though some of the music is certainly very trivial. In short, he may become of immense importance to the stage, and, as far as I know him, he has got the courage for it. I consider the technical part, the instrumentation, excellent, and it is all far more masterly than it used to be." Here is a criticism which, as regards both praise and blame, can hardly be gainsaid nowadays. Still, Schumann was the exception that proved the rule. It would be absurd to contend that creative and executive musicians are unable to form a just appreciation of their contemporaries, and still more absurd to attribute their want of appreciation to jealousy. But their view of the artistic horizon is necessarily a limited one. They pick out what accords with their idiosyncrasies and judge that fairly enough; but they are too much engrossed with their own standpoint to care to take up that of anyone else. Their view may be a just one as far as it goes, but, from the nature of things, it must be more or less exclusive. And I certainly do not think that the thorny path of musical criticism would be made any smoother if the critics' places were usurped by the eminent composers and executants of the day.

Herbert Thompson.

FROM MY STUDY.

For desultory reading at this holiday time I have brought into the country all that was published of the *Musical Examiner*—a weekly journal which, born in November, 1842, had a brief but merry life of just over two years. The little sheet was financed and published by the firm of Wessel and Stapleton, then carrying on business in Frith Street, Soho Square, and edited, or, perhaps I should say, written and edited by James William Davison, who utilised its pages to make his first mark as a critic. At that time Davison was a composer and concert-giver, one of a band of young Englishmen—Sterndale Bennett, G. A. Macfarren, Loder, and others—who also composed and gave concerts, and were naturally jealous for the musical repute of their native land. In support of that repute generally, in aid of young musical England particularly, and in hope of doing some good to Wessel and Stapleton incidentally, the *Musical Examiner* was founded. For a fighting journal, no better editor could have been chosen than "J. W. D." He was just thirty years of age, impulsive in temperament, bold to the point of audacity, fluent of pen, and full of recondite lore with which he amused the knowing and confounded the witless. As a writer he, at that time, was intensely personal, no less as regards himself than with reference to others. He had innumerable love affairs—that is to say, a succession of idols commanded the homage of his heart, though they were not necessarily aware of it, and in looking through the periodicals edited by him nothing is easier than to trace the rise and fall of each charmer. In 1842 Davison worshipped Charlotte Dolby (afterwards Madame Sainton), and witness is borne to that fact by the *Musical Examiner* of August 19, 1843, which contains a rhapsodical leader beginning, "We are in the country," and going on to a heated invocation of a particular county: "Oh! fair and gentle B——shire [read Buckinghamshire], thou art our ladye-love among the counties of England. Were we poets, we could write sonnets to thee more glowing and full of worship than those with which Laura inspired Petrarca! Were we painters, we could pourtray thy various charms more cunningly than Rafaello described, unto an admiring world, the graces of his Fornarina. Were we musicians—or, rather, were we Handel, Mozart, Beethoven—we could, under the influence of thy presence, give birth to sounds more ravishing than all the freshest melody of *Acis*—all the passionate ecstasy of the *G minor*—all the gorgeous picturing of the *Pastoral*, in thy praise. Petrarca—Rafaello—Handel—Mozart—Beethoven never saw thee, Queen of Counties."

All this simply meant that Miss Dolby was spending her holiday in Buckinghamshire: "So beauteous art thou, B——shire, that a

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lady-bird doth dwell in thee, whose face is as the moon in the splendor of its full beaming—whose voice is as the song of the brook—whose form is as the willow in its grace," &c. Of course the fair charmer's name is not mentioned, but I happen to know that she was the then young and beautiful contralto, and thereby hangs a tale. Not only was Davison always passionately in love, but G. A. Macfarren also, and these close friends made confidants of each other on the question of their amours. They even assisted each other; in this way, for example: It sometimes happened that they worshipped at a distance, and were glad even to see the house which contained the sum of all feminine perfections. This enjoyment was enhanced to each by the sympathetic presence of the other. Davison would accompany Macfarren on occasions when the future knight desired to contemplate the gleam of the candle on the window-blind of his inamorata's apartment, and Macfarren would go with Davison into Buckinghamshire on the chance of approaching near to the mansion which held Miss Dolby as a guest. On one such trip to the "Queen of Counties" the young men made bold to scale the park wall, creep to a spot commanding the house, and there lie down; Macfarren, who was not immediately concerned, proceeding to make a sketch, while Davison alternated adoring glances in the direction of his "lady-bird" with study of the "Pastoral" Symphony. The *Examiner* leader does not tell all this, though it hints at some part thereof, nor do we learn from the printed page that the interlopers were surprised by a gamekeeper, who not only commanded them to go but saw that they went. I have in my possession a pianoforte piece composed by Davison shortly afterwards, in which the whole adventure receives musical expression; the passage describing the advent of the keeper being unmistakable even if the composer had not drawn attention to it in a marginal note.

I have been enticed into the details foregoing by a desire to show the intensity of Davison's nature. As he was in love, so was he in war. I can conceive no more vehement combatant. Not one among his favourite Knights of the Round Table rode more joyously into a fray than did the editor of the *Musical Examiner*, or acquitted himself more doughtily when action was joined. The established critics found him a galling thorn in the flesh. Nowadays, critics, save for here and there an Ishmael, do not assail each other; they keep aloof, or form small cliques, each having no connection with the establishment over the way. But we are divided by many more years than was Davison from the time when it was the fashion to scarify, to pass under the harrow, men who dared to think that they could write anything worth reading. The enemies, real or imagined, of English music had a bad time with the *Examiner*, especially the *Athenæum*, and more particularly that journal's musical critic, Henry Chorley. But the most merciless lashing was reserved for the late Charles Lewis Gruneison, who, being the critic of the *Morning Post*, was always styled Jenkins (name borrowed from *Punch*), till the editor, becoming bolder and more personal, preferred Greeneyeson. The quarrel arose, it seems, out of the fact that these mighty opposites took different sides on the occasion of an election to the Edinburgh Chair of Music; Davison favouring the cause of Sterndale Bennett, and Gruneison that of Dr. Gauntlett, neither of whom, by the way, carried off the prize. Whatever the first cause, no sooner did the *Post* use words derogatory to native art than Davison, writing in the *Musical World* as well as in the *Musical Examiner*, "went for" his offending colleague. "What are the opinions of such a writer worth?" he demanded in one paper, adding, in the other, "Jenkins . . . stands at the gates of Fame's temple to prevent the ingress of the artists of Great Britain, barking with trifold obstreperousness as they rashly present themselves before him." Again—the *Post* having girded at Moscheles—"The attack upon a great artist like Mr. Moscheles is another specimen of the 'blind-man's-buff' species of criticism which our friend Jenkins adopts. He must say something, and knowing nothing, he is naturally often at a loss to fix upon what that something is to be. This recalls to us a verse in an excellent song—

> Old King Cole on his cheek had a mole,
> So he called for his secretary,
> And he bade him to look in a fortune-telling book,
> And read him his destiny.
> So the secretary said, when his fate he had read,
> And cast his nativity,
> That a mole on the face boded something would take place,
> But not what that something might be.

And like the secretary poring over King Cole's nativity in a fortune-telling book, so is Jenkins listening to music in a concert-room—he knows he is listening to something, though not what that something may be." So on, and so on, till the stores of irony, sarcasm, and invective were exhausted; till, in the end, the two opponents made it up, and became better friends than ever. It is all poor thunder at this distance of time, the sort of thunder that comes through a phonograph; but it was real enough once, and serves, at any rate, as a warning now.

The *Musical Examiner* attacked the opera of the day not less boldly than it made onslaught on certain of the critics. We can only measure the audacity of the little paper by reading its remarks with full knowledge of the place which Italian opera held in the early forties. It was supreme, alike by public admiration of its works and by the enthusiasm with which its undoubtedly great artists were received. Davison tossed his gauntlet on the lyric stage. He said: "We should attend the

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opera regularly twice a week, and report thereon, were any works performed worth the trouble of sitting out. But it is not in us to keep awake during the 'chef d'œuvres' (!) of Bellini and Donizetti, however well interpreted by the artists employed. We cannot endure their eternity of quadrille tunes, still less their noisy, scratchy instrumentation, and least of all their abominable carelessness of all dramatic propriety. To listen to a gentleman or lady, supposed to be in the agonies of death, shouting with preposterous mock gravity a morbid waltz tune is too much for our nerves. . . . We have endeavoured strenuously to retain our gravity during the last scenes of 'Lucia' and 'Lucrezia,' but the absurd want of all character in the music moves us to risibility in spite of efforts to the contrary." This criticism of Italian opera sounds very modern, but there were, proverbially, kings before Agamemnon. Modern-seeming, too, is the writer's protest against cuts and other interference with the original. In this connection "J. W. D." did not shrink from assailing Costa himself: "Not in one, two, or three, but in twenty instances at least does Signor Michael Costa, 'pupil of the great Tritto,' entirely mistake the times of the pieces. Moreover, he, the conductor, has either added himself, or authorised another to add, or at least allows to be played as added, a villainous noise of trombones, &c., in the overture ["Don Giovanni"], which would have made the great Mozart, had he heard it, turn a somersault. What infamously bad taste is there in this interpolation of cacophonous blasts of brass instruments—as much out of place and out of character as a dromedary at a tea-party. . . . We have really no patience with this spirit of improving the masterpieces of men of genius, who, being dead, have nothing to say in defence of their original intentions. . . . We never will consent to such impious intermeddling. It will be said that we are hard upon Signor Costa, 'pupil of the great Tritto.' No such thing; Signor Costa is a pupil worthy of his wonderfully unknown master. But why does not Signor Costa, if the 'great Tritto' have infused any music into him, make better use of the authority consigned to him? Flattered by the turgid rhodomontade of Jenkins, doubtless Signor Costa thinks himself a person of immense consequence, and so he enters the orchestra, and says 'Hush!' and flourishes a gilt baton, with gyrations of infinite diversity and grace, and fancies that he has done all that is required of him, and, looking upon himself as something beyond a Napoleon, goes to bed on a champagne supper. But we can tell Signor Costa that, as conductor of Her Majesty's Italian orchestra, at Her Majesty's very Italian Opera, he has other and more important duties to perform than the mere flourishing of a stick about his ears." Now see how this terrible scribe handles the Italian artists. "The Italians avow that they cannot bear England or the English. . . . Poor things! They ought, indeed, to be well paid for the temporary endurance of such an atmosphere and such a population. It is dreadful to think of the sufferings they undergo. . . . Yes, reader, the Italian singers abuse and ridicule us—and take our money. Oh that we were but Italian singers!" The article from which the above extracts are taken called forth some protests, and the editor replied: "We are aware that in condemning the Italian singers we are arguing against the fashion of the day. But we are independent of its influence, and devote our poor talents to the good of art, and not to the interest of the animalcules floating in its atmosphere."

If I had only internal evidence to guide me, I should at once say that the editor of the *Musical Examiner* was a young man. But, like all others who begin with indiscriminate slashing, Davison sobered down as time went on and responsibility increased. Ultimately, it is curious to note, he became the champion of those he had earlier assailed, and swore by Rossini, Verdi, Costa, &c., as fervently as he had once sworn at them. Herein is a lesson for critical youth, which, however, none will heed. X.

Two volumes (LIV. and LV.) of the Dictionary of National Biography have been issued since we last noticed this invaluable work of reference. With the exception of Tallis, the names of musicians herein biographised are not of special importance. John Stanley, the blind organist, was a pluralist, as he held the appointment of St. Andrew's Church, Holborn, concurrently with that of the Temple Church. At the latter sanctuary, Handel was one of the forty or fifty organists who attended to hear their sightless brother play the outgoing voluntary. Although he was blind, Stanley was a good player at skittles, shovel-board, and billiards, and also of whist, using perforated cards. The "father of the oratorio" in Wales was the Rev. Edward Stephen, known as "Tanymarian," formerly pastor of a church at the euphonious-sounding place of Dwygyfylchi. His masterpiece was "The storm of Tiberias," an oratorio published in seven parts. Kitty Stephens was said to have had the sweetest soprano voice of her time—"full, rich, round, and lovely"—a natural manner, a simple style, disfigured by no affectation, which is a great deal more than can be said of some of the simpering warblers of the present day. When she was forty-three, Kitty married the Earl of Essex, an octogenarian widower. However, she only enjoyed one year of connubial bliss, and then, as Dowager Countess of Essex, entered upon her long widowhood of forty-three years. The genial Charles Edward Stephens was her nephew. The composer of "Ye spotted snakes" and "The cloud-capt towers," Richard John Samuel Stevens, naturally finds a place in this walhalla of distinguished folk. Stevens will best be remembered by his glees, but he was a Gresham Professor of Music, and succeeded John Stanley as organist of the Temple Church.

Two Irish musicians are here found in the persons of Sir John Stevenson (of whom Mr. J. S. Bumpus has written a very exhaustive monograph which is

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not mentioned in the article) and Sir Robert Stewart. The latter, as Professor of Music at the University of Dublin, was the first to make a literary test compulsory for candidates seeking musical degrees. There is an appreciative notice of Alfred Stone, of Bristol, who did excellent work there. In 1873 he organised the first Bristol Musical Festival. His early death, at the age of thirty-eight, was deeply lamented; and, as a proof of how greatly he was appreciated, a memorial fund of £2,000 was raised on behalf of his widow and family. We must pass over the two Storaces (Anna and Stephen)—the latter of whom wrote the ditty "No Song, no Supper"—and only refer to the rather dry notice of Tallis, which lacks the personal element so essential to an adequate biography, though in justice to the writer it must be said that the known details of Tallis's life are very meagre. There is William Tans'ur, an old psalmodist, who called himself "*musico theorico*," and subsequently "psalmodist, philo music and theology, and professor, corrector, and teacher of musick over fifty years"; also John Tavener and Edward Taylor. The latter was a Gresham Professor of Music, and as devoted a Spohrian as J. W. Davison was a Mendelssohnian. We miss the name of Elizabeth Stirling, probably the greatest English lady-organist, who did so much to make known the works of Bach in this country, even in her girlhood. Perhaps she may find a place in one of the Appendix volumes under her married name of Bridge. Without being a fanatical "Old Mortality," or, like old Sam Wesley, a devoted admirer of "Down among the dead men," we wish that the editor would insist upon his contributors supplying the place of burial in every case, unless it is absolutely impossible to discover where the interment took place. Although this monumental undertaking (*i.e.*, the Dictionary) is approaching the end of the alphabet, two supplementary volumes are already announced which will contain at least thirteen additional names of musicians.

THE announcement that the Monday Popular Concerts have practically ceased to exist causes more regret than surprise. It is, however, satisfactory to learn that seven of these are to be given week by week from February 13 to March 27, 1899, at all of which Dr. Joachim will appear. Moreover, the Saturday Popular Concerts, which, according to official information, are still well supported by amateurs, will be given as usual, beginning on October 29. Had the Monday Pops., as they are familiarly called, continued until February the 14th next, they would have completed an existence of forty years. We take this opportunity of giving some information in regard to their early history. As a matter of fact, they owe their origin to the Cattle Show! The connection between bullocks and Beethoven, fat pigs and string quartets, is not at first sight very obvious, but the connection can be traced as follows: St. James's Hall had been opened on March 25, 1858, and the proprietors, Messrs. Chappell and Co., were naturally anxious to make the best use of their fine new building. Therefore they announced "Three Popular Concerts" to be given on three consecutive evenings, December 7, 8, and 9, 1858, during the week of the Cattle Show, which, at that time, was held at the Baker Street Bazaar, the Agricultural Hall not then being in existence. These three concerts, in which Arabella Goddard, Alfredo Piatti, and Sims Reeves took part, were popular in the literal sense of the term—in fact, they were rather too popular for the leading critic, Mr. J. W. Davison, who subsequently became one of the pillars, if not, indeed, the godfather of the institution as we now know it. This is how Mr. Davison bucolicly expressed his feelings, or, in more cattle-show parlance, penned his critical opinion:—

ST. JAMES'S HALL.

These concerts, denominated "Popular," were given at the above hall on the evenings of Tuesday, Wednesday, and Thursday, ostensibly got up for the London public, but directly addressed to the visitors who flock to town at this period of the year, eager to behold certain unctuous beasts rolling their larded sides in stifling pens at the Bazaar, Baker Street. It is not always, however, that the lovers of fatted beeves and eyeless pigs are attracted by a musical programme, or moved by the concord of sweet sounds. Dearer to the ears of our cattle-surfeiting gentry are the low of herds, the bull's loud bellow, the neigh of the gelding, the grunt of the pig, the quack of the duck, the cackle of the goose, the bray of the donkey—the whole artillery of the farm-yard—than the finest symphony or the sweetest song. The crowds expected from Baker Street did not arrive, and so the great hall of St. James's was not as well filled as might have been anticipated. Certainly one great attraction was wanting the first night, in Mr. Sims Reeves, whose Newcastle influenza, still lingering about him, prevented him from attending. On Wednesday and Thursday, however, he was able to attend, when the hall was better filled.

The three concerts were of the slightest possible contexture—such, indeed, as would have consorted better with entertainments given in remote suburban nooks, than in the splendid metropolitan hall. The programme exhibited a few eminent and several goodly names.

THE success attending these three "Cattle Show" concerts encouraged the promoters to give four more of a similar nature, in the announcement of which occurs the first use of the familiar designation Monday Popular Concerts. Here is the first sentence of the advertisement from the *Musical World* of December 25, 1858:—

ST. JAMES'S HALL.—MONDAY POPULAR CONCERTS.—In consequence of the great success of the late concerts, under the direction of Mr. Benedict, the entrepreneurs beg to announce that four more Popular Concerts will be given, in this magnificent hall, on the evenings of Mondays, January 3, 10, 17, and 24.

These four Monday Popular Concerts were also of a very miscellaneous nature. According to Mr. Davison, it seems that at the first concert the Swedish Minstrels "abandoned their picturesque, but somewhat too demonstrative costume, as they appeared for the first time in ordinary plain attire"; and that "there was a 'row' at the end of the second part, when Mr. Wilbye Cooper appeared to sing a song set down for Mr. Sims Reeves." But ultimately "Miss Arabella Goddard, with Signor Piatti, ascended the platform, and, despite the yells and shrieks which had driven Mr. Wilbye Cooper and the Swedish Minstrels from the orchestra, threw herself gallantly into the breach, and, in an instant, as if by touch of Armida's fairy wand, converted the cries of disapprobation into cheers of unbounded enthusiasm." As there appears to have been no further interruption during the evening, the duet "All's well" formed a fitting conclusion to the concert.

THEN came the great change in the character of the music performed at the Monday Popular Concerts. At one of those above referred to, Mr. J. W. Davison said to Mr. Arthur Chappell in St. James's Hall, "Why don't you make these concerts *classical*, and perform chamber music only?" The great

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critic of *The Times* duly unfolded his plan, with the result that a new series of concerts was duly announced. Though the music to be performed was decidedly *un*popular in character, no change was made in the name. The first of the regenerated "Monday Pops" took place at St. James's Hall on February 14, 1859, when the whole of the music performed was by Mendelssohn. The analytical programmes, at first without music-type illustrations, were written by Mr. Davison. The opening paragraph of his prefatorial note may be quoted:—

MONDAY POPULAR CONCERTS.

CLASSICAL SERIES.

In commencing a new series of entertainments (*sic*), the design of which may be understood by reference to the programme of this evening, the Directors of the Monday Popular Concerts wish to endow their undertaking with a more universal character than it has hitherto assumed. The advantages offered by St. James's Hall, and the resources placed at their disposal by the generous patronage they have experienced, will, it is confidently hoped, enable them to carry out their plans with success. So rapidly is the taste for pure and healthy music spreading through all classes of the community, that no enterprise of this kind can hope to prosper for any length of time, much less to attain a solid permanency, without taking this great social fact into consideration.

FIVE of the performers who took part in the opening concert (on February 14, 1859) of the classical series are still living. They are Herr Louis Ries (who only resigned his long-held post of second violin last season), Mr. C. W. Doyle, Signor Piatti, Dr. Edward J. Hopkins, and Mr. Santley, who sang "I'm a roamer." The two organ solos, played by Dr. Hopkins on Gray and Davison's *one*-manual instrument then in St. James's Hall, were the Prelude and Fugue in C minor (wrongly given in the programme as Op. 65, the *opus* number of the Sonatas) and the Fugue in B flat, from the "Magnificat of the evening service of the Protestant Church (Op. 69)." The various pieces were evidently chosen for the different performers, as Dr. Hopkins was asked to perform the Fourth Organ Sonata, which, of course, was impossible on a one-manual instrument; therefore, he was requested to play the Fugue from the Magnificat, probably because it was in the same key (B flat)! The one-composer programme, or half-programme, was continued nearly throughout the season, Mendelssohn being followed by Mozart, Haydn and Weber, Beethoven, Mozart again (at a concert given on Ash Wednesday), Beethoven twice again (both "by general desire"), and Bach and Handel, at which Mr. W. T. Best played four organ solos. After another Mendelssohn evening there followed a programme entirely devoted to native composers, who were represented instrumentally by G. A. Macfarren, G. F. Pinto, E. J. Loder, and Sterndale Bennett, the last-named by his charming Chamber Trio in A. Altogether fourteen concerts were given between February 14 and June 27, when the season closed. Thus we have attempted to trace the origin of the Monday Pops. The Saturday Popular Concerts were started on March 6, 1865. It is a matter of sincere congratulation that they are to be continued as heretofore. But we venture to express the hope that modern works will, from time to time, find a place in the repertory of these old established concerts, which recall many delightful memories.

THE fourth season of Mr. Robert Newman's Promenade Concerts was to commence at the Queen's Hall on the 27th ult. In a circular announcing the concerts, Mr. Newman, in regard to the orchestra, says: "I am pleased to say that will be also still further improved, as I have had some very first-rate new blood to select from. Every member is now capable of performing as a soloist, and I intend giving them all an opportunity of exhibiting their skill." We sincerely hope that Mr. Newman will give due notice of a solo on the bass drum, even if the performer should be one of the old members of the band and not one of the "very first-rate new blood." But to be quite serious, we wish Mr. Newman all the success he deserves in providing good music by an efficient orchestra under so skilled a conductor as Mr. Henry J. Wood.

MR. JOHN B. LOTT, organist of Lichfield Cathedral, has kindly sent us the following hitherto unpublished letter of Mendelssohn's, the original of which has recently come into his possession. It is addressed to John Thomson, of Edinburgh, then a young man of twenty-three, who was about to visit Berlin. The letter was written on the day that Mendelssohn visited Holyrood "in the evening twilight," when, as he said, "I believe I found to-day in that old chapel the beginning of my Scotch Symphony." Moreover, it has special interest in that it must have been one of Mendelssohn's earliest attempts in epistolary English, his first visit to Great Britain (our Scotch readers will appreciate this designation) having been paid in the year 1829. We print the letter exactly as it stands in the original:—

Edinburgh,
30 *July*, 1829.

MY DEAR SIR,

Accept my best & sincere thanks for the delightful song of yours, you were so kind as to send me to-day. Every time when I shall play it, it will give my the greatest treat, both, for its musical value, and for renovating the recollections of the most happy hours, I passed with you & your friends in this town. I enclose some letters for Berlin; one to the director of the Academy, Prof. Zelter, another to my friend the great violin player, Mr. Ritz, and a third to my mother. Mr. Klingemann, who begs to present you his best compliments, has written the lines for Mdlle. Solmar, a most amiable & clever lady, whose acquaintance will give you at all events great pleasure. I regret sincerely, that the short time of my stay in Edinburgh, did not allow me, to give you more lettres for other friends of mine; but as I asked my family to introduce you to every body whose acquaintance may be interesting & usefull to you, I hope notwithstanding you will be able to know a great part of our musical people at Berlin. I think you would better go first to my family, whose residence is "Leipziger Strasse No. 3," because they will give you the addresses for your other lettres, and I hope you may be as well pleased, with my native town, as I am it with yours.

Believe me,
My Dear Sir,
Yours very truly,
F. MENDELSSOHN BARTHOLDY.

John Thomson was the first Reid Professor of Music in the University of Edinburgh, which post he held for less than two years, from October, 1839, till his lamented death, on May 6, 1841, at the age of thirty-six. In a letter, dated the same day as the above, to his family at Berlin—which, by the way, was not his "native town"—Mendelssohn refers to Thomson in these terms: "He is very fond of music; I know a pretty trio of his and some local pieces, which please me very well (*ganz gut gefallen*)." Professor Thomson's chief claim to distinction rests upon his having written the first analytical programme, at least in these Isles. The story has been fully told by Mr. J. S. Shedlock in THE MUSICAL TIMES of September and November, 1897, pp. 593 and 760.

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AN unusually choice specimen of the Queen's English as it is "made in Germany" has been kindly forwarded to us by a correspondent. It loses none of its charm through being in the form of an advertisement. Here it is in all its unadorned whimsicalities:—

Now ready: in the three languages, english, french, and german. Julius Erich Kloss Twenty years of "Bayreuth."

We seen a history of the tragedy in Bayreuth, in which the author in magnificent composition show us the different works of RICHARD WAGNER in the finest countenance.

On this historical part comunicated a second port polemical, in which the talented author to ward off all the attacks towards Rich. Wagner and his greatest work Bayreuth.

This book is not a common guide, but a work very warm written, it is to be prominent wide over the value of a work of occasion.

To have through all booksellers of the world. Sample copies will be send on receigt of remittance post-free.

A book that "is to be prominent wide over the value of a work of occasion" would seem to be a desirable addition to the treasures of one's library. There is, however, a certain tendency to ambiguity in "the different works of Richard Wagner in the finest countenance," but a different complexion might be placed thereupon by a perusal of this volume, "very warm written."

MORE than one story could be told of the music at weddings. On the occasion of the nuptials of an octogenarian bridegroom, after the organist had played over Gauntlett's familiar tune, which is also associated with another hymn, some of the naughty choristers started off singing "Brief life is here our portion." At another similar ceremony the bride was so late in arriving that one of the company declared that he could detect the strains of "Oh dear, what can the matter be?" ingeniously worked with those of "Alice, where art thou?" (Alice being the name of the fair bride) by the presiding organist. But the correspondent above referred to draws attention to a newspaper report of a recent marriage which spoke of "Lohengrin's and Mendelssohn's Wedding-Marches." Another description of a wedding supplies the grave information that "during the signing of the registers, the organist played the Burial Chorus from Lohengrin." Was this a rehearsed incident?

AN instance of the difficulties which beset the path of the historian in matters biographical is furnished in the following incident. The writer of the article for the "Dictionary of National Biography" on the ill-fated Joseph Augustine Wade was anxious to obtain authentic information of his death. The various dictionaries give the date of his demise as July 15, 1845, and the place where he drew his last breath as the Strand, which proved to be quite correct. But, strangely enough, Wade's name is not to be found in the Indexes of Deaths at Somerset House. It should be added that a death very seldom escapes being registered, because of the difficulties that would arise in any attempt to bury the body without the certificate. "Try the Unknowns," suggested a courteous official at Somerset House; but no male "unknown" is indexed as having died in the Strand in the third quarter of 1845. (In looking down this long list of "unknowns," the thought arises—what terrible life-tragedies some of these entries must represent.) The case seemed to be getting hopeless. But further search at Somerset House, in the various registers themselves of those districts which include the thoroughfare of the Strand, ultimately revealed the fact that the death *is* registered, but as Joseph Augustine *Ward*, instead of Wade! The information of Wade's death was supplied to the registrar by a woman living in one of the squalid courts near the Strand, who could not write her name! She was probably a genuine Sairey Gamp of a very *gin*teel type, with the result that her articulation was on an equality with her illiteracy, hence the mistake—Ward for Wade. Thus died poor Wade—friendless and penniless. The actual cause of his death is registered as "inflammation of the brain," but the predisposing cause, alas! is not far to seek. His age is stated in the register as "44," which, if the statement can be relied upon, would make him to have been born in 1801—a little later date than is generally approximated. The place of Wade's burial is at present unknown. Can any of our readers supply the information? Has Mr. Algernon Ashton an entry of the name in his Burial Ledger, or Tombstone Journal?

M. PADEREWSKI contributes the following interesting remarks to the September number of Sandow's magazine, *Physical Culture*, on the subject of the association of pianoforte playing with muscular strength. The great pianist says:—

It is highly desirable that he who strives to attain the highest excellence as a performer on the pianoforte should have well-developed muscles, a sound nervous system, and, in fact, be in as good general health as possible. It might be thought that practice on the pianoforte in itself would bring about the necessary increase in muscular power and endurance. This, however, is not altogether the case, as, though undoubtedly playing does in some cases develop muscles by constant use, in other cases it has a distinctly deteriorative effect owing to the muscles being kept cramped and unused. The chief muscles actually used are those of the hand, the forearm, neck, small of the back, and the shoulders. The latter only come into play in striking heavy chords for which the hands and arms are considerably raised from the keys; in light playing the work is chiefly done from the wrists, and, of course, the forearm muscles which raise and lower the fingers.

It is not so much that greater strength of muscle will give greater power for the pianoforte, but rather that the fact of the muscles being in good condition will help the player to express his artistic talent without so much effort. To play for a great length of time is often very painful and distressing. The strain on the neck and shoulders—on the trapezius and deltoid muscles which govern the movements of the shoulders and arms—becomes at times almost unbearable, and you cannot expect a player to lose himself in his art, and to throw all his powers and feelings into his work, when every movement of his hands is provocative of discomfort, if not actual pain. Sometimes, indeed, a great amount of playing brings on a special form of complaint known as "pianist's cramp," which may so affect the muscles and nerves that the unfortunate artist, thus afflicted, finds his occupation gone.

I have frequently found that though, whilst playing, I have experienced no trouble from my muscles being overtaxed, afterwards the re-action has set in, and I have had no little exhaustion and weakness in the muscles of the shoulders and neck, and I have also suffered from severe neuralgic pains affecting the nerve which runs from the head and conveys impulses from the brain to the deltoid muscle. Weakness in the small of the back has also been by no means uncommon.

THE General Assembly of the Irish Presbyterian Church has recently given what is practically a final deliverance on the vexed question of organs. While "overtures" have long received full ecclesiastical recognition by the Irish Presbyterians in General Assembly assembled, the "kist o' whustles," to use the phraseology of the "land o' thistles," has hitherto

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been under anathema. Henceforth, however, any congregation may go on its way rejoicing, without fear and trembling, organwards. As there are about 600 Presbyterian churches in Ireland at present organless, the future prospects of the organ builder in the Emerald Isle must be considered hopeful. But as this organ movement is yet "in the green," so to speak, it may be some time before organists find an El Dorado in Presbyterian Paddy-land.

The qualification of "phenomenal," as applied to the German waiter, might appear, at first sight, to be somewhat paradoxical. It would seem to be justified, however, in the case of a particular member of that ubiquitous and highly respectable fraternity, whose exquisite tenor voice—we are informed in the columns of the *Flensburger Nachrichten*—lately attracted the attention and aroused the enthusiasm of Herr Erik Schmedes, of the Vienna Opera, during his brief sojourn at Fanöe, on the coast of Denmark. His admiration was communicated to other well-to-do visitors of the place, with the result that an ample subscription was at once forthcoming to provide for the adequate training of the possessor of so rare a gift.

The "House of Repose for Musicians" at Milan, founded by Signor Verdi, is now almost finished. Situated in the Piazza Michelangelo Buonarrotti, outside the Porta Magenta, it is destined to house one hundred musicians—sixty men and forty women—during the remaining years of their lives. There is a central hall for meetings and concerts, two open terraces, an oratory, and an infirmary. Verdi desired that the house should not bear his name, but the Milan people already call it the "Casa Verdi." A recent issue of the *Gazetta Musicale* (published by Messrs. Ricordi) contains some interesting views of the exterior of the new Home. The architect of this magnificent building, due to the munificent liberality of the veteran composer, is Signor Camillo Boïto, brother of the composer of "Mefistofele."

Dr. Hans Richter has had the very rare distinction of the Freedom of the City of Vienna conferred upon him, *honoris causâ*, and the great conductor was "sworn in" as one of Vienna's most worthy "Bürger" on the 4th ult. Dr. Richter, it is scarcely necessary to add, is a native of Hungary. Musicians appear to be in special request just now with Austrian municipalities, to judge from the further and equally unusual occurrence of a member of the profession, Herr Rudolph Zöllner, having been recently elected mayor of the important and fashionable health resort of Baden, near Vienna. Herr Zöllner was for many years a member of the Imperial Opera orchestra, and is an excellent all-round musician, who ought to be particularly qualified to infuse "harmony" into the municipal councils.

Mr. J. S. Shedlock has been appointed musical critic of the *Athenæum* in succession to Mr. H. F. Frost, who, we much regret to learn, has resigned on account of ill-health. Mr. Shedlock brings to his new duties ripe scholarship, wide experience, and a keen critical faculty. We congratulate him.

We hope to give a biographical sketch and special portrait of Mr. Edward Dannreuther in our October number. The incidents of Mr. Dannreuther's distinguished career are sure to be of a very interesting and varied nature.

FACTS, RUMOURS, AND REMARKS.

Alfredo Piatti is so modest of nature, such a hater of fuss and pother about himself, that the friends who resolved to mark their appreciation of his great worth as a man and artist had to do so with precaution. They managed the matter very well. The great cellist had, probably, not the smallest inkling of what was going on, and the receipt of a silver casket, a masterpiece of Georgian work, containing a beautifully illuminated address, was a surprise. Had he been consulted about the presentation, Mr. Piatti would, no doubt, have discouraged it. But as he was not, the gift must have pleased him by its testimony that his English admirers were neither unappreciative nor forgetful. Of this the terms of the address gave emphatic assurance. Inasmuch as the testimonial was not thrown open for public signature, no more than a few score names were appended. But these were of the best, comprising the *élite* of our amateurs and professionals, the Princess of Wales at their head. May Alfredo Piatti live long to treasure the English gift and to see in it a grateful reminder of half-a-century's work in the island of the North.

The Berlin correspondent of the *Revue Internationale de Musique* notices the design of his neighbours to raise a monument to Richard Wagner. Remarking that the German capital is crowded with the statues of generals, most of whom owed their notoriety to defeats inflicted upon them by Napoleon, Mr. Marcel Rémy, the correspondent in question, quotes a sentence from the manifesto of the committee: "Germany has not only conquered on the bloody field of the art of war, but also in the garden, sown with flowers and bordered with laurels, of the Muses"; and goes on to ask: "Will they engrave on the pedestal the 'Ode to the German army before Paris,' or 'A Capitulation'? That would only be logical."

Mr. Rémy contends that Berlin is not, in reality, a Wagnerian town. "Evidently, as a capital with two millions of inhabitants, it contains partisans of all shades, and consequently a strong representation of the friends and enlightened admirers of the great master. As to a sympathetic general movement, no. The Academy is almost hostile to Wagner—in any case, refractory; the middle classes, who love all music, enjoy the popular Wagner evenings of the Philharmonic; but the bourgeoisie and society prefer classical music—Beethoven, and his pseudo-heir, Brahms. The Opera makes, with the early scores of the master, receipts equal to those of the old repertory. But this proves nothing, or only shows that the old music is as popular as the new. The rare performances of the "Ring," which take place only in the season when a public of foreigners is available, should form the basis of a Wagnerian repertory if a Wagnerian movement existed. Wagner is played because the other German towns play him and there is always the pressure of the foreigners. But for this, his name would disappear from the bills. A disinterested taste for his music does not exist. These observations will make more comprehensible the non-success of the Musical Exhibition, the proceeds of which were destined for the Wagner monument." They may also help us to understand why the Germans keep aloof from Bayreuth, leaving it to be supported by the foreigner.

I have received a second letter from Mr. T. King Holtham on the correct phrasing of classical music;

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this being in reply to some remarks by Mr. Herbert Rowledge. After declaring himself a warm admirer of Mendelssohn, and a non-believer in his infallibility, Mr. Holtham goes on to say:

It may be news to Mr. Rowledge, but I have it as an undoubted fact, that Mendelssohn treated the third movement of the Second Sonata, the *Allegro Maestoso*, in *tempo rubato* throughout (the ascending scale passage in the right hand being treated to a very decided *rallentando*, with a pause on the top B flat each time the passage occurs, and a similar *rallentando* on the descending scale passage in the pedal part the twice it appears), though there is no indication of such treatment in the text. Where Mendelssohn required strictly *legato* playing without any phrasing whatever, he either omits the slurs altogether, places a slur over the whole passage, or uses the term "*sempre legato*."

CONTINUING, my correspondent says:—

But the whole question resolves itself into this: None have known better than the Great Masters the value of the art of phrasing, but were they as particular as they might have been in *correctly* indicating such phrasing in their works? I say no; and to back up my contention I should like to ask Mr. Rowledge to play the third movement and the opening of the fourth movement in the Fourth Sonata, phrased *exactly* as the slurs appear in the best known editions, and then say if this phrasing satisfies his requirements as a musician. If the slurs mean anything and are supposed to indicate the phrasing, then these two beautiful movements are, in my opinion, absolutely ruined and made grotesque by what I don't hesitate to call the false phrasing indicated.

OF course, the matter here discussed opens up the whole question of interpreting, whether as editor or performer, the works of great masters, and invites us to plough the sands of barren controversy. I myself have always fought for the integrity of composers' works, but never for the infallibility of copies, into which errors drift as naturally as into any other written or printed matter. Nor have I ever lost sight of the fact that the old composers were often careless, and showed quite touching confidence in the discretion of their interpreters when that course saved them trouble. It is in such cases that an editor or performer has the privilege of exercising his own judgment—a privilege absolutely unassailable. But much depends upon the way in which judgment is exercised. I hold that the reviser in such a case should do his work in a thoroughly conservative spirit, assuming the correctness of the text till investigation declares it to be erroneous, and requiring in every case evidence clear enough for the satisfaction of a reasonable and impartial mind. Unfortunately, too many editors import their own feeling and fancies into their work, and determine what seems to them right, rather than the intentions of the composer. Such persons are unfit for editorial work, and have been the cause of much trouble.

WONDERFUL to tell, the National Eisteddfod at Blaenau Festiniog resulted in a surplus of several hundred pounds, instead of the usual deficit. At Newport last year there was a heavy loss, and at Llandudno in 1896 much had to be made up by guarantors. Hence the surprise felt when Blaenau invited the Eisteddfod into the heart of the mountains was reasonable. How could such an out-of-the-way place succeed where Newport and Llandudno had failed? But the thing was done, and the secret of its doing lies in the thoroughly business qualities of the managers, who had not only the spirit of liberality, but also of prudence. I cannot remember an enterprise of the kind better managed, alike in big things and small. The success was well won, and prospective committees, in view of a like task, might do worse than go to Blaenau for a lesson.

LOOKING back upon the five days' doings at Blaenau, I find my attention aroused by these things: first, the excellent voices and generally good singing of the solo vocal competitors; second, the curiously unequal work done by the choirs which entered for the great prizes, and the supreme merit of the winners; third, the ludicrous failure of the competitors who essayed a sight singing test of moderate difficulty; fourth, the grievous lack of contestants in the instrumental department, apart from the fair number which competed on the violin. Regarding the first point, I have only to say that alike as to voices and certain executive qualities, the Blaenau district seems as rich as it undoubtedly is in slates. One might find there the material for any number of good singers. On the second point, it is to be remarked that while the winning choir in the principal choral contest sang faultlessly, the performance in other cases showed grave defects, even in such an elementary matter as singing in tune. Nevertheless, false intonation is much less common in Wales than formerly. Conductors have learnt the lesson of restraint. The third point calls for question whether the conditions of Welsh popular training in music are sufficiently favourable to sight singing. The first care is to get a piece off by heart, and to practise incessantly with every eye fixed on the conductor. That may do for competitive purposes, but it is not the way to make good all-round singers. The failures in sight singing at Blaenau were simply laughable, although the contestants sang from tonic sol-fa copies. On the last point, I can do no more than regret that the progress of instrumental music in Wales is so slow; but it does progress, and that is something.

JOSEPH BENNETT.

A NEW FESTIVAL CONDUCTOR.

MR. A. HERBERT BREWER.

THE Cathedral organist has often been portrayed as a tradition-loving, groove-addicted, benevolent-looking old gentleman, who, day by day, pursues the even tenor of his ways with strict punctiliousness. But it is a remarkable fact that at the present time there are no less than twelve Cathedral organists who, we believe, are under thirty-five years of age—energetic young men who are full of enthusiastic zeal and hold progressive opinions on matters musical. One of their number is Mr. A. Herbert Brewer, the organist of Gloucester Cathedral, who, by virtue of his office, will, for the first time, be conductor of the Three Choirs Festival about to be held in the city on the banks of the Severn.

Alfred Herbert Brewer was born at Gloucester, June 21, 1865. As his boyhood was passed there he must have been familiar with the form of his most distinguished predecessor in the organistship, Dr. Samuel Sebastian Wesley. Before he was eleven years old Master Brewer became a chorister in the Cathedral of his native city, where he received his earliest instruction in music from Dr. S. S. Wesley's immediate successor, Dr. C. Harford Lloyd. One of his fellow pupils under Dr. Lloyd, at Gloucester, was George Robertson Sinclair, now organist of Hereford Cathedral and also a Festival conductor. After a choristership of four years' duration, Mr. Brewer was appointed organist of St. Catherine's Church, Gloucester, in April, 1881, which post he

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exchanged, in the following November, for that of St. Mary de Crypt in the same city. For two years he was also assistant-organist at the Cathedral. When, in September, 1882, Dr. Lloyd left Gloucester and went to Oxford, his pupil accompanied him to the University city. He acted as assistant-organist at Christ Church Cathedral, and succeeded Sir Walter Parratt as organist of St. Giles's Church, Oxford.

Mr. Brewer gained the first open scholarship at the Royal College of Music in April, 1883, and was thus one of its first pupils. At the College he studied under Sir Walter Parratt, Sir Frederick Bridge, and Professor Stanford. He was elected organ scholar of Exeter College, Oxford, in the following December, and for some time he was president of the Oxford University Musical Club. Mr. Brewer's next appointment was to St. Michael's Church, Coventry, where he greatly improved the musical features of the services.

FROM A PHOTOGRAPH BY G. COLES, GLOUCESTER.

He also threw much energy into his work as conductor of the Coventry Musical Society, which he infused with new life. After six years' excellent work in Coventry, Mr. Brewer left the famous bicycle producing town in September, 1892, upon being appointed organist and choirmaster of Tonbridge School. Here, as at Coventry, he laboured with gratifying results, not only in regard to his teaching duties in the School, but as conductor of the Tonbridge Choral Society and also the School Choral and Orchestral Society.

His native city, however, had not lost sight of Herbert Brewer during his fourteen years' absence. In December, 1896, he was appointed organist of Gloucester Cathedral, where he had formerly been a chorister. This important appointment carries with it the conductorship of the Three Choirs Festivals once in three years. Mr. Brewer is also conductor of the Gloucester Choral Society, which numbers nearly 200 singing members, and of the Gloucester and Bristol Diocesan Choral Union. He took his degree of Bachelor in Music at the University of Dublin in December last and became a Fellow of the Royal College of Organists in January, 1897.

Mr. Brewer has been a busy composer. His various published works include an operetta, "Rosamund," produced at Coventry, in September, 1897. An Evening Service in C for soprano solo, chorus, and orchestra, composed expressly for the Gloucester Festival of 1895; also three other Evening Services in A, F, and B flat, Te Deum and Jubilate in B flat, six part-songs, organ music, &c., all of which show a commendable earnestness of purpose and conscientious workmanship. For this year's Festival he has composed, by request, a setting of Psalm xcviii. for soprano and bass solos, chorus, and orchestra.

The many friends of Mr. Brewer in Oxford, Coventry, Tonbridge, and elsewhere, and more especially those in his native city, will wish him all success in his future career and especially in the arduous duties that will devolve upon him during the present month—duties to which he brings energy, enthusiasm, experience, and ability.

A NEW FESTIVAL COMPOSER.

MR. S. COLERIDGE-TAYLOR.

It is very seldom that a young composer under twenty-three years of age receives the distinction of being asked to compose a work for one of the Festivals. Some people speak of Mr. Coleridge-Taylor, who has thus been favoured, as a "coming man," while there are a few who make bold to say that he has arrived already. At all events, he has merited a very good claim to receive recognition in the columns of The Musical Times as a very gifted musician who has something to say, and, moreover, something worth saying.

Samuel Coleridge-Taylor was born in London on August 15, 1875. His father, a doctor of medicine, was a native of Sierra Leone, on the West coast of Africa, while his mother was an Englishwoman. "None of my people were at all musical from a serious point of view," Mr. Taylor informs us. He began to study music when he was six years old. The violin was his first love, his teacher being Mr. Joseph Beckwith, of Croydon. At the age of ten he became a chorister in St. George's Church, but he has been singing at St. Mary Magdalene Church, Croydon, for the last nine or ten years, where he now sings alto. In 1890, through the kindness of Mr. Herbert A. Walters, Mr. Taylor was enabled to enter the Royal College of Music as a student of the violin. He is now professor of the violin at the Croydon Conservatoire of Music and conductor of the string orchestra there.

But nature intended him for a composer. He instinctively felt it, and the desire literally burned within him. He determined to compete for a composition scholarship at the College, which he won in 1893. Then he applied himself almost exclusively to composition for the next four years, his studies being pursued under Professor Villiers Stanford. Like so many old pupils of the Royal College of Music, Mr. Taylor speaks in terms of warm appreciation of his *alma mater*.

Like Sir Arthur Sullivan, Mr. Taylor's first published composition is an anthem, a melodious and very vocal setting of the words "In Thee, O Lord, have I put my trust." This was published by Messrs. Novello in 1892, when its composer was only sixteen. Since then, however, he has advanced by leaps and bounds. In the intervening seven years his compositions have reached to Opus 33, many of

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which have been published. Amongst his most important works are a Nonet for pianoforte, strings, and wind, played at a Royal College concert, July 5, 1894; a Symphony in A minor, conducted by Professor Stanford in St. James's Hall, on March 6, 1896, and subsequently by the composer at Liverpool; a Quintet for clarinet and strings in F sharp minor, introduced in Berlin by Dr. Joachim in 1897; a String Quartet in D minor, and a Morning and Evening Service. The foregoing are all unpublished. The published compositions include a Ballade in D minor for violin and orchestra; four waltzes for orchestra, one of which, we understand, was recently performed with much success before the Queen at Osborne by Her Majesty's private band; an operetta, "Dream Lovers"; three Humoresques for pianoforte; Hiawathan Sketches (three), Two Gipsy Movements, and Danse Nègre, for violin and

FROM A PHOTOGRAPH BY MESSRS. BENDER AND CO., CROYDON.

pianoforte; "In Memoriam" (three Rhapsodies for a low voice and pianoforte); a volume of "Southern Love Songs," and "African Romances" (seven songs), set to words by Mr. Paul Dunbar, the clever negro poet.

Mr. Coleridge-Taylor is a very rapid composer. Like Schubert, he transmits his thoughts to paper straight away with as much, and probably more ease than most people write an ordinary letter. His scores are no less models of neatness than originality. The tiny pin-head notes are in strong contrast to the large ideas they express. We cannot do better than conclude this brief notice of the young composer of three-and-twenty summers with a quotation from a competent critic on Mr. Taylor's remarkable powers as a productive musician. The following "appreciation" was written about a year ago, after hearing some of Mr. Taylor's early instrumental works. "Mr. Taylor, while still a student, reflects neither his teachers' nor anybody else's music, such a case being, perhaps, without precedent in the history of our art. . . . His quick movements are full of tremendous vigour, strange rhythms, and a wild untrammelled gaiety suggestive of neither European nor Oriental influence. An altogether new element seems here introduced into our art, the further development of which we shall watch with the keenest interest. May the fates be kind to Mr. Taylor and give him the fullest opportunities for developing his quite exceptional talent."

One of Mr. Taylor's latest works is a setting of Longfellow's "Hiawatha's Wedding-Feast" for tenor solo, chorus, and orchestra, a fine specimen of his characteristic freshness which distinctly merits the attention of choral societies. The last production of his pen is a Ballade in A minor for orchestra, which he was asked to compose for the Gloucester Musical Festival to be held during the present month. Here is its vigorous opening in the composer's neat handwriting, reproduced in fac-simile, together with his signature :—

THE GLOUCESTER NOVELTIES.

My object in the following remarks is not criticism of the new works about to be produced at the Festival of the Three Choirs. That would be premature. I desire simply to describe, as far as possible in the time and space available, what the chosen composers have prepared for the occasion.

Mr. S. Coleridge-Taylor will be represented by an Orchestral Ballade in A minor (*Allegro energico*). The work fills twenty pages of the folio pianoforte score, and is distinctly homogeneous as to themes and treatment. Melodic ideas are not abundant, but the few are so elaborated and emphasised by repetition that they serve the purpose of the piece sufficiently well. The modern spirit is easily recognised, while it seems no less evident that a great deal depends upon the nature of the orchestration, which, judging by such indications as a pianoforte version can give, should be brilliant and effective. When I have had an opportunity of making acquaintance with the scoring there will be more to say. At present, I am as one who reads in the twilight.

Mr. A. H. Brewer, conductor of the Festival and organist of Gloucester Cathedral, has prepared for the grand opening service on Sunday, the 11th inst., a setting of Psalm xcviii., "O sing unto the Lord a new song." The music, which stands in seven numbers, all save two wholly or partly choral, is laid out for soli (soprano and bass), chorus, and orchestra. In general character it may be described as embodying to a large extent the restrained and dignified spirit shown in the works of our best Church composers. It exhibits also the contrapuntal forms in which those masters so consistently delighted. But Mr. Brewer is a young musician, and in composing his work he did not forget that it was destined to a place in a festive programme. Hence an

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infusion, to a certain extent, of a lighter modern style. This, however, is in no case overdone. For all its occasional pliant grace and cheerful animation, there is not a flippant bar in the Psalm. The true, dignified note of Anglican Church music sounds throughout, and is as far from austerity as from a suggestion of the world worldly. Mr. Brewer begins (*Allegro moderato*, E flat) with a chorus covering the first two verses of the text. To this there is a short orchestral prelude, containing a theme used also in the *Coda* of the final number. The chorus opens with passages but slightly imitative, for the "voices" in succession, to a free and independent accompaniment. Free imitation (there are but few monophonic passages) is a characteristic of the entire number; the parts in their diversity, however, are one in loftiness of spirit and utterance. The second number (verses 3 and 4), set as a soprano solo in A flat (*Larghetto*), is one of those tender, quiet, devotional pieces which have ever been gracious to English ears, and by which Mendelssohn especially gained not a little of his popularity amongst us. There is not an atom of self-seeking in this solo. It suggests a composer modestly hidden behind his art, and content there, while his melody flows with the gentleness of a stream on level lands. A singer who feels can make much of this unambitious solo. The third number deals with verse 5, in the form of an exultant chorus (*Allegro moderato*, C major), opening with freely imitative passages, showing great breadth of style. In a second section, "Sing, rejoice, and give thanks," imitation is preserved, but here Mr. Brewer employs, and that with excellent effect, the old-fashioned "divisions," which composers in general now seem afraid to use. The effect of the rolling passages, taken up by part after part, is thoroughly appropriate and stimulative. A very broad and simply harmonised *ensemble* brings the number to a fitting climax. Verses 6 and 7, "Praise the Lord upon the harp," &c., is the most elaborate section of the Psalm, employing an orchestral introduction, soprano solo, and chorus. The Introduction is in 9-8 (*Andante*) and flows gently on with an easy, graceful motion, only once assuming a more energetic attitude. Presumably the scoring is for strings and wood-wind. The solo enters in the same rhythm; its broad phrases attended by passages from the prelude, emphasised, if appearances may be trusted, by harp chords. These characteristics are invariable throughout the section. Entry of the chorus brings a change, the *tempo* becoming *Allegro moderato*, and the key, C major. Here the solo soprano acts as prompter, setting phrases which the chorus takes up in full harmony. The expression is vigorous, as becomes the words, "With trumpets also and shawms," &c., and there is no attempt at anything beyond the simplest passages. No. 5, "Let the sea make a noise," appears as a bass solo (*Moderato*), beginning in F major and passing through various keys. It is of a declamatory character and gives a vigorous singer opportunity for considerable effect. The sixth number, "With righteousness shall He judge the world," a chorus in B flat (*Andante*), comes fittingly, in its brevity and quietness, between the bass solo and the *Finale*, both of which are energetic. It opens as an accompanied canon in the octave, smooth-flowing and expressive. This form is not continued throughout. The "Gloria" stands in two sections—an interesting *Largo* (E flat minor), preceded by a short and stately passage for orchestra, leading to a fugue (*Allegro moderato*, E flat) on the words, "world without end, Amen." This is admirably developed, but not at great length. The same words serve for a *Coda* to the entire work—a *Coda* of much power, and one that fitly closes this hymn of pious gladness. Mr. Brewer is to be congratulated upon his achievement.

Another of the novelties is also a Psalm—the 86th—but Mr. Basil Harwood, its composer, has chosen to use the Latin text, and we are to recognise his work by the title, "Inclina, Domine." Why the Latin text, which is not the original any more than our own stately English version, I do not pretend to know; but, of course, Mr. Harwood was within his right. The Psalm is set in five numbers, for soprano solo, chorus, and orchestra, and marked by much liberality and exuberance in the use of means. The result is music of some difficulty, but whether the resources shown are in excess of the effect produced is a question better left till after the revelation made in performance. The opening chorus (*Lento*, B flat minor) has sections in four and five parts respectively, but the bulk of it is in double-chorus form. A theme, heavy and gloomy, to which, however, there is considerable relief, figures in the leading sections of the number, followed by a short *Maestoso*, *quasi-Recit.* in eight parts, leading to an extended *Allegro moderato* for double choir. This last division is by far the most important, being elaborated, alike in contrapuntal and in monophonic antiphonal passages, with very considerable skill and knowledge of effect. On the whole, the work opens well. The second number, "Miserere mei, Domine," takes the form of a soprano solo, followed by a brief chorus (*Lento*, E flat minor). Its rhythmic quality is determined by a liberal use of triplets, in both the voice part and the accompaniment. Of real and expressive melody there is little, and the effect of the song probably depends to a great extent upon the orchestration. The brief chorus (eight parts) is an example of quite simple part-writing, solid and impressive. Coming to the third number, "Non est similis," a very important four-part chorus (*Vivace*, E flat) arrests attention. The first section, preluded by an orchestral introduction chiefly based upon the leading theme, is in great part contrapuntal, varied by repetitions of a declamatory theme in unison of the male voices. Its design aims at impressiveness, and, I consider, hits the mark squarely and truly. The declamatory passage is a particularly happy thought—a rallying point, so to speak, for any interest that may be lagging or in danger of dispersal. A sustained chord of the dominant minor seventh closes the section. An eight-part fugue on two subjects forms the second division of the number, and gives satisfactory proof of ease and effect in handling elaborate contrapuntal resources. The composer here has no awkward moments. He is always master of his means. Judgment is shown, moreover, when, mid-way in the fugue, a new subject of a broad and striking character is stated and answered in four parts, and afterwards worked in with the earlier themes. The same subject opens the *Coda* and forms an excellent climax. A soprano solo and chorus, "Deduc me, Domine" (*Lento*, G major), forms the fourth number. Once or twice, choral passages break in upon the course of the solo, which ripples with triplets, and is quite engaging, as well as proof that Mr. Harwood can, if he likes, write a sustained melody. The chorus passages, as may be supposed, are in keeping with the character of the solo. Later, the melodic nature of the music is less insisted on, and the number ends with a double chorus, "Deus, iniqui insurrexerunt" (*Allegro*, G minor), which becomes fugal (*Più allegro*) on the words "et non proposuerunt," &c., and runs a very bright and animated course. Eventually the solo returns with new matter (*Allegro moderato*) in its train, and so the number ends. In the final chorus, four parts, "Quoniam tu, Domine"

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(*Moderato con moto*, B flat), the music is essentially contrapuntal, though in free form; the leading theme, for example, being answered in inversion. It is not, I fear, the movement of highest interest in the work, but that point must be decided in performance. As a whole, the Psalm deserves close attention for various reasons, and places its composer more conspicuously before the public.

Sir Hubert Parry's contribution is a setting of an Ode by Robert Bridges, entitled "A Song of Darkness and Light." I do not find it stated that the poem has been expressly written for music, but that idea is favoured by its division into sections, each dealing with a definite and, as regards surroundings, contrasted theme. On the other hand, it is not supported by lines which are more fitted for deliberate and thoughtful reading than for musical expression. After invoking the "Power eternal," Mr. Bridges discourses upon the mystery of Nature, upon the terror of its destructive manifestations, the peace of its smile, the joy of toil, the beauty of art, the sweetness of compassionate tears, and the power and grandeur of faith. These are lofty themes. Though the poem is in sections, the music runs on without break. The wisdom of this I venture to doubt. With such subjects as the poet treats, and with music as closely reasoned as the verse, one is thankful for a moment of repose and a fresh start in renewed vigour of attention. The music is throughout eminently characteristic of the composer's method and manner. In outline and detail it is familiar to students of other works by the same indefatigable musician, whose prolific labours remind me of the brave doings of old. But while Sir Hubert Parry here tells us little about himself that we do not already know, his masterfulness invests even the familiar with fresh interest. We cannot choose but hear, though he relates no story such as that which, passing strange, held the Wedding Guest in thrall. There are reasons why even descriptive remarks upon the present work should be reserved till the light of a performance has shone upon it; but it is impossible not to see at a glance where the composer drives conviction home to mind and feeling. One such point appears in the "Terror" section, which is throughout remarkably vigorous, powerful, and impressive. It may be said that the beautiful music of the "Peace" section lacks piquancy, but it is beautiful nevertheless, and therefore to be prized in days almost barren of the highest musical good. Sir Hubert Parry touches the highest point, to my mind, in the "Tears" section. We are sometimes told of a vocalist that he has "tears in his voice." They are certainly to be found in these notes. The pathos and tenderness of the music are absolute, and absolute also in mastery of the emotions. The composer has done nothing more moving, nothing more demonstrative of the fact that he is one of the few true minstrels who can make us feel with them in their songs.

My space is exhausted, and the reader, doubtless, has had enough. I therefore reserve what more must needs be said for another opportunity, which, coming after performance, will be a better occasion.

Joseph Bennett.

CHURCH MUSIC.

The enterprising proprietors of the *Western Mail* have conducted, during the past month, a "hymn tune" competition. The words of typical hymns were set forth as subjects for the composers of tunes sent in for competition. The judgment pronounced upon the music thus subjected to inspection has been of a twofold character. The readers of the journal have been supplied with coupons, whereby they could express, from time to time, their opinions upon the tunes as printed, and the musical editor of the paper has also passed judgment of a more critical character. This novel competition has not only been regarded with interest, but has brought forward some excellent specimens of the hymn tune genus. That these results have been attained is perhaps only natural, seeing the revival of hymn tune writing, the many collections of hymn tunes recently issued, the increased interest in music generally and especially in all forms of Church music.

Concerning the use of Kalliwoda's Mass in A in churches of the Roman Communion, an esteemed correspondent calls attention to an English adaptation now frequently used at All Saints', Margaret Street, and St. Paul's, Knightsbridge.

The recent report of the committee of the Church Orchestral Society gives gratifying evidence of good work gradually gaining deserved recognition. There are features of special interest in the Society's statement of the past year. For instance, we learn that the Society is now prepared to supply not only its own complete orchestra as a whole, but to send to the aid of Church authorities any required number of players, amateur or professional, as may be applied for. This resolution is well calculated to increase the usefulness, influence, and popularity of this excellent Association. The work of the Society will be further expedited by the forthcoming publication of a list of Church music available for orchestral use.

On the 3rd ult. another "Musical Service," consisting of popular hymns, vocal pieces, and organ solos, was given in St. David's Cathedral. Remote as this stately old church is from the busy tides of life, it has happily become, by the earnestness, energy, and good taste of the Cathedral authorities, including the enthusiastic and excellent organist, a musical centre of already no small account, and with every indication of great future usefulness.

An interesting and decidedly useful conference of the organists and choirmasters constituting the Salisbury Diocesan Choral Association was held in the Church House, Salisbury, on July 23, under the presidency of Precentor Carpenter. After a few words of welcome, the chairman introduced to the meeting Dr. Varley Roberts, organist of Magdalen College, Oxford, who had been invited to speak to them on the subject of choir-training. In the course of an interesting and practical address, Dr. Roberts said that boys with coarse and rough voices should be rejected, for a boy with a coarse voice and vulgar pronunciation would spoil a host. As to the importance of cultivating a boy's intelligence, he remarked that he had always found it well to take the advice of an old friend of his, who was a great teacher—never to ask a question which merely required "Yes" or "No" for an answer, but to try to draw a little speech or phrase from the student. Speaking of choirs as a whole, Dr. Roberts made some excellent observations on organ accompaniments. He said that many choirs were ruined by loud organ playing. He had heard some organists playing with almost every stop in their instrument out. If he had his way he would give such men only one stop to play on, and that would be the dulciana! A choir would never sing well if the organ were played as loudly as it could possibly be made to sound. Let the organ *accompany* the singing. There was no greater compliment which could be paid to an organist than to say to him, "Really I had to listen for the organ." He firmly believed that big organs were the ruin of choirs.

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Dr. Roberts called special attention to the fact that, as a rule, choirs chanted much too fast. The words must always be distinctly articulated. The true aim of the choirmaster should be to train his choir to render the ordinary services well, and not to bother about anthems. Mr. C. F. South, organist of the Cathedral, proposed a vote of thanks to the organist of Magdalen College for the excellent advice he had given to those who were present—words of wisdom which deserved a larger audience than that assembled at Salisbury on that interesting occasion. The organists and choirmasters subsequently attended Evensong in the Cathedral, when Mr. South gave a short recital on Willis's fine organ. Precentor and Mrs. Carpenter afterwards entertained the visitors to tea at their residence in the Close. Might not the example of the Salisbury Association be followed with advantage?

Mr. J. Sewell will celebrate his "Jubilee" as organist of St. Leonard's Church, Bridgenorth, on Sunday, the 25th inst.

ORGAN MUSIC.

CONCERT-ROOM organs are still being multiplied, and such important additions to our chief music rooms and town halls are, indeed, to be welcomed. The new organ built by Messrs. E. F. Walcker and Co., of Ludwigsburg, Germany, and Berners Street, London, for the Central Hall, Corporation Street, Birmingham, is a matter of interest to lovers of the instrument. The admirable and well thought-out specification has been drawn up by Mr. C. W. Perkins, who will open the new three-manual instrument on the first of the present month. The well selected sounding stops number 35. It is important to note that of the 29 stops assigned to the manuals 17 are of 8 feet, yielding a large amount of variety at the unison pitch. This is a further evidence of a highly satisfactory development alluded to more than once in these columns. One can only regret, however, that so perfect a scheme should lack a stop of 32 feet range on the pedal organ of 6 stops. The harmonic scheme of no organ with 16 feet stops on the manuals can be considered fully satisfactory without a 32 feet register on the pedal. There are no less than 20 mechanical movements in the scheme of this notable instrument.

Of recent recitals, mention may be made of one by Dr. Ely, at Christ Church, Scarborough, which included Rheinberger's Suite in C minor for organ, violin, and violoncello, and Marche Religieuse (Saint-Saëns); another, given at St. Petroc's, Bodmin, by Mr. W. L. Twining, the scheme of which included Dr. A. L. Peace's "Sonata da camera," No. 2; by Mr. Frank Pullein, on the 4th ult., at Christ Church, Llanfairfechan, the scheme of which contained "Meditation" (Jackson) and "Idylle" (Dudley-Buck); by Mr. R. Sharpe, at St. Mary's, Southampton, with Boellmann's Suite Gothique as a prominent feature of a good programme; and a series given at Holy Trinity Church, Wensley, during the past month, by Messrs. Hugh M. Lawrence, W. Ellis, C. H. Kitson, and F. J. P. Drake, whose programmes included: Scherzo (W. S. Hoyte), Meditation and Toccata (E. d'Evry), Sonata, No. 4 (Rheinberger), Grand Chœur (Hollins), Toccata, Symphony, No. 5 (Widor), Andante (Benoist), and Bach's Fugue in D, a work not too often played.

During the past month Mr. Herbert C. Morris has given a series of weekly organ recitals, in St. David's Cathedral, with well-selected programmes. It is noteworthy that the collections are given to the Church Choir Excursion Fund; an arrangement creditable to all concerned and deserving of imitation. The programme of Mr. A. A. Mackintosh's recital, with violin and vocal selections, at Godalming Parish Church, on the 16th ult., included Adagio in D, Otto Dienel; Romance in D flat, E. H. Lemare; and Fantasia in E minor, Silas.

Mendelssohn's recently published two organ pieces (posthumous) seem to be rapidly growing into favour. The Andante with variations in D was played by Mr. Seymour Dicker, at the Royal Albert Hall, on Sunday, the 21st ult., and by Dr. Thomas Ely, at Christ Church, Scarborough, on the 17th of last month. Mr. Dicker's programme also included the Finale from Tschaïkowsky's Symphonie Pathétique, arranged by Mr. Charles Macpherson, and Sir Alexander Mackenzie's Benedictus, performed on the violin by Mr. Samuel Barker.

Mr. E. H. Lemare's interesting recitals at St. Margaret's, Westminster, re-commence on October 1, and will be continued on subsequent Saturdays.

REVIEWS.

Novello's Parish Choir Book. Nos. 358-360, 362-369. [Novello and Company, Limited.]

THIS valuable series shows no falling off in utility or excellence. No. 358 consists of Sir Arthur Sullivan's stately hymn-tune "Bishopgarth," printed on a card, in which form it will doubtless prove acceptable. No. 359 is a re-issue of Edward Mammatt's setting of the Cantate Domino and Deus Misereatur, canticles which are unduly neglected in many churches. Choirmasters who do not already know this arrangement may be recommended to include it in their repertory. The Cantate comprises a duet for soprano and tenor, occupying a page, and also a short passage for bass solo. The Deus Misereatur is in four vocal parts throughout, but the last two verses are intended for a single or double quartet, which would provide effective contrast for the Gloria. "The Parish Hymn," written by the Rev. W. Cunliffe and composed by Sir George C. Martin, provides No. 360, and may be warmly recommended to the clergy, and seems to suggest a new field in which music can assist the cementing of Christian fellowship. Sir George Martin's simple strains have much in common with the nature of a chorale, and the well-known power which melody possesses to fix in the memory associated words can scarcely fail to impress Mr. Cunliffe's salutary lines. The same composer contributes No. 362, described as "a short festival Te Deum in A." This proves to be the setting specially written "for the thanksgiving services at St. Paul's Cathedral, in celebration of the sixtieth year of Her Majesty's reign," and it will therefore be sufficient to say that esteem for the work increases with more intimate acquaintance. A melodious and effective setting in D of the Magnificat and Nunc dimittis, by Boyton Smith, forms No. 363, and may be recommended to the attention of choirmasters whose forces are of limited abilities. The first verse of the Nunc dimittis may be sung as a solo by soprano or tenor, the other voices entering, but in unison, at the words "For mine eyes." The last verse might be sung as a quartet. The Gloria is differently set in each canticle, that of the latter terminating in a three-fold Amen. In 364 the Lord's Prayer has been simply but impressively harmonised in A, in four vocal parts, intended to be sung unaccompanied, by J. T. Field. No. 365, entitled "Let all our brethren join in one," is a stirring hymn for harvest thanksgiving, the words written by A. C. Ainger and the music composed by the late Sir Joseph Barnby. The hymn should be heard in many churches this autumn, for the lines are rational and hearty and the melody of the refrain has a ring and a swing that echoes completely the genuine sentiment of the words. No. 366 provides an expressive setting, by C. H. Purday, of Newman's beautiful hymn "Lead, kindly Light." The music is well fitted for congregational use, and could easily

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be sung unaccompanied even by those of little skill in choral singing. No. 367, the Magnificat and Nunc dimittis, has been set in what may be termed free chant form in E flat, by Boyton Smith. The organ simply doubles the four vocal parts, and unanimity in pronunciation of the words is secured by certain syllables being printed in italics. A paraphrase in G of the "Anima Christi" (prayer of St. Ignatius), set to music by William H. Stocks, provides No. 368, and will doubtless prove very acceptable. The music is written in four vocal parts and is in happy consonance with the devotional spirit of the text. No. 369 is Merbecke's "Office of the Holy Communion," harmonised by Sir John Stainer, and is an edition that may be warmly recommended to those to whom the widely known music appeals. The people's part is printed in the old notation on a four-line stave, but the harmonies are given in modern fashion and the words are printed between the two staves. The size in which it is issued will also be found convenient.

The Music-Dramas of Richard Wagner, and his Festival Theatre in Bayreuth. By Albert Lavignac, Professor of Harmony at the Paris Conservatoire. Translated by Esther Singleton. [Service and Paton.]

This work (its original French title is "Le Voyage Artistique à Bayreuth") may be confidently spoken of as one of the very best among the many popular descriptions of Wagner's works and aims and their result as exhibited at Bayreuth, now available. Its author, though an enthusiastic admirer of the *Meister*, is in no sense one of those blind worshippers whose ill-regulated zeal is responsible for so much of the hostility experienced by the Wagner cause. On the contrary, M. Lavignac is at particular pains to point out, in a section of his volume containing a classification of the various types of "admirers of Wagner," that "In order to be justified in boasting that we really and thoroughly understand Wagner we must be convinced that we understand (I say *understand* in the sense of *appreciating*—I do not say *admire*) everything which worthily preceded him in the evolution of the art. And he who pretends to understand *only* Wagner, who impertinently rejects the works of our great contemporaries as unworthy of his attention, thinking that by so doing he confers upon himself a mark of high musical intelligence, proves only one thing, that he understands nothing whatever." In this thoroughly healthy spirit our author examines, analyzes, and describes the life of Wagner, the inception of the Bayreuth theatre, and the ideals there aimed at (not, alas! always realised), the plots and spiritual meaning of the dramas of "Tannhäuser," "Lohengrin," "Tristan," "Die Meistersinger," "Parsifal," and "Der Ring des Nibelungen," their musical structure, their interpretation, the inner life of Bayreuth at festival time, and so on. A number of illustrations, comprising views, portraits, and diagrams, nearly three hundred examples in music type of the "leading motives," together with exhaustive lists of these and the points at which they appear, lists of the characters and of the artists who have interpreted them at the Bayreuth theatre since its opening in 1876, and much miscellaneous historical, statistical, and biographical information connected with the subject are given, so that the volume forms a handy reference book, well deserving a place in the library of music-lovers. M. Lavignac has the happy knack of dealing with difficult subjects in an untechnical and chatty style, and his translator has been fairly successful in allowing his literary merits to be felt even in their English dress. The volume is well printed, but it sadly needs an index. This should be supplied in the next edition.

Novello's Octavo Anthems (*Harvest*). Nos. 599-603. [Novello and Company, Limited.]

The latest additions to this series of anthems, which so admirably maintains the high standard of English Church music, are five intended for harvest festivals, all of which may be warmly recommended to the attention of choirmasters at this season of the year. No. 599 is a setting, by the Rev. E. Vine Hall, of the first two verses of Psalm cvi., "O give thanks unto the Lord," and No. 381 of "Hymns Ancient and Modern." The compositions of the former Precentor of Worcester Cathedral are well known in many parishes, and the present anthem is an excellent example of his skill in obtaining effective results by simple means. The music is jubilant and stirring, as it should be for such a festival; but the vocal part-writing could be sung correctly at sight by a choir of ordinary musical abilities. The setting contains no solos, but passages in unison for some of the voices are met with, which provide effective contrast to the otherwise prevailing four-part vocal harmony. No. 600, "There shall be an heap of corn," words arranged and written by Henry Knight, music by Ferris Tozer, will also present few difficulties to a fairly competent choir. It is chiefly written in four vocal parts, which are mostly doubled by the organ; but it contains a soprano solo that occupies a page of the score, and in the last section of the anthem the voices sing in unison, *Adagio*, against a bold organ accompaniment, with dignified and striking effect. The next anthem, No. 601, is entitled "Unto Thee, O God, do we give thanks," and has been composed by Bruce Steane. This also contains a soprano solo, but only of twelve bars' duration. The remainder of the work is written in four vocal parts, which are very bright, easy to read at sight, and grateful to sing. Triple measure chiefly prevails, and the organ part possesses considerable freedom, while at the same time it well supports the voices. No. 602, "Great is our Lord," composed by Myles B. Foster, is more contrapuntal in character, and comprises a tenor solo of some importance which extends over two pages. The anthem is a good specimen of its composer's earnest and finished style, and any difficulties which may be found in the chorus parts are calculated to increase the interest of well-trained singers. No. 603, "Sing unto the Lord," by Cuthbert Harris, is a remarkably spirited and vigorous composition, laid out for full choir throughout, and furnished with an organ accompaniment which considerably increases the effectiveness of the anthem. Although the music imperatively demands unanimity and vigour of attack, it is well within the abilities of average church choirs.

'Tis all but a dream at the best. Ballad. By Thomas Moore. Arranged by William Nicholl.

The Auld Fisher. Words by George Macdonald. Music by William Nicholl.

Mignonette. Poppies. Songs. Words by Florence Hoar. Music by Joseph Roeckel.

[Robert Cocks and Co.]

As may be anticipated, the two first of the above songs, coming from the pen of so finished a singer, are admirably laid out for the voice, and the accompaniments, although very simple, form a satisfactory and artistic background to the vocal part. The words of "The Auld Fisherman" are somewhat depressing, but there is a ring of genuine pathos in the resignation of the worn-out toiler of the sea who looks forward to a place "Whaur the bairns com' hame, An' the wives they bide, An' God is the Father of a'!"

"Mignonette" and "Poppies" are Nos. 1 and 2 of a series entitled "Flower Songs," and are unpretentious but poetical little lyrics, in which pleasing fancy is allied to bright and genial music.

Cradle Song. Words and music by Maude Valérie White.

Sonnet. Words by Mowbray Marras. Music by F. Paolo Tosti.

Dan Cupid and Doctor Reason. Words by A. Patchett Martin. Music by Guglielmo Lardelli.

[G. Ricordi and Co.]

Miss Valérie White's "Cradle Song" is an excellent example of its class. The words express the joy of motherhood with playful but unaffected earnestness, and the music has the lilt and simplicity in which the ideal baby is supposed to revel with crowing delight.

Signor Tosti has a style of his own, and it is much in evidence, with pleasing results, in the setting of Mr. Marras's Sonnet, the sentiment of which may be described as the male version of the damsel who "never told her love." The music is easy to sing and play, and the vocal part is laid out for a tenor voice, although, as it is obligingly issued in three keys, sentimental basses are not excluded.

"Dan Cupid and Doctor Reason" is a merry little ditty, the musical interest of which is considerably heightened by an ingenious and flowing accompaniment.

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MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Birmingham Festival Choral Society's fifty-second annual report was presented to its members on July 27. The statement of accounts showed a loss of £40 6s. 4d. on last season's concerts. The scheme for next season will consist of three choral and three orchestral concerts, following the example of last season, the dates being October 15, November 10, December 1, 1898; January 26, February 23, and March 16, 1899, to which must be added the annual performance of "The Messiah" on Boxing night. The choral works decided upon are Berlioz's "Faust," Max Bruch's "The Lay of the Bell," Beethoven's "Mount of Olives," and Mendelssohn's "Hymn of Praise." The orchestral works will include Tschaïkowsky's "Pathetic" Symphony, Mozart's "Jupiter," and Mendelssohn's "Italian" Symphonies. The choir will also take part at each orchestral concert.

The eighteenth annual meeting of the Midland Musical Society was held on July 28. The committee stated that a profit of £26 6s. 4d. had been made on the season's working. Mr. H. M. Stevenson was re-elected honorary conductor. The works to be produced this season are Mendelssohn's "Elijah" and "St. Paul," but the work for the third concert has not yet been decided upon. The annual performance of Gounod's "Redemption" will take place on Good Friday, as usual.

As far as I have been able to ascertain, the musical fixtures for the coming autumn and winter are likely to far exceed last season's eventful doings. The present scheme, in addition to the Festival Choral Society's programme, will also comprise a season of promenade concerts, popular oratorio performances for the masses, ballad, drawing-room, and chamber concerts, ten grand orchestral concerts to be given by Mr. George Halford, four orchestral concerts under Dr. Rowland Winn, and four popular subscription concerts under the Messrs. Harrison *régime*. To these must be added a number of popular Saturday night concerts, provided by well known local professors and musical *entrepreneurs*, concerts by the Birmingham Choral and Orchestral Association, under Mr. Joseph H. Adams's conductorship, and the concerts given by the Birmingham Choral Union, under Mr. Thomas Facer.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

IT is now officially stated that, during the coming season, the Philharmonic Society will follow the lines recorded in these columns a month ago. The contrast of Verdi's "Stabat Mater" with Rossini's setting of the same hymn will be interesting, as both are included in the scheme, though it would have been more in accordance with the conventionalisms of chronology had the work of the Swan of Pesaro come first instead of last. Handel's "Israel in Egypt" will be welcome after the lapse of nearly twenty years, and Beethoven's "Ruins of Athens" and Cowen's "Water Lily" will prove acceptable to the subscribers, if only for the reason that both are compositions out of the beaten track which almost from time immemorial the premier Society has loved to follow.

It is a pity that, with a new conductor—and it would be difficult to find one more competent than Mr. F. H. Crossley—the Liverpool Musical Society is able to offer to its subscribers nothing more novel than "Elijah," "Messiah," and "The Redemption," all of which have been given on previous occasions by the same organisation. As all the works named are, however, well known to the choristers, exceptionally good performances will, therefore, be expected.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THERE is scarcely anything to record, worth speaking of, in matters musical at present. At the Opéra the familiar works on the repertory are being alternately given, pending the production of some new work. If rumour may be trusted, the next novelty to be brought out is an opera, "Lancelot," by M. Joncières, the librettists of which, MM. Louis Gallet and Edouard Blau, have taken their subject from one of Tennyson's Idylls. At the Théâtre Lyrique the first performance in Paris took place, towards the end of July, of M. Spiro Samara's three-act opera "La Martyre." The composer, a native of Illyria, is a former pupil of Leo Délibes, but he really belongs to the modern Italian school. His score abounds in deliberate effects, manifestly intended to impress the audience, and they certainly succeed in doing so. The subject, moreover, with its alternately dramatic and comic situations (the librettist is Signor Luigi Illica), affords the composer every opportunity for varied treatment, and the reception accorded to the work by a numerous audience was a very favourable one. Mesdames Dhasty and Milliaud, MM. Martapoura and Henriot were excellent interpreters of the principal parts.

On July 24 we had the "Couronnement de la Muse," a species of popular musical festival introduced to the capital by the composer M. Charpentier, and in which the orchestra of the Conservatoire, the bands of the Garde Républicaine and of the 29th regiment of the Line, and the chorus of the Opéra and of the Opéra Comique assisted. The performances took place in the open air, in the Place de l'Hôtel de Ville, and in the presence of at least fifty thousand people. The music consisted entirely of compositions by the originator of the scheme.

The distribution of prizes took place in the customary manner last month at the Conservatoire. The Fine Arts Minister, in his address, expressed the hope that ere long a new habitation may be found for the great national Institution.

CHURCH MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

IN listening to Church choirs of various kinds, one is forced to admit that, speaking generally, we seem to have lost sight of some of the fundamental principles which underlie all sacred music. Taking the country as a whole, and bearing in mind all the divided phases of religious thought that exist and all the different conditions of climate, tradition, and ways of living, any great uniformity in Church music can hardly be expected. But we ought, as a people, to have and to maintain a few well established principles as to what Church music really is.

In one respect we are pretty much agreed. It is generally acknowledged that popular songs, operatic selections, and familiar pianoforte pieces should have no place in the Church.

In regard to the actual state of affairs, in the small towns throughout the Eastern States, Church music is practically limited to good hymn singing, with occasionally an anthem, sung by a voluntary choir. But in many parts of the country that unmixed evil, the quartet choir, is strongly in evidence; and it is no exaggeration to say that the performances of these people are little short of ludicrous. In Boston and New York the quartet choir is made up of highly paid soloists who sing music which distinctly belongs to the concert-room or the stage. In other words, the real purpose of Church music has, in this reprehensible manner, been entirely prostituted.

The number of boy choirs is increasing, and they are to be found in nearly all the large towns and cities; but a service which is well and devotionally sung is, unfortunately, comparatively rare. In New York two of our best known churches have services of a spectacular sort, which, however, leaves an impression on the worshipper far from devotional. The best services are at Trinity, Trinity Chapel, St. Agnes, and Calvary. Each is in keeping with its own surroundings, and nothing is done for mere display and effect. Professor Horatio Parker is organist and choirmaster at Trinity Church, Boston, where there is a choir of men and women which is quite in keeping with the traditions of the church whose history is so closely identified with Phillips Brooks. There are excellent boy choirs at St. Paul and The Advent, Boston, and here and there in the middle States really fine services may be heard. Whatever may be said about the shortcomings of New York in the matter of orchestral music, it is not to be denied that we have the best trainers of boy choirs and that their influence is far reaching and beneficial.

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The general standard of efficiency has, on the whole, been gradually raised. In the neighbourhood of New York and many other large cities the best choirmasters go out to train other choirs, and so far as the Protestant Episcopal Church is concerned there are encouraging prospects of a better state of things in the future. But in churches of other denominations the outlook is not so encouraging. For instance, the hymnals which are used in such churches are often crudely edited and full of silly, trivial melodies which should have no place in church at all. Moreover, there is absolutely no uniformity in regard to the musical part of the service. It is difficult to say why the governing bodies of these various churches have hitherto done nothing at all effectual to remedy this want of uniformity. One thing, however, is certain, that in those churches where the congregations have an opportunity of hearing really good anthems they never fail to appreciate them.

No one who is unfamiliar with the general aspect of American conditions can have any idea of the obstacles in the way of the development of good Church music. First and foremost there is no binding law as to the form which the musical part of the service shall take. Choirmasters are unrestrained, and, as many of them have not been thoroughly educated in their profession, they are unable to make a suitable selection of anthems, &c. Again, singers are not easily secured, and from the general lack of discipline and devotion to the work for its own sake, it is very difficult to maintain a high standard in the music selected. The choir libraries are encumbered by a mass of cheap music, the compositions of men who are absolutely unqualified to write anything worthy of being sung in divine worship, and, moreover, publishers flood the country with books of trivial anthems at low prices.

But slowly and surely the leaven is working. Country choirmasters are enquiring for anthems by the best Church composers, and it is only a question of time when a real reform will be inaugurated. For, be it remembered, we are a music-loving nation. In witness, therefore, we may point to our crowded symphony concerts and operas, our almost universal custom of teaching children to play upon some instrument, and the serious attention which we devote to the important subject of singing in the public schools.

What we want is some concerted and well directed effort on the part of our leading men towards a general reform. Choirmasters everywhere, as well as the community at large, could easily be influenced; but whatever is attempted must be comprehensive and catholic enough to take in the whole people. For one has only to go a little below the surface of American life to find that, in spite of our seeming diversity, we are really one people drawing closer and closer in affinity as the years pass on, and thus evolving an American spirit which shall find its full expression in every phase of our existence—in Church music as in everything else that is noble, good, and true in our national life.

AT the National Co-operative Festival, held at the Crystal Palace, on the 20th ult., music formed a prominent feature. As results of the adult choir contests, under Class A, Earl Grey's challenge shield was awarded to the Bradford Co-operative Society's Company. In Class B the marks assigned are respectively appended in the following order of merit, attained by each Co-operative Society named. Talke, 92, obtaining first prize of six guineas and the silver medal; Huddersfield, 82, obtaining second prize of three guineas and the bronze medal. Bedminster, 76; Woollaston, 72; Stratford (Essex), 70; Enfield, 68. The junior choir contest, adjudicated by Mr. A. L. Cowley, resulted as follows for the respective companies of Co-operative Societies: Portsea Island, 1, winning the silver challenge shield, presented by Mr. J. S. Curwen, the other competing Societies being awarded certificates in their respective orders of merit: Gravesend, 2; Talke, 3; Dover, 4; Stantonbury, 5; Bradford-on-Avon, 6; Cross Keys, 7. The musical contests also included "children's musical drill," which the companies from Brighton and Woolwich Co-operative Societies went through in excellent style, though awards in this department were not prescribed. The usual concert was given on the grand orchestra with customary success.

MR. GRANVILLE BANTOCK continues to give his excellent daily concerts at the New Brighton Tower. On the 26th ult. a special British concert was given, when the programme consisted of the following selections: Imperial March, Elgar; Festival Overture, Speer; Nocturne from "Romeo and Juliet," German; Orchestral scenes from "Endymion," Hinton; Gavotte, John E. West; Four Characteristic Waltzes, Coleridge-Taylor; and Overture, "In Praise of Scottis Poesie," Wallace. On the 28th ult. Rubinstein's "Ocean" Symphony was performed in its entirety—seven movements. Moreover, the daily programmes are admirably selected and much above the average of such entertainments at English watering-places in the holiday season.

A FOUR weeks' course of practice and study for students of music who wish to become orchestral conductors, trainers of church choirs and choral societies, class teachers of voice production, sight singing, harmony, counterpoint, orchestration, &c., has just been concluded in London at the Tonic Sol-fa College. In every branch the students, as well as studying, are practised in teaching. Under guidance they wield the baton before bands, choirs, and classes, give theory lessons, &c. The professors have included Dr. McNaught, Messrs. L. C. Venables, George Oakey, S. Filmer Rook, A. L. Cowley, W. H. Bonner, and W. T. Samuel; Mr. Curwen and Mr. Griffiths directing the proceedings. Students from England, Scotland, Wales, and Germany have attended.

INTERESTING recitals of Gluck's "Orfeo," in English, were given, on July 26 and 27, by the operatic class of the London Organ School, under the direction of Mr. Stapoffski. Miss May Coleman displayed a fine voice and good style in the music of *Orfeo*, Miss Amélie Molitor sang with excellent taste the part of *Eurydice*, and Miss Lowe did creditably in the small part of *Love*. The choral portions were well sung by other students of the School, and the accompaniments were played by a small string band, selected from the orchestral class, the performances reflecting much credit upon the conductor. Earlier in the month a highly creditable display was given by the elocution students, under the direction of Mr. Charles Fry.

AN interesting and little-known portrait of Chopin has been excellently reproduced in permanent photography by Mr. Augustin Rischgitz, The Studios, Linden Gardens, Bayswater. The original is a drawing from life by F. X. Winterhalter, dated "2 Mai, 1847," two years before the composer's death. It was given by Chopin to his friend and pupil Gutmann, by whom it was bequeathed to its present owner. This portrait is mentioned by Professor Niecks in his "Life of Chopin," Vol. II., p. 344.

DURING the recent annual meeting of the Allgemeiner Deutscher Musik-Verein, held at Mayence, an Association was formed for the protection of the rights of German composers in the performance of their works. Dr. Oscar von Hase, the chief of the firm of Breitkopf and Härtel, of Leipzig, has been appointed its president. A similar society has likewise been founded in Vienna, on the part of Austrian composers and publishers, and at Budapest, on the part of Hungary.

A "NATIONAL Convention of Music Teachers" is announced to be held in Edinburgh on the 15th, 16th, and 17th inst., under the presidency of Mr. J. Spencer Curwen. Mr. Hamish MacCunn will be the chairman at the opening meeting, to be held in the Music Classroom, Edinburgh University, on Thursday evening, the 15th, at 7 p.m. The hon. secretary is Mr. Thomas Watson, 160, Montgomery Street, Edinburgh.

THE following awards were made at the conclusion of the Midsummer Term of the Royal College of Music:—Council Exhibitions of £10 each: Lenora Sparkes and Agatha Macken (singing), Edith E. Stapley and Helen M. Egerton (violin), and Edward Mason (violoncello). Council Exhibition of £15, in the junior department: Ethel M. Brigstock (pianoforte). London Musical Society's Prize (value £3 3s.) for singing: Muriel Foster (scholar).

A GARDEN party was given by Mr. J. E. Holloway, at his residence on Denmark Hill, to the members of the Denmark Hill Musical Society, on July 28, when a handsome marble

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clock, with a suitable inscription, was presented to Dr. Warriner, the conductor of the Society, as a token of its appreciation. Mrs. Warriner was the recipient of a carriage clock on the same interesting occasion.

Two open Scholarships at the Royal Academy of Music—the Erard Centenary Pianoforte Scholarship and the Erard Centenary Harp Scholarship—will be competed for early in next month. The successful candidates will be entitled to receive three years' free tuition at the Royal Academy of Music. Particulars may be obtained of the secretary.

THE conductorship of the well known New York Male Choral Society "Liederkranz" has been conferred upon Dr. Paul Klengel, the present musical director of the Leipzig Singakademie, in the room of Herr Heinrich Zöllner, who, on his part, has accepted an important appointment in Leipzig.

HER MAJESTY THE QUEEN has been graciously pleased to accept the dedication of Mr. Edward Elgar's new cantata "Caractacus," composed expressly for the forthcoming Leeds Musical Festival.

MESSRS. NICHOLSON AND COMPANY, organ builders, of Worcester, supplied the organ used at the Royal National Eisteddfod recently held at Blaenau Festiniog.

FOREIGN NOTES.

BERLIN.—The four hundredth performance of "Tannhäuser" was recorded at the Royal Opera on the 3rd ult. The noble work was first produced here on January 7, 1856, nearly eleven years after its original production at Dresden, and after its having already made the round of all the other important German theatres. According to the interesting statistical report just published, the number of performances during last year, at the Royal Opera, was 264; amongst these, Wagner was represented by 62, Mozart by 26, Weber by 9, and Beethoven (with his only opera) by 5 performances. Herr Kienzl's new tragi-comic opera, "Don Quixote," is to be brought out in the course of next month as the first novelty of the season, with Frau Schumann-Heink and Herr Bulss in the principal parts.——A very active season is foreshadowed by the new operatic management of the West-end Theatre, where, amongst other works of peculiar interest, Haydn's "The Apothecary," Weber's "Sylvana," and Tschaïkowsky's "Eugène Onegin" are in course of being mounted. The first performance took place at this theatre, on the 1st ult., of a lyrical-drama, in four acts, entitled "Pergolesi," whereof Signor Tasca (whose opera "A Santa Lucia" was successfully produced in this capital some few years since) is the composer. The new work met with a very good reception.——The members of the University of Upsala Choral Society, under the directorship of Herr Ivar Hedenblad, recently paid a most successful visit to this capital, where their fresh voices and excellent training excited much admiration.——English friends of that gifted lady, Miss Marie Wurm, will be interested to learn that she has been appointed to the conductorship of the Ladies' Orchestral Society recently formed in the German capital.

BLANKENBERGHE.—Amongst the number of musical artists who are recruiting just now at this popular seaside resort are M. Gevaert, the director of the Brussels Conservatoire; Herr Edvard Lassen, the Weimar composer; and the pianists Emil Sauer and Franz Rummel. Herr Sauer, by the way, is furbishing up his repertory here with a view to his projected extensive concert tour in the United States in the late autumn; and for an hour or two, morning and evening, loungers on the Place de l'Eglise are treated to a gratuitous recital on the part of the celebrated virtuoso.

BRUSSELS.—The new season of opera at the Théâtre de la Monnaie, which was announced to open in the first week of the present month, promises to be one of considerable interest. Amongst first performances here will be included Wagner's "Das Rheingold" and Puccini's "La Bohème," while M. J. Blockx's "La Princesse d'Auberge," which met with such high favour last season at Antwerp, is likewise to be given for the first time in the Belgian capital. An interesting revival will be that of Weber's "Oberon"—a work so seldom produced nowadays—and a series of performances is also promised of "Die Walküre," with Miss Brema in the part of *Brünnhilde*, the lady being a prime favourite with the public here.

BUENOS AYRES.—Leoncavallo's "I Medici" was produced for the first time here on July 29, by the Italian Opera Company, under Signor Mugnori's direction, and was very enthusiastically received. Frau von Ehrenstein and Signor Tamagno were in the principal parts, and the press organs speak in highly laudatory terms both of the work itself and its performance. Critics here, by the way, have a knack of expressing themselves in language at once picturesque and the reverse of veiled. Thus, after the recent production of a new operetta, "The jolly Marchioness," the critic of a local journal, speaking, he felt convinced, "in the name of the great majority of the audience," declared the authors of the work to be "fit candidates for a lunatic asylum," and the director, who perpetrated its performance, to have "merited a few years of service on the galleys." If it be of the essence of candour to be outspoken, here, without doubt, we have the genuine article.

CARLSRUHE.—Special operatic performances are announced to be given at the Court Theatre, under Herr Mottl's direction, from September 9 to October 16, among the works to be produced being "Beatrice et Benedict" and "Les Troyens" (both parts) by Berlioz; Wagner's "Die Meistersinger," "Tristan und Isolde," and the "Nibelungen" tetralogy; and a scenic representation of Liszt's "St. Elizabeth."

DRESDEN.—The Royal Conservatorium, one of the most flourishing of the numerous similar institutions in Germany, has recently published its forty-second annual report. According to this, the number of pupils during the past academical year was 1,034 of various nationalities, including seventy-four British, thirty-two Americans, and twenty-one Russians. Some sixty performances, operatic, dramatic, and purely musical, in which both professors and pupils took part, were given during the year. An interesting historical essay from the pen of Herr C. H. Döring, respecting the "Invention of the Hammer-Klavier," is appended to this altogether most carefully compiled report.——Fräulein Therese Malten, the gifted vocalist and interpreter of Wagnerian heroines, was last month the recipient of numerous congratulations and substantial tokens of esteem on the occasion of the twenty-fifth anniversary of her membership of the Royal Opera.

FLORENCE.—The Baron Franchetti, according to Italian journals, is now engaged upon an opera entitled "Germania," having for its subject the German wars of liberation against Napoleon I., and introducing some of the leading statesmen and generals of the period. It will probably be first brought out at the Royal Opera, Berlin. Field Marshal "Forwards," in the character of an operatic hero, should prove a distinct revelation to Berlin audiences.

KÖNIGSBERG.—Professor C. H. Cornhill, of the theological faculty at the University, is the poet-composer of an opera entitled "Saul," which will be brought out during next season at the Hamburg Stadt-Theater.

LEIPZIG.—Dr. Hugo Riemann, the well-known musical author and lexicographer, was able last month to look back upon twenty-five years of ceaseless activity in the cause of musical art. The *Weekblad voor Muziek*, of Amsterdam, devotes an entire double number to a series of articles on his reformatory efforts in the field of musical science. The eminent theorist has just completed his forty-ninth year.——A new three-act opera by Herr Waldemar von Baussnern, entitled "Albrecht Dürer in Venice," has just been published by Messrs. Breitkopf and Härtel, and will probably be first brought out at the Dresden Opera.——The composer Theodore Gouvy, whose death in this city was announced recently, has bequeathed the sum of 10,000 marks to the Royal Academy of Arts of Berlin, the interest on which is to be applied annually in aid of some deserving musician in poor circumstances.

LIÈGE.—M. Ovide Musin has been appointed to the violin professorship at the Conservatoire, lately vacated by M. César Thompson. M. Musin has only recently established an academy for violin playing at New York, which he will be permitted to continue to personally conduct during six months of the year.

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Milan.—It is now definitely announced that satisfactory arrangements as to its financial status having at length been made, the historical theatre, Della Scala, will re-open its doors, on December 26, with a performance of "Die Meistersinger." The season, which bids fair to be a brilliant one, will include representations of Verdi's "Otello," with Signor Tamagno in the leading part, Meyerbeer's "Les Huguenots," and Signor Mascagni's "Iris."

Munich.—Herr Richard Strauss is said to be engaged upon an important symphonic work in four movements, to be entitled "Heroic Life" ("Heldenleben"), which is to be produced at one of the Museum concerts, in Frankfurt-on-Main, next season.——An amusing incident recently occurred at a performance of "Die Zauberflöte" at the Royal Theatre. Just previous to the performance an important personage—to wit, the prompter—had suddenly become ill, for the first time during his long occupancy of the post, and there was no substitute. Greatly distressed, the stage-manager hurried to inform the Intendant-General, who was already seated in his box, of the unheard of *contretemps*. The work, he admitted, ought to be familiar enough to the singers, but the very absence of the kindly *souffleur* might . . . . Herr von Possart at once rose to the occasion. Quitting his comfortable seat and exchanging it for the somewhat more cramped accommodation provided for the prompter, he proceeded to assume the duties of his invalid "colleague"; a proceeding in which his well-known elocutionary powers stood him in excellent stead. It is said, however, that the artists were considerably startled on seeing their all-powerful director in such an unwonted situation, and that, but for the pleasant smile on his face, there might have been some worse mishaps even than those hinted at by the worthy stage manager.

Pesaro.—Considerable success was achieved by the performance, on the 2nd ult., of an opera, "Lisette," by Signor Nini-Bellucci, a pupil of Mascagni.

Venice.—The production, on July 27, at the Fenice Theatre, of a new oratorio, "The Resurrection of Lazarus," by the Abbé Lorenzo Perosi, who conducted, created an enthusiasm almost unheard of in connection with a work of this description, the audience redemanding seven numbers and almost overwhelming the composer with their plaudits. This is the third important sacred composition, all equally successful, by Signor Perosi, who is quite a young man, and of whom, at all events, it cannot be said that he is no prophet in his own country.

Verviers.—The monument erected to Vieuxtemps in this, the great violinist's native town, is to be unveiled on the 25th inst., when a musical festival will be held in connection with the event. The interesting and attractive programme includes a grand concert at the Municipal Theatre, in which the three eminent violinists, MM. Ysaye, César Thompson, and Marsick, as well as Madame Héglon, of the Paris Opéra, will take part; also a choral concert by members of leading Belgian choirs, and the performance of a hymn composed by Vieuxtemps, with words adapted for this special occasion.

Vienna.—Amongst the novelties shortly to be brought out at the Imperial Opera are "Donna Diana," by Rezniceck (already successfully produced at Carlsruhe), and the new opera by Goldmark, "Die Kriegsgefangene," which is being most carefully rehearsed by Herr Mahler, and the performance of which is looked forward to with eager interest by the numerous admirers of the composer.

OBITUARY.

Joseph Robinson.

The veteran Joseph Robinson has not lived long to enjoy his Civil List pension, to which we referred in our last number. He passed away, full of years and honour, at Dublin, his native city, on the 23rd ult. The youngest of four musical brothers, who subsequently formed an admirable vocal quartet, Joseph Robinson was born August 16, 1816. He became a chorister of St. Patrick's Cathedral at the age of eight. When his voice broke he succeeded his brother John as organist of Sandford Church. As a lad of seventeen he was taken to Paris and heard "Robert le Diable" in the original cast. In the following year (1834) he was present at the Royal Musical Festival held at Westminster Abbey. This visit to London fired him with an enthusiasm to become a conductor, and on his return to Dublin he founded the Antient Concerts there—in fact, the Society held its first meetings in the house of the young conductor, who was then under twenty years of age. Many standard works gained early performances—and they were exceptionally beautiful performances—under Mr. Robinson's skilful conductorship. It was at the request of Mr. Robinson that Mendelssohn orchestrated his "Hear my Prayer." Meeting the composer at the band rehearsals—held at the Hanover Square Rooms—for the production of "Elijah" at Birmingham in 1846, Robinson asked Mendelssohn to score this favourite work. Mendelssohn was pleased with the suggestion, and in carrying it out it is understood that he adapted himself to Mr. Robinson's orchestra in Dublin—hence the scoring for "small orchestra." In sending the manuscript to his London publisher, Mendelssohn wrote (in English): "I send to-day an orchestra-score of my Hymn, which I hope will reconcile you to the trouble you had for my and my alterations sake." The first performance of "Hear my Prayer," in its orchestral form, took place at the Antient Concert, Dublin, December 21, 1848.

In 1837 Mr. Robinson commenced his ten years' conductorship of the University Choral Society, at which Mendelssohn's "Antigone" was performed for the first time out of Germany. In 1876, after the cessation of the Antient Concerts, Mr. Robinson founded the Dublin Musical Society, which for many years he conducted with extraordinary ability. The Society produced great choral works and was the means of "steadily educating the public to a higher tone." For twenty years (1856-76) he was one of the professors at the Irish Academy of Music, where he did excellent work. But it was as a conductor that Mr. Robinson showed his greatest strength. He revelled in choral music, and had the rare gift of being able to electrify his singers with his own fiery enthusiasm.

Mr. Robinson was a very modest man. Twice he declined the offer of being made a Doctor in Music, preferring, as he said, to remain "Joe Robinson." When he was presented with an address and a purse of 100 sovereigns by the Dublin Musical Society, the gold was returned by him with warm expressions of gratitude, and with the following characteristic words: "While I think a professional man should expect his fair remuneration, yet his chief object may be something higher and nobler—the advancement of art in his native city." The memory of the old musician, who has just entered into his rest at the age of eighty-two, will long be treasured by those who came under the influence of his genial personality and sterling musicianship.

The death occurred, on July 19, at Simferopol, in the Crimea, of Professor Yourij von Arnold, an esteemed musical author and composer. Born at St. Petersburg in 1811, of German parents, he was the intimate friend of Anton Rubinstein, whose efforts in raising the musical status in Russia he greatly aided by his theoretical and educational writings. Amongst these may be instanced his "Theory of Musical Composition," which has run through several editions, and "The Æsthetic Laws of Musical Science," which is looked upon as the standard work on the subject by Russian musicians. At one time editor of the Leipzig *Allgemeine Zeitschrift für Musik* and secretary to the Deutsche Musik Verein, he accepted a professorship of musical history and theory at the Moscow University in 1871, a post which he held until his death, at the advanced age of eighty-seven.

Emil Hartmann, the gifted son of the veteran composer, died at Copenhagen, on July 19, at the age of sixty-two. Emil Hartmann, the younger, was a pupil of Mendelssohn at the Leipzig Conservatorium, and some of his numerous compositions have been performed in this country, but are best known and appreciated in Germany as well as in his native country. They include several symphonies, the popular overture, "Nordische Heerfarth," and an opera, "Runenzauber," successfully produced at the Dresden Hof-Theater and elsewhere.

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We have also to record the following deaths:—

On July 16, at Allentown (U.S.), WILLIAM SCHUBERT, a relative of the great composer, and himself a highly esteemed musician, aged eighty-three.

On July 20, at Mystic (U.S.), WILLIAM BREWSTER, organist, aged fifty-four.

CORRESPONDENCE.

AN APPEAL FOR HELP.

CORPUS CHRISTI COLLEGE (CAMBRIDGE) MISSION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The above Mission has been working some eleven years in the Old Kent Road, and, amongst other agencies, we hold every Saturday evening an Entertainment for the people, in connection with our temperance work.

One of our great difficulties has been to find performers; but through the agency of the public Press we have, during the last two years, found many friends who were willing to help us. Would you kindly through your columns invite the assistance of any of your musical readers who might be able and willing to help us, either by providing a concert for one evening or by singing or playing themselves? Our mission room will hold about 500 people and is situated in the Canterbury Road, about five minutes' walk from the Old Kent Road Station of the L.B.S.C. Railway.

Our Secretary, Mr. A. F. Penfold, 73, Canterbury Road, Old Kent Road, will be pleased to give any further particulars, and to him all communications should be addressed.—Yours truly,

W. W. HOUGH.

[We cordially commend this appeal to our readers, especially to choirmasters. Such benevolent work has been proved to be highly beneficial, not only to those who come under its elevating influences, but in no less a degree to those who take part, whether collectively as a choir or as individuals. There should be many responses to this request for practical help in so good a cause.—ED., *M.T.*]

BRISTOL MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention having been called to a mis-statement from my pen in the July number of THE MUSICAL TIMES, and afterwards quoted in the *Bristol Times and Mirror*, to the effect that the Bristol Festival Choir had not been re-formed at the time of writing, I have to say that it arose through a mutual misunderstanding on the part of Mr. Riseley and myself. The Bristol Festival Choir and the Bristol contingent of the Gloucester Festival Choir were the subjects of conversation; and, from an observation Mr. Riseley made, I was led to believe that the Bristol Festival Choir had not been re-formed, whereas he must have meant that the Bristol section of the Gloucester Festival Choir had not been formed for the coming Gloucester Festival.

Naturally I exceedingly regret the unfortunate error, and trust it has had no prejudicial effect, particularly as I am anxious that the Festival should continue, and desire to do what I can to help it forward and secure its success. I may add that the guarantee fund was £400 short of the minimum at the date of this letter. I hope the required sum may be forthcoming by October 1, to which date the limit of time is extended.—Yours truly,

YOUR OWN CORRESPONDENT.

Bristol, August 19, 1898.

LEEDS MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In view of statements frequently made, it may interest your readers to know that full rehearsals, with principals, chorus, and band, have always occupied two days at the Leeds Festivals. Up to and including 1892, these took place on the Monday and Tuesday preceding the festivals, which begin on Wednesdays. In 1895, "regardless of expense," we brought down from London the principal vocalists and the full orchestra on Friday night preceding the Festival week. A rehearsal was held on Saturday and another on Monday. Tuesday was a rest day, at least for the hard worked chorus. The advantage of this being great, the same course will be adopted for the coming Festival.

The demand for first-seat tickets has been quite unprecedented, insomuch that no second seat tickets have been issued for any concert, except Saturday night. This extended accommodation is explained by the fact that the five guinea serial ticket does not include Saturday night.—Yours truly,

FRED. R. SPARK,
Hon. Sec., Leeds Musical Festival.

Leeds, August 22, 1898.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHIGWELL.—On Speech Day, July 28, the "Medea" of Euripides was presented to a very distinguished company by the boys of the Grammar School. Mr. Henry Riding composed incidental music for the occasion.

LOWESTOFT.—Mr. H. D. Flowers, organist of the Parish Church, took advantage of the presence in the town of Mr. Henry Such (violinist), Mr. Percy Such (violoncellist), and Mr. E. Glossop Such (vocalist) to give two excellent concerts, one in the afternoon and the other in the evening, in the Public Hall, on the 16th ult. The programmes were of a distinctly high order and their execution gave the greatest satisfaction. It is not often that Beethoven's Trios and Mendelssohn's Violin Concerto find places in the programmes of seaside concerts during the month of August; all the more gratifying, therefore, to record the fact and to commend the skilful interpretation which these classical works received on this occasion. Mr. H. D. Flowers presided at the pianoforte, and Mr. E. Glossop Such also contributed two recitations with much acceptance.

MANCHESTER.—Dr. Horton Allison's Concerto in D, for pianoforte and orchestra, was most successfully performed at the orchestral concert given by the Manchester School of Music, at the Concert Hall in the Royal Botanical Gardens, on July 23. Dr. Allison's playing of the pianoforte part of his concerto was very much applauded, and the performance of his work was ably conducted by Mr. Albert Cross and artistically led by Mr. Walter Evelyn.

RHYL.—Mr. C. Sydney Vinning, organist of St. Thomas's Church, has been giving organ recitals each Sunday evening after the service during the season. The sonatas of Mendelssohn and Guilmant were the principal works performed, and these have been interspersed with other works by Bach, Dubois, and Lemmens.

VICTORIA (BRITISH COLUMBIA).—The first concert of the Victoria Philharmonic Society took place at the Institute Hall, on July 14, with gratifying success. The band consisted of thirty-one performers, of whom seven were ladies, including one lady cornet player. The vocalists were Mrs. W. E. Green, Mrs. Janion, and Mr. Henry Moxon, and Mr. E. A. Powell played the *Andante* from Mendelssohn's Violin Concerto. In course of time, no doubt, this newly established orchestra will more than justify its formation, judging from the excellent account it gave of itself at the initial concert. May every success attend its efforts, including those of the able conductor, Mr. F. Victor Austin. Miss Christie and Mr. E. H. Russell were efficient accompanists.

ORGAN APPOINTMENTS.—Mr. G. Herbert Parker, Organist and Choirmaster to Barnet Congregational Church.—Mr. J. W. Bailey, Organist and Choirmaster to Walsall Road Wesleyan Chapel, Willenhall.—Mr. Arthur Sample, City Organist, York.—Mr. A. Eaglefield Hull, Organist and Choirmaster to the Parish Church, Bishop's Stortford.—Mr. Harry W. Tupper, Organist and Choirmaster to the Parish Church, Burton-on-Trent.

CHOIR APPOINTMENT.—Mr. Harold Dixon, Alto, to St. Olave's, Woodberry Down.

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Phillis.

FOUR-PART SONG.

Words from an "Elizabethan Song-Book." Composed by C. Hubert H. Parry.

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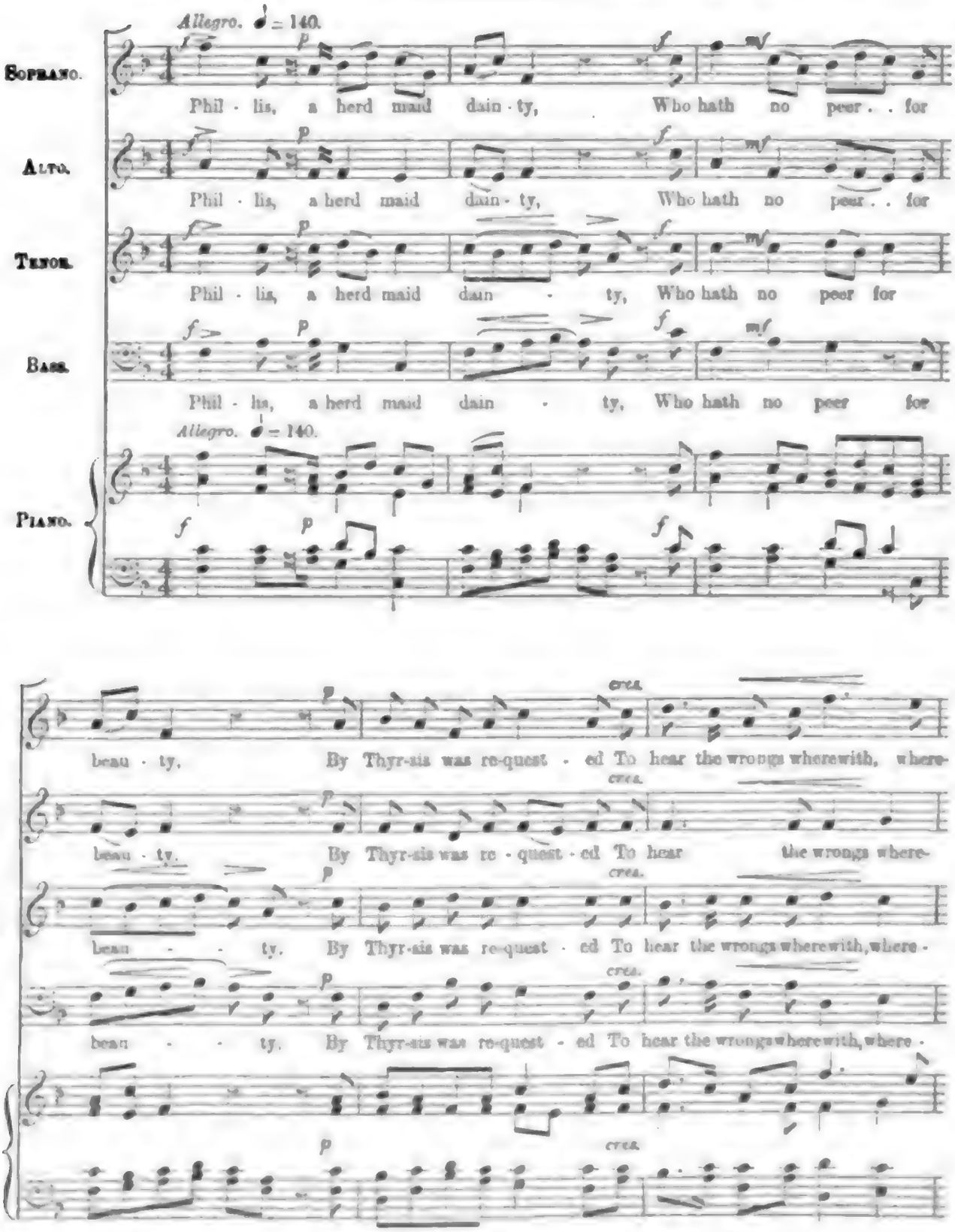
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- with his heart was wrest - ed, But she Di - an - a serv - ed, but
- with his heart was wrest - ed, But she Di - an - a serv - ed, but
- with his heart was wrest - ed, But she Di - an - a serv - ed, but
- with his heart was wrest - ed, But she Di - an - a serv - ed, but
she . . Di - an - a serv - ed, And would not hear, and would not hear, and
she . . Di - an - a serv - ed, And would not hear, . . and would not hear, . . and
she . . Di - an - a serv - ed, And would not hear, and would not hear, and
she . . Di - an - a serv - ed, And would not hear, and would not hear, and
cres.
would not hear how love poor lov - ers sterv - ed, how love poor lov - ers sterv - ed.
would not hear how love poor lov - ers sterv - ed, how love poor lov - ers sterv - ed.
would not hear how love poor lov - ers sterv - ed, how love poor lov - ers sterv - ed.
would not hear how love poor lov - ers sterv - ed, how love poor lov - ers sterv - ed.
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No. 774. **NOVELLO'S OCTAVO CHORUSES.** *Price* 4*d.* *Sol-fa*, 2*d.*

The Challenge of Thor - (King Olaf) - - - E. ELGAR.

BACH'S GOD SO LOVED.

No.		Pence.
749	That God doth love the world ...	3

BACH'S PASSION (St. Matthew).

560	Come, ye daughters	3
528	I would beside my Lord	3
534	My Saviour Jesus ... ... / Have lightnings and thunders ...	3
529	O man, thy heavy sin lament ...	3
530	Alas! now is my Saviour gone ...	3
536	Now doth the Lord	1
537	In tears of grief	1½
533	I wrestle and pray (Motet)	4
562	Be not afraid (Motet)	6
661	Blessing, glory, and wisdom ...	6

BACH'S PASSION (St. John).

531	Lord, our Redeemer	3
532	Let us not divide	3
533	Beloved Saviour	3
534	Rest here in peace ... ... / Lord Jesus, Thy dear angel send ...	3
718	If this man	1½

BACH'S CHRISTMAS ORATORIO.

535	Christians, be joyful	3
536	Glory to God	3
537	Hear, King of angels	1½
538	Come and thank Him	3
539	Glory be to God Almighty	3
540	Lord, when our haughty foes ...	3
541	Now vengeance hath been taken ...	1½

BACH'S MY SPIRIT WAS IN HEAVINESS.

696	The Lamb that was slain for us ...	3

BACH'S MASS IN B MINOR.

718	Sanctus	4
720	Crucifixus and Et Resurrexit ...	4

BARNBY'S 97TH PSALM.

748	Gloria Patri. March and Chorus ...	6

BARNBY'S REBEKAH.

626	Lo! day's golden glory	4
627	Who shall be fleetest	1½
628	Fear or doubting	3
629	Protect them, Almighty	3

BARNETT'S THE ANCIENT MARINER.

753	Around, around	4
756	What loud uproar	6

BENEDICT'S ST. PETER.

610	They that go down to the sea ...	4
611	The Lord will not turn His face ...	3
612	The Lord be a lamp	1½
613	It is a spirit ... ... / Who would not fear Thee	1½
614	Praise ye the Lord	6
615	We have a law	1½
616	This man was also with Him—This is one of them ... ... / Surely thou art also—They are all revolters	4
617	This is a day of wrath	4
618	Thou that destroyeth the Temple ...	3
619	He is worthy to die ... ... / He will not shew up death	4
620	Fear thou not	3
621	Sing unto the Lord	4
760	O come, let us sing	4

BEETHOVEN'S ENGEDI. (MOUNT OF OLIVES.)

195	O praise Him, all ye nations ...	3
196	Hallelujah	3
349	Where is he	3

BEETHOVEN'S MASS IN C.

190	Kyrie—When I call upon Thee ...	1½
191	Gloria—Praise the Lord ... ... / Credo—Give ear ... ... / Sanctus—Thou alone art holy	4
192	Gloria—Glory and great worship / Incarnatus—O Lord give ear / Resurrexit—Be Thou exalted / Benedictus—O praise ye the Lord	4
193	Sanctus—Holy, Holy ... ... / Benedictus—Hosanna blessed ...	4
194	Agnus Dei—Hear my crying ... / Dona nobis—Blessed be the Lord...	4

BEETHOVEN.

660	A calm sea and a prosperous voyage	4
678	Mark, as thou ovrdst, hast thou departed (an Elegy)	3

BEETHOVEN'S RUINS OF ATHENS.

No.		Pence.
366	Daughter of high-throned Jove ...	1½
367	When thou didst frown	3
368	Twine ye the garlands	3
369	Susceptible hearts	3
370	Deign, great Apollo	3
371	Hail, mighty master, hail	3

BEETHOVEN'S MASS IN D.

344	Kyrie eleison	4
553	Gloria in Excelsis	12
554	Credo	12
555	Sanctus and Benedictus	6
556	Agnus Dei	8

BENNETT'S MAY QUEEN.

666	Wake with a smile	4
667	With a laugh as we go round ...	4
668	Hark! their notes the hautboys swell	3
669	Ill-fated boy, begone	3

BENNETT'S WOMAN OF SAMARIA.

	God is a Spirit	6
	Abide with me	6

CHERUBINI'S REQUIEM.

331	Introit—Requiem æternam—Give unto the pure in heart	8
557	Graduale—Requiem æternam ... / Give unto the humble ...	12
332	Dies Iræ—Day of vengeance ...	6
558	Domine Jesu—Lord Jesus Christ ...	8
559	Sanctus—Holy, Holy	12
333	Pie Jesu—God of mercy	1
560	Agnus Dei—Lord Almighty... ...	5

CHERUBINI'S MASS IN C, No. 4.

739	Praise Jehovah, all ye nations ...	4

CHERUBINI'S MASS IN D MINOR.

719	Agnus Dei	4

H. COWARD'S STORY OF BETHANY.

764	Behold, how good a thing it is ...	4

COWEN'S RUTH.

747	Chorus and Dances of Reapers and Gleaners	8

COWEN'S SLEEPING BEAUTY.

722	At dawn of day...	6

COWEN'S SONG OF THANKSGIVING.

761	Except the Lord build the house ...	12

COWEN'S ST. JOHN'S EVE.

770	Now joy shall be in cottage poor ...	4

CROTCH'S PALESTINE.

680	Reft of thy sons	8
681	O happy once	8
682	O feeble boast	3
683	Hence all his might	8
684	In frantic converse	3
685	Then the harp awoke	3
686	Nor vain their hope	3
687	Lo! startled chiefs	8
688	Daughter of Sion	12
689	He comes!	8
690	Be peace on earth	8
691	Then on your tops	8
692	Hosanna!	8
693	Worthy the Lamb, and Hallelujah!	3

DVOŘÁK'S LUDMILA.

758	Blossoms born of teeming Springtime	4
773	Now all gives way together ...	4

DVOŘÁK'S STABAT MATER.

750	Fac me vere tecum flere	3

ELGAR'S BANNER OF ST. GEORGE.

775	It comes from the misty ages ...	4

ELGAR'S KING OLAF.

774	The challenge of Thor	4

FARMER'S MASS IN B♭.

568	Kyrie eleison—Lord have mercy	3
569	Gloria in Excelsis—Glory be to God	6
570	Credo—I believe in one God ...	8
571	Sanctus—Holy, Holy, Holy	8
572	Benedictus—Blessed is He	3
573	Agnus Dei and Dona nobis ... / O Lamb of God—Grant us Thy peace	4

GADE'S CHRISTMAS EVE.

No.		Pence.
710	Behold, a star appeareth	4

GADE'S THE ERL-KING'S DAUGHTER.

647	At eve, Sir Olaf reined	2
648	The sun now mounts	1½

GADE'S ZION.

649	Hear, O my flock	8
650	The departure from Egypt ... ... / The Lord hath in Egypt	3
651	The captivity in Babylon ... ... / But then his flock forsook	6
652	Prophecy of the New Jerusalem ... / Yet merciful and tender is the Lord	6

GADE'S CRUSADERS.

653	Flame-like the sand-waste glows ...	8
654	Crusader's song (Shine, holy sun) ... / Father! from a distant land... ...	4
656	Silent, creeping so light	8
657	The wave sweeps my breast (s.s.) ...	3
658	The welcome sun	8
659	Pilgrims' March	8
660	His head let each Crusader raise ...	6

GADE'S PSYCHE.

698	In Hellas, a country of sunlight ...	4
699	The birds in playful throng	3
700	Thou art mighty, O Eros	8

GOUNOD'S MESSE SOLENNELLE.

561	Kyrie eleison	3
562	Gloria in Excelsis	4
562	Credo	4
323	Sanctus and Benedictus	3
563	Agnus Dei	3

GOUNOD'S COMMUNION. (MESSE SOLENNELLE.)

564	Kyrie eleison	3
565	Gloria in Excelsis	4
566	Credo	4
325	Sanctus and Benedictus	3
567	Agnus Dei	3

GOUNOD'S TROISIÈME MESSE SOLENNELLE (DE PÂQUES).

757	Gloria in excelsis	4

GOUNOD'S REDEMPTION.

701	The earth is My possession... ... / Lord Jesus, Thou to all bringest light	4
702	O my Vineyard (The Reproaches) ...	3
703	Beside the Cross remaining... ...	6
704	For us the Christ is made a Victim ... / From Thy love as a Father	3
706	Unfold, ye portals everlasting ...	6
707	Lovely appear	6
708	Hymn of the Apostles	12
758	Saviour of men (Prophetic Choir)	3
762	Ouvrez vos portes éternelles	Etc.

GOUNOD'S "DEATH AND LIFE." (MORS ET VITA.)

723	A fearful thing to fall	4
724	Rest and peace eternal	6
725	From the morning watch	4
726	Day of anger, day of mourning ...	6
727	Oh! what shall we then be pleading	4
728	Happy are we	4
729	Faint and worn	4
730	Lord, for ang'sh hear us moaning	6
731	When the wicked are confounded / Day of weeping	6
732	O Lord, Jesu Christ	6
733	Holy, Holy, Holy	4
734	Mighty Saviour	4
735	Lamb of God	4
736	Thou high enthroned	4
737	The faithful as all enter	4
738	Holy, O Lord God omnipotent ...	4
739	And I heard a great voice	4
740	And God Himself shall be	4
741	Lo, all things I make new	6

GRAUN'S PASSION.

583	The Lord Jesus wept for sorrow / He spoke in haste	8
584	Why have I, Lord ... / Say, shall we look earthward ...	8
585	Christ hath risen hath left ... / To him at heights of faith ...	3
586	Sing ye the world / How glorious is the home above	8
587	Behold us here	8

GRAUN'S TE DEUM.

697	Thou art the king of glory—Tu Rex gloriæ...	

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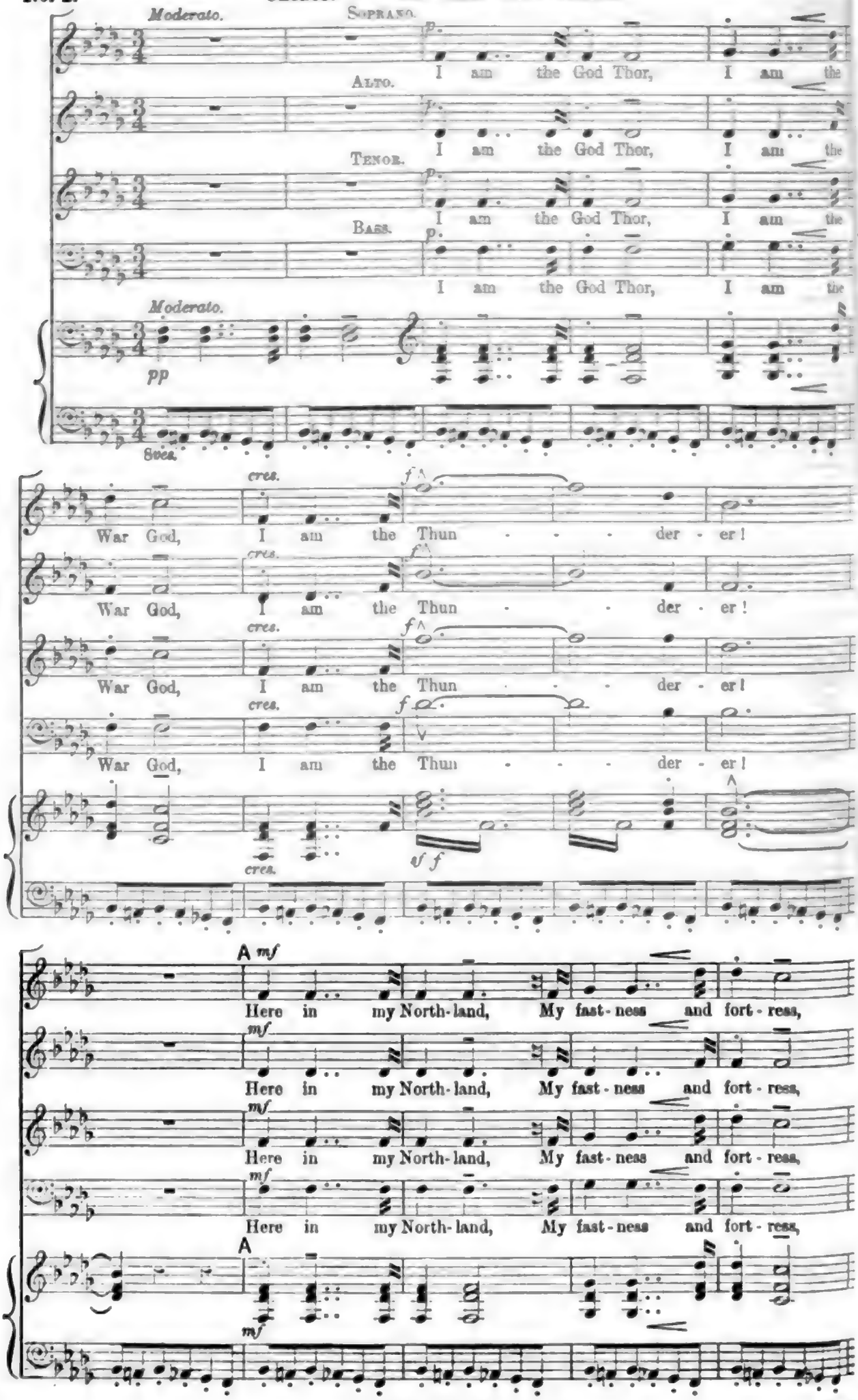
THE CHALLENGE OF THOR.

No. 2. CHORUS.—"I AM THE GOD THOR."

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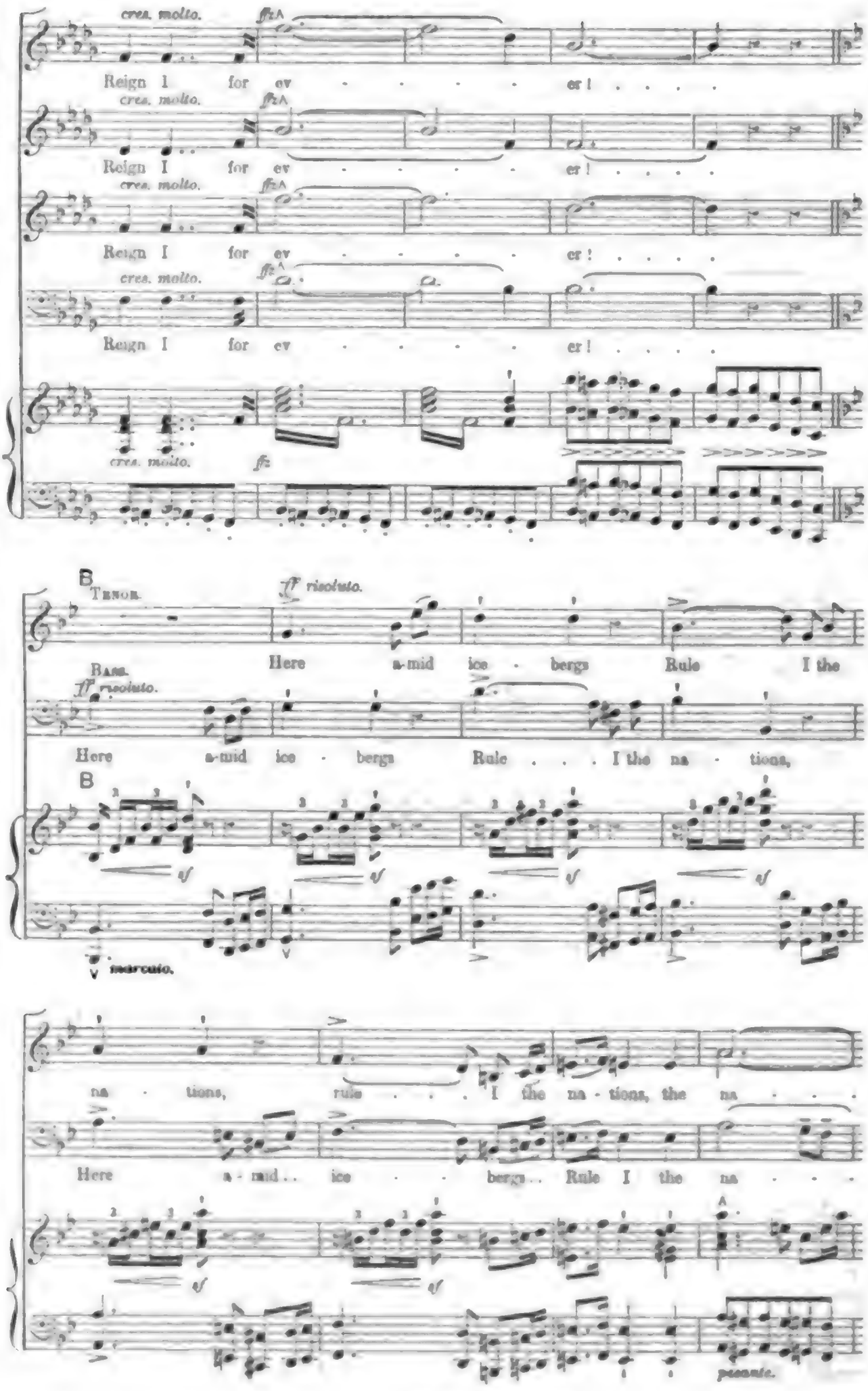
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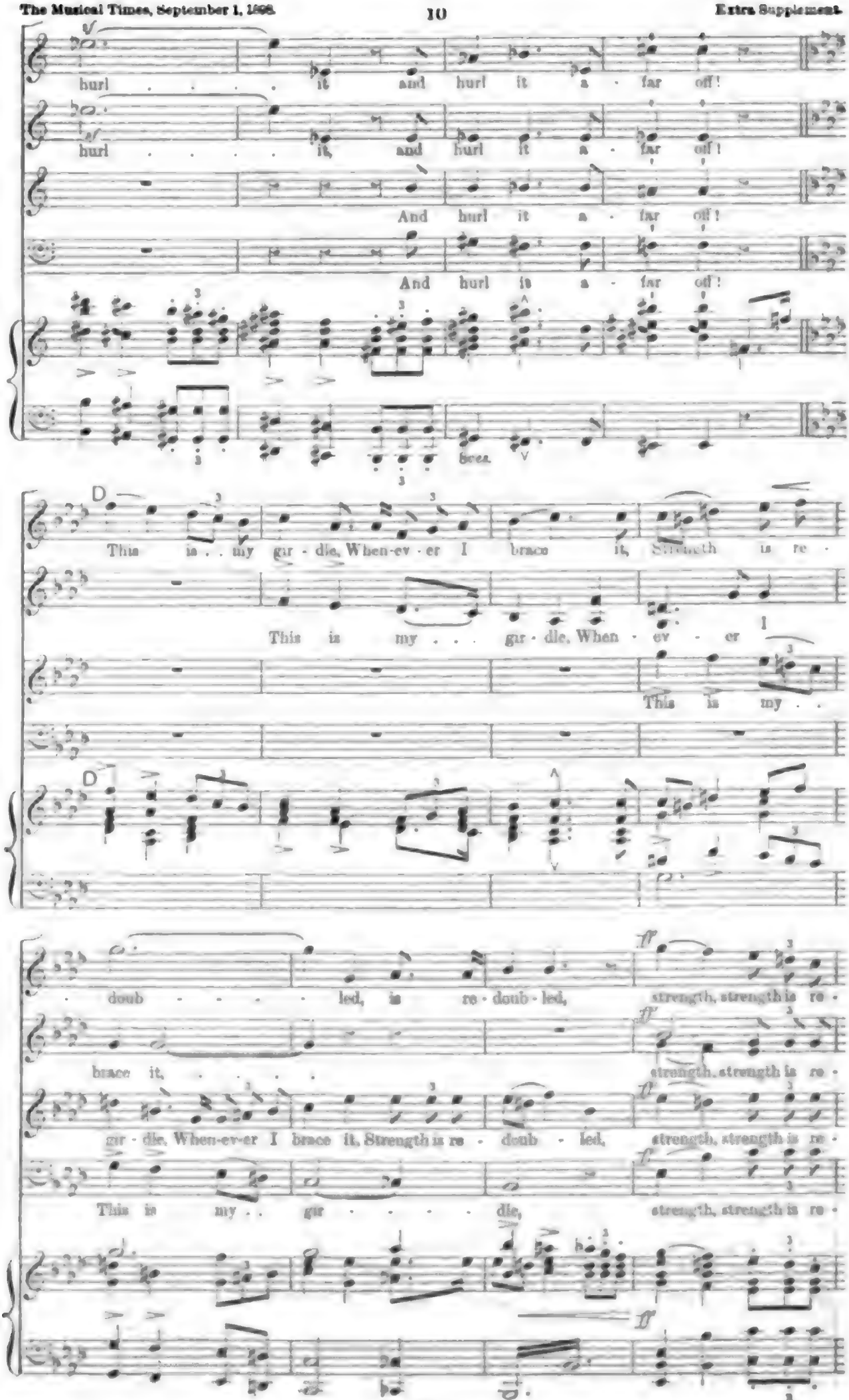
C
tions: This is.. my ham-mer, M
tions; This is.. my ham-mer, M
Soprano.
Gi - ants and sor - cer-ers Can - not with - stand it!
Alto.
Gi - ants and sor - cer-ers Can - not with - stand it!
öl - ner the mighty;
öl - ner the might - y;
These are my gaunt - lets, Wherewith I wield it,
These are my gaunt - lets, Wherewith I wield it,
And
And

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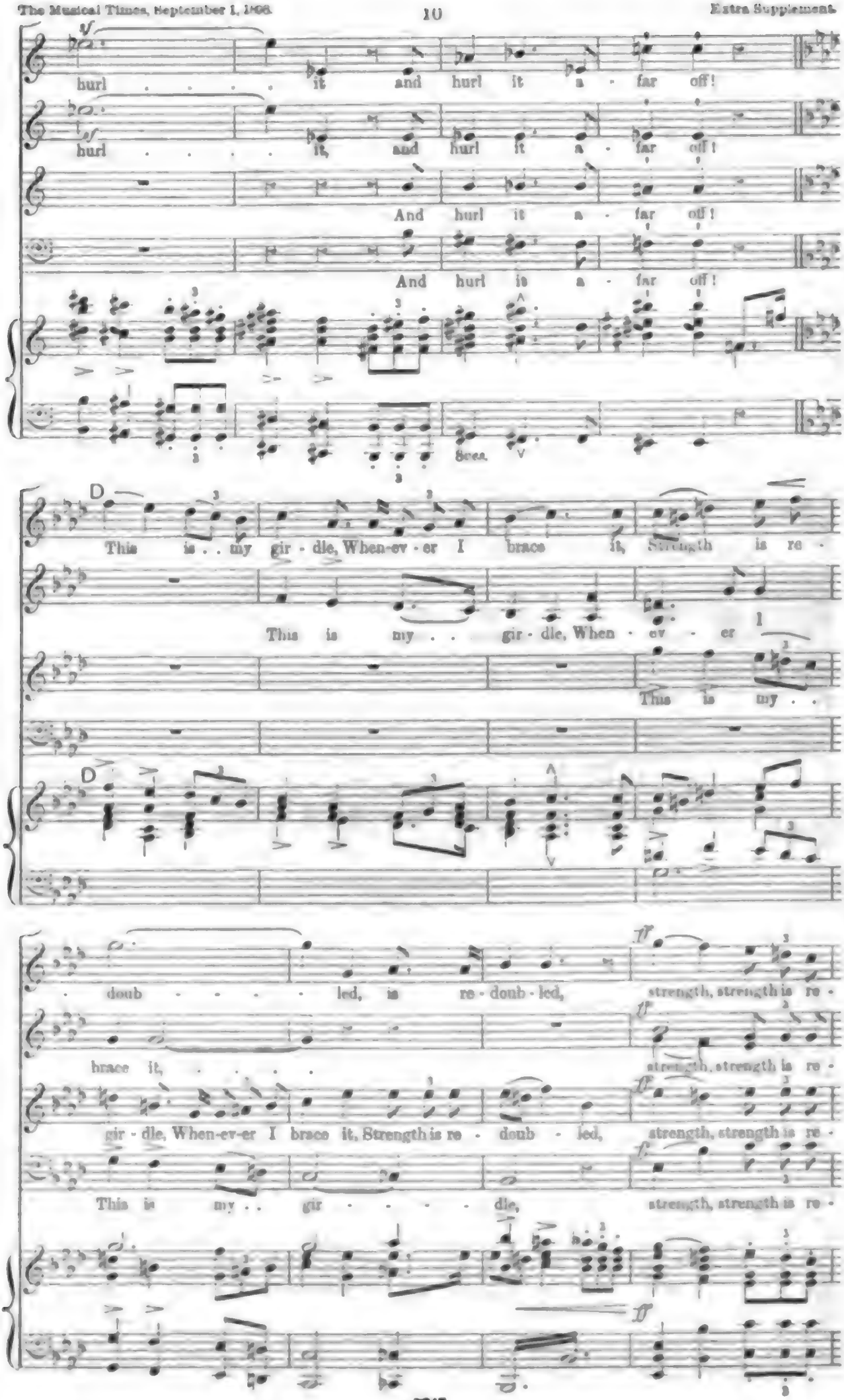
tions;
This is.. my ham-mer, Mi
tions;
This is.. my ham-mer, Mi
SOPRANO.
Gi - ants and sor - cer-ers Can - not with -
ALTO.
Gi - ants and sor - cer-ers Can - not with -
 öl - ner the mighty;
öl - ner the might - y;
stand it!
And
stand it!
And
These are my gaunt - lets, Wherewith I wield it,
These are my gaunt - lets, Wherewith I wield it,

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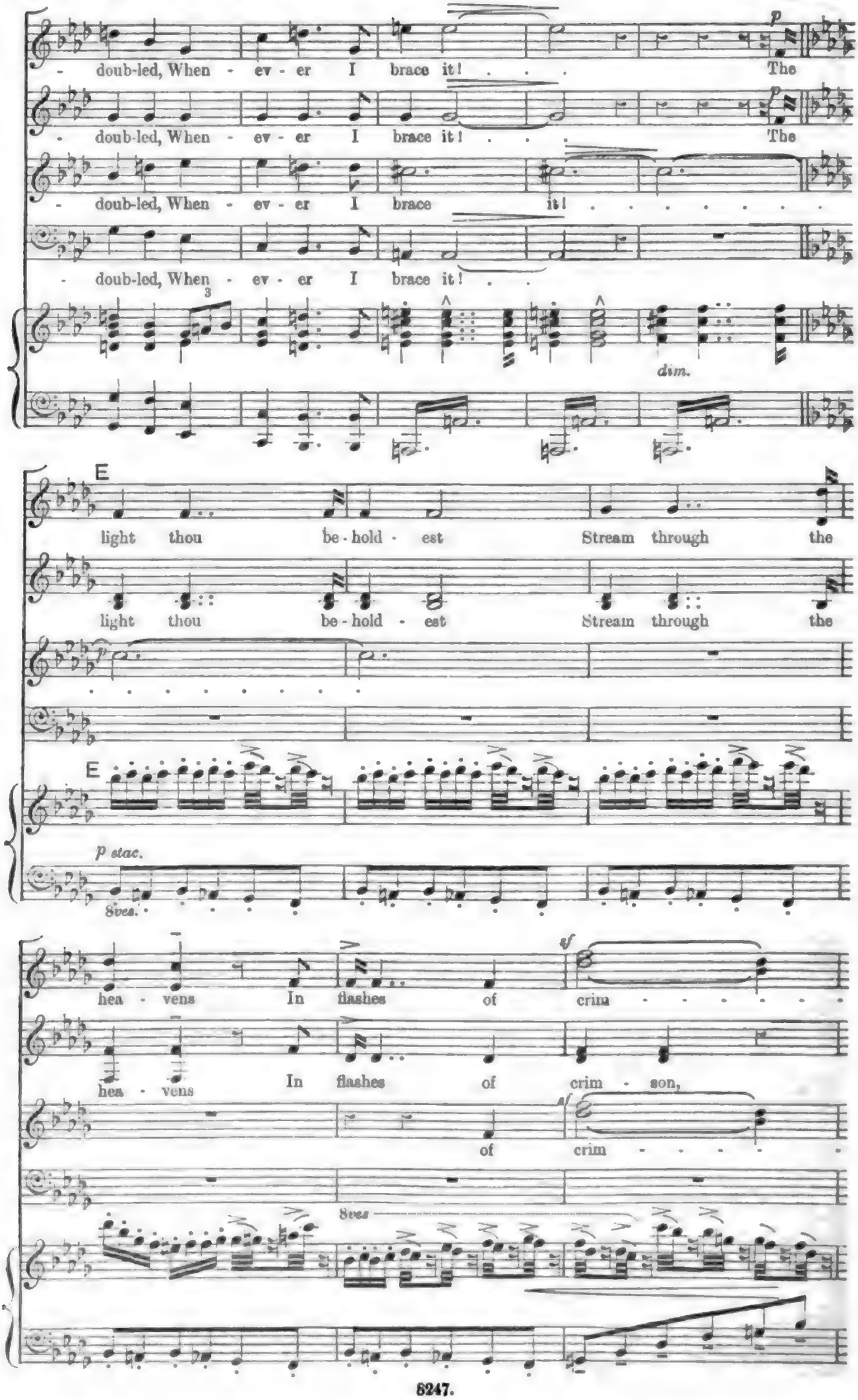
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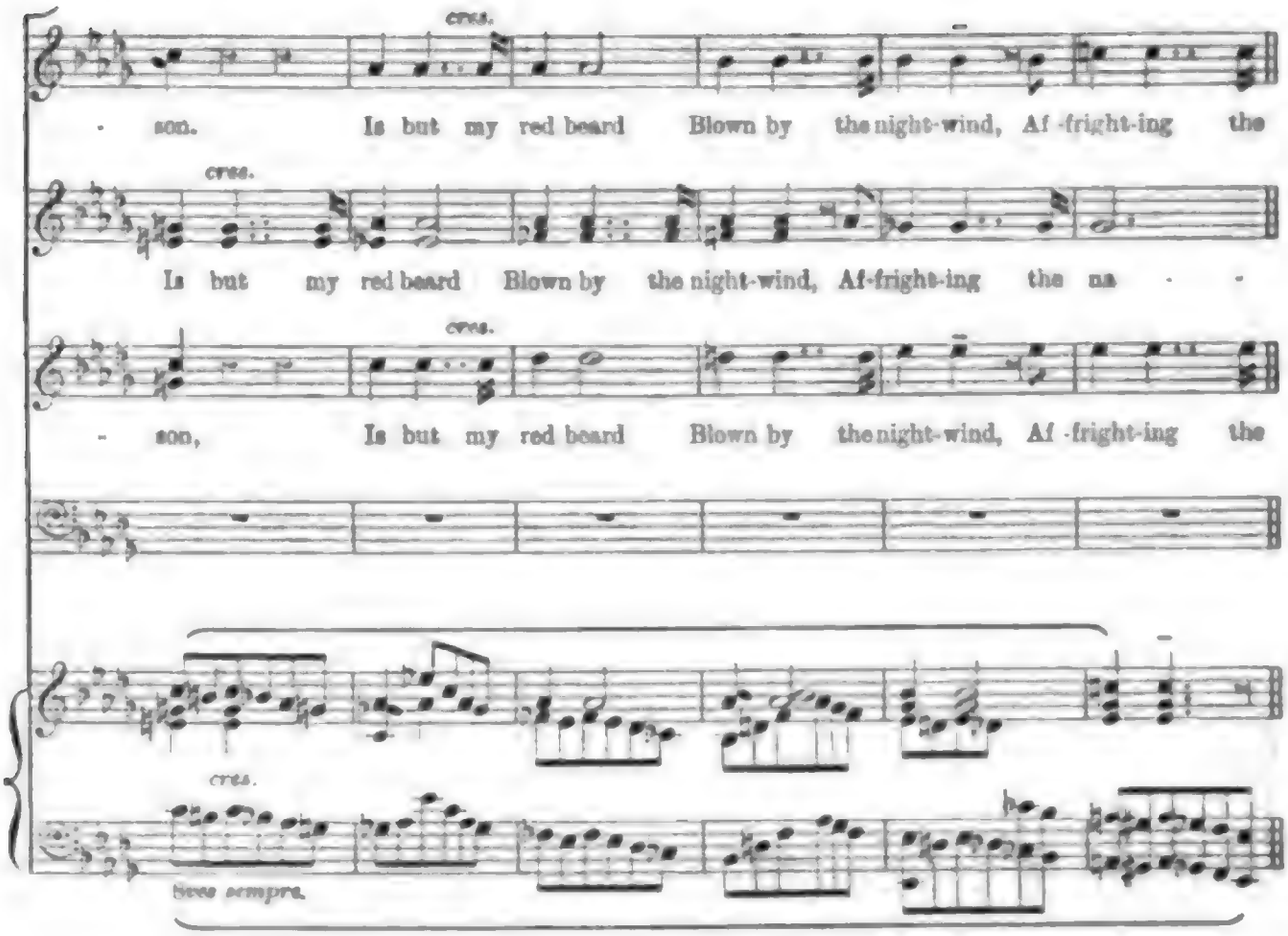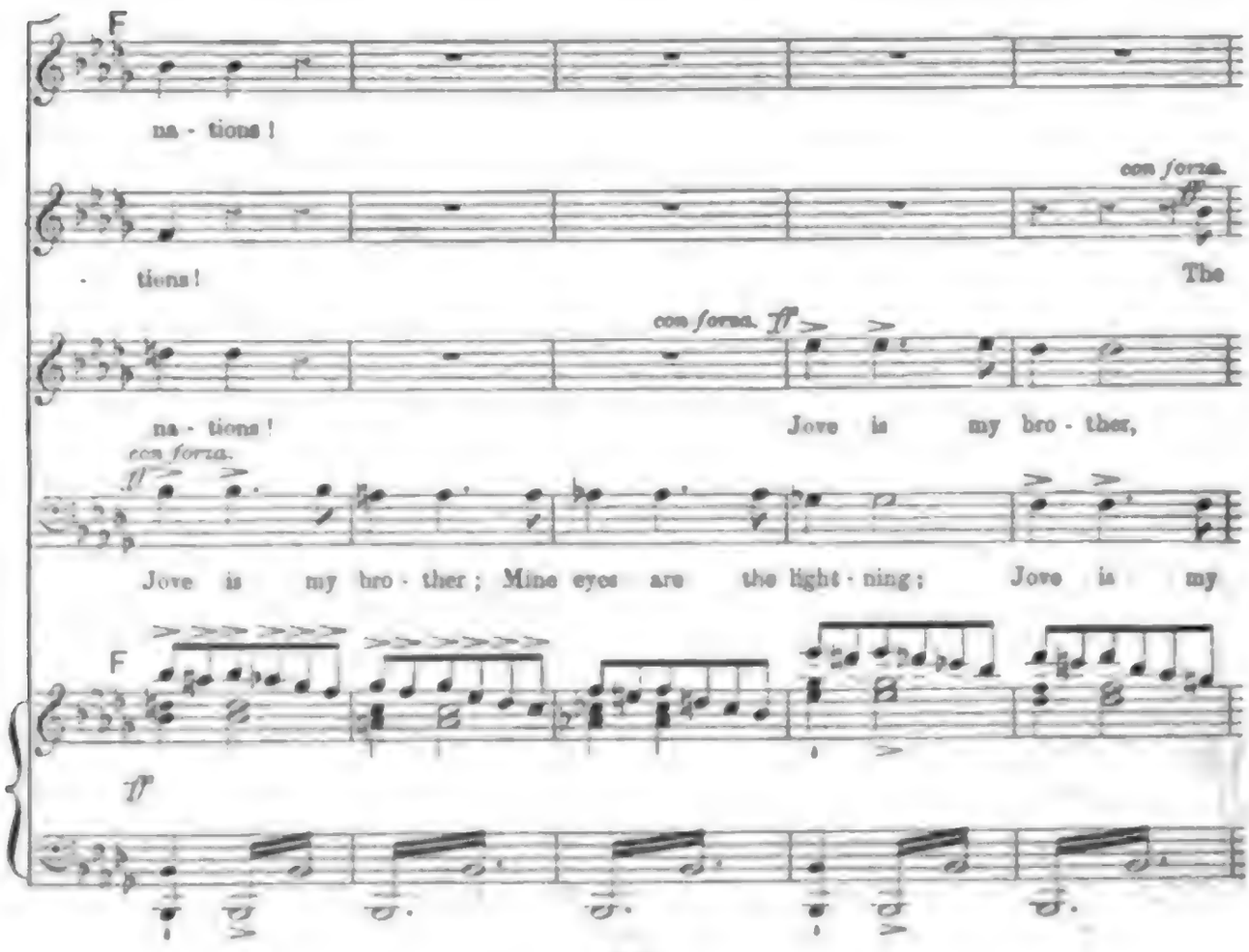
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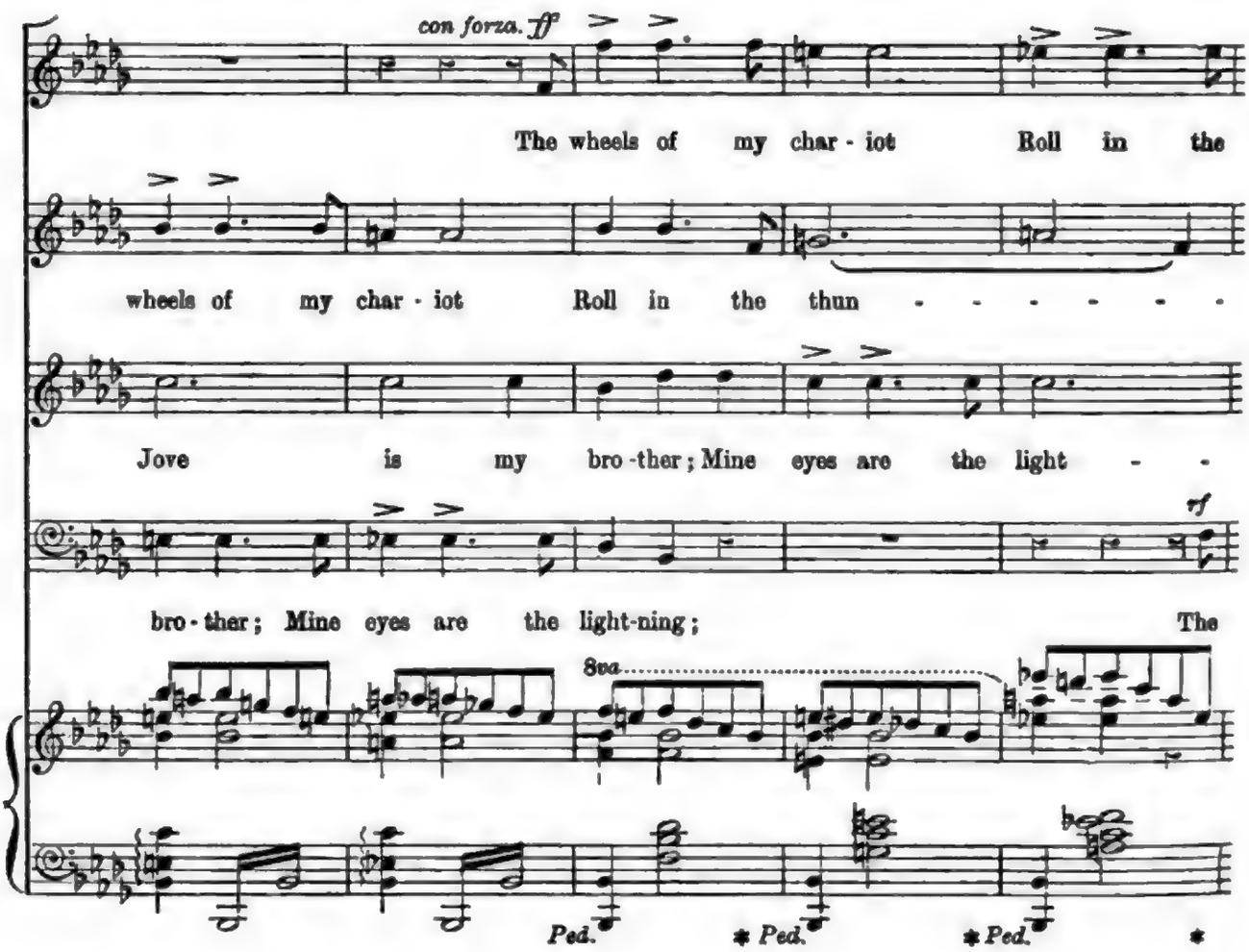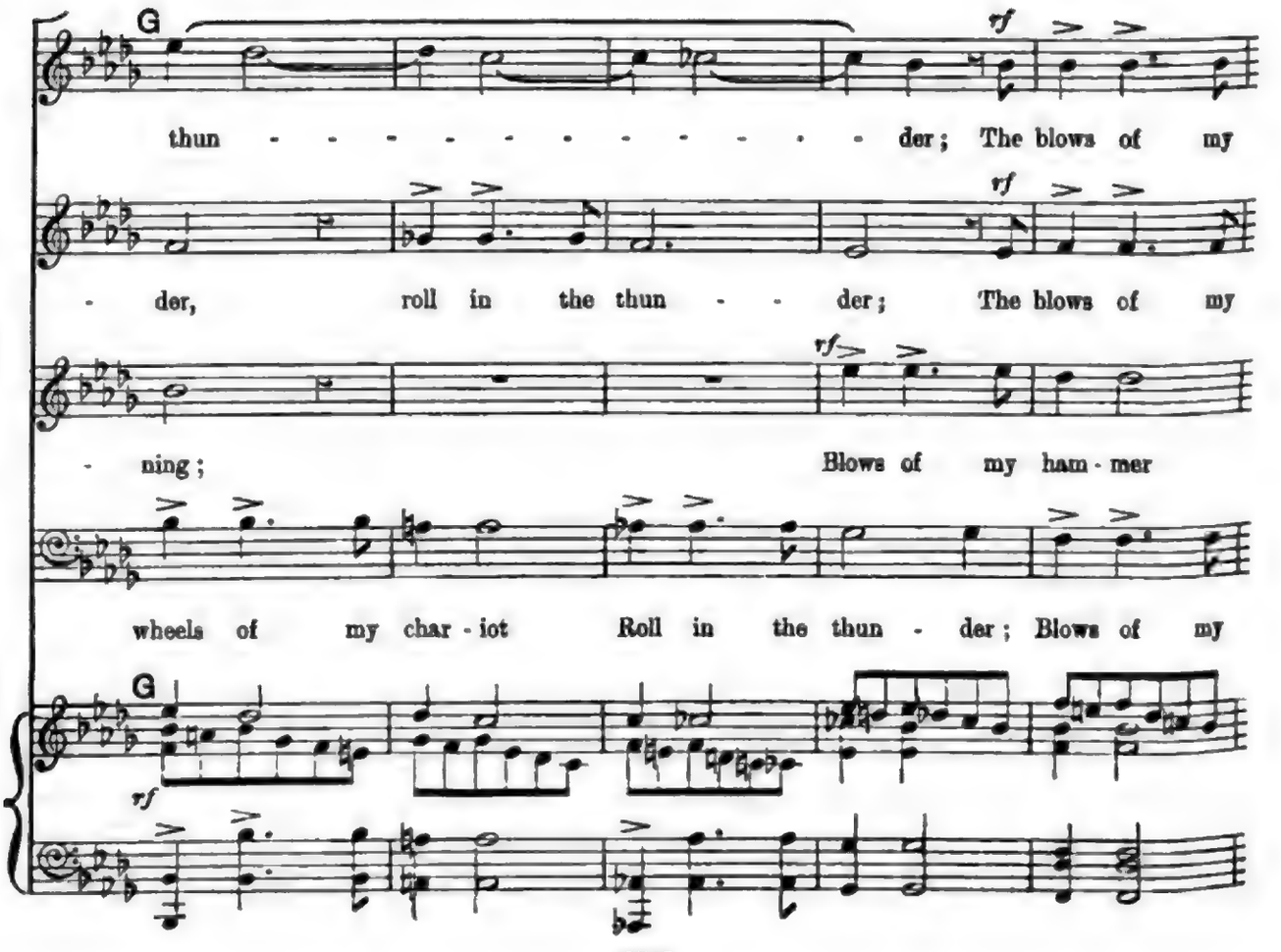
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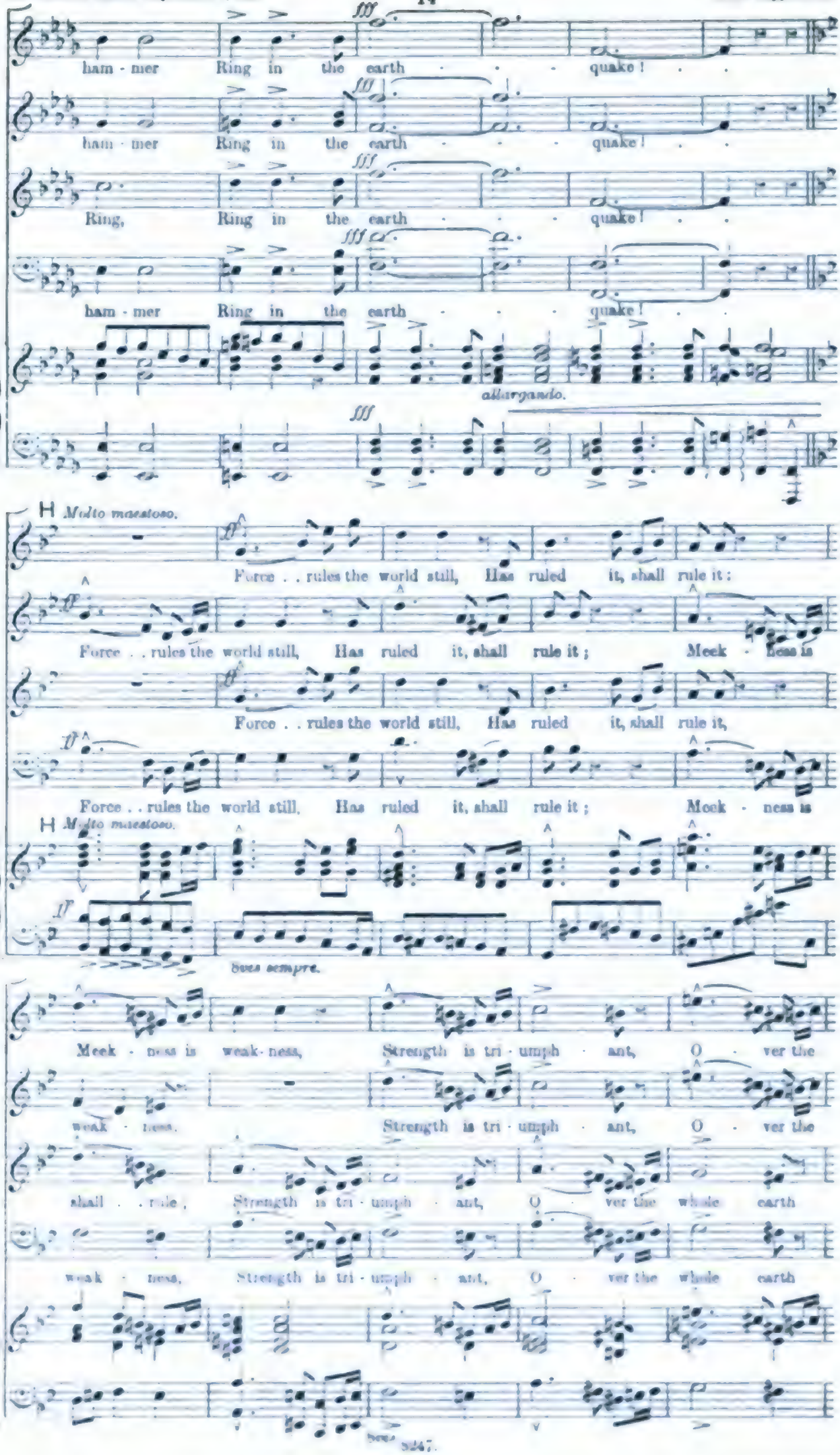
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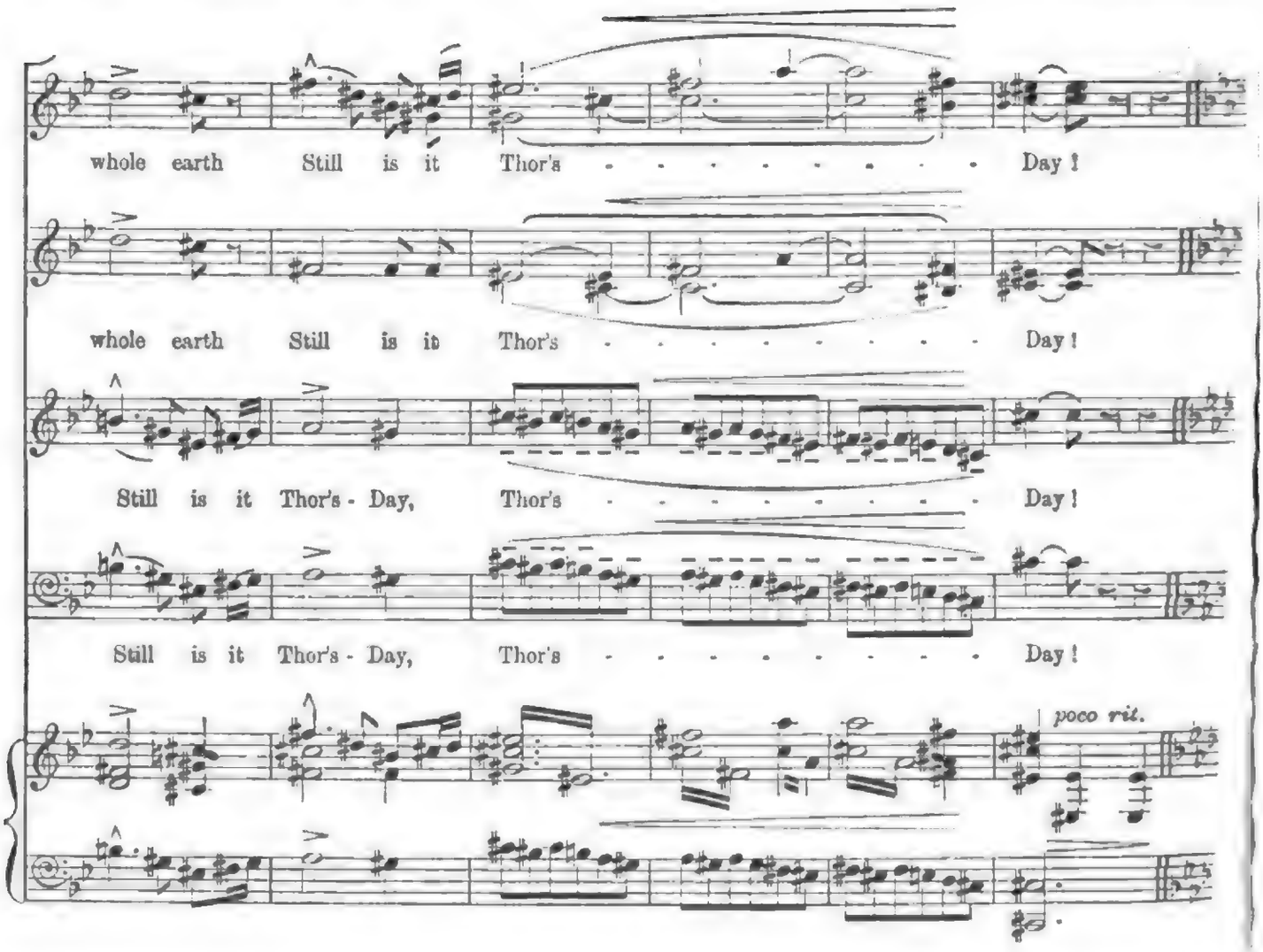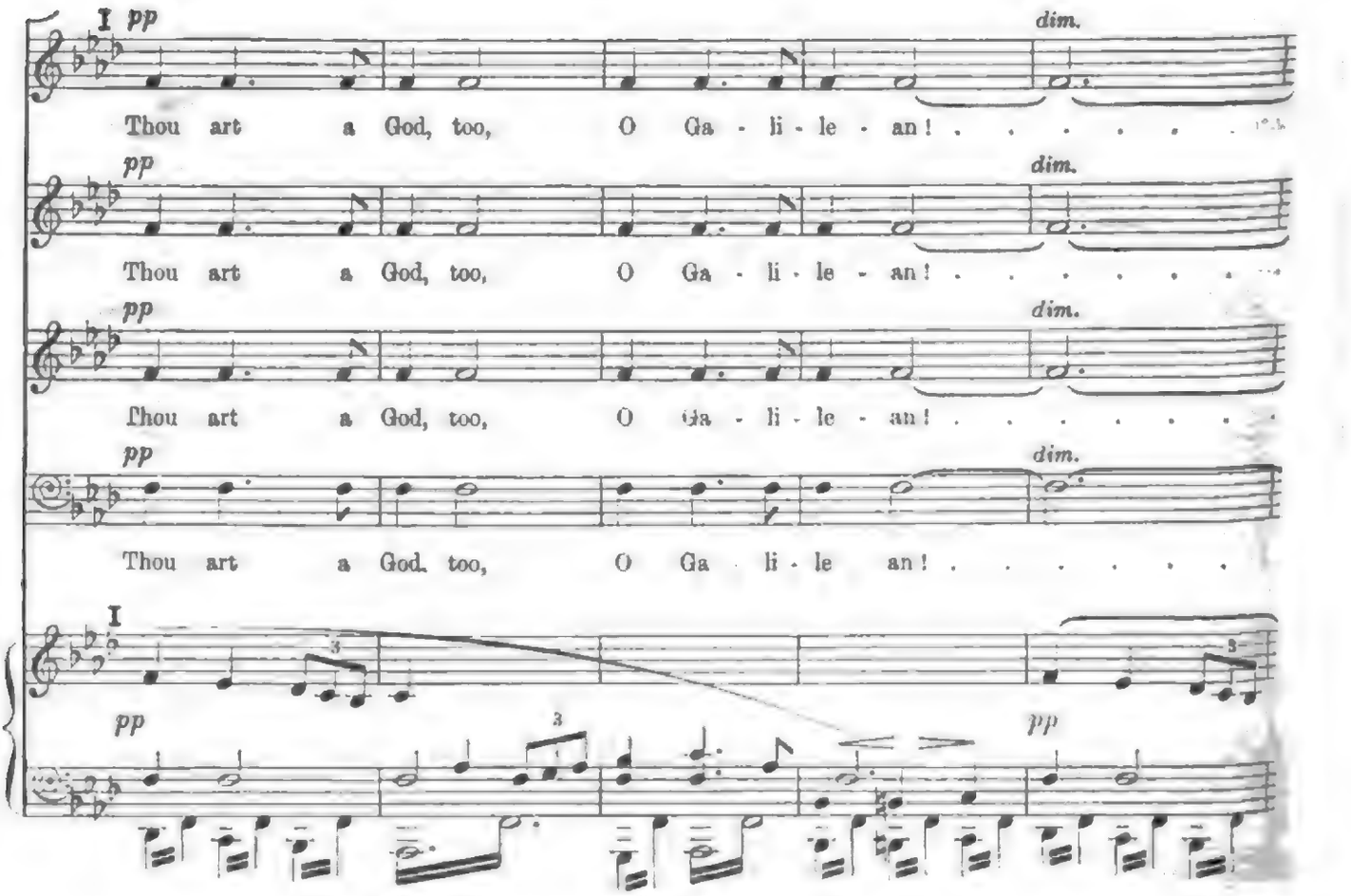
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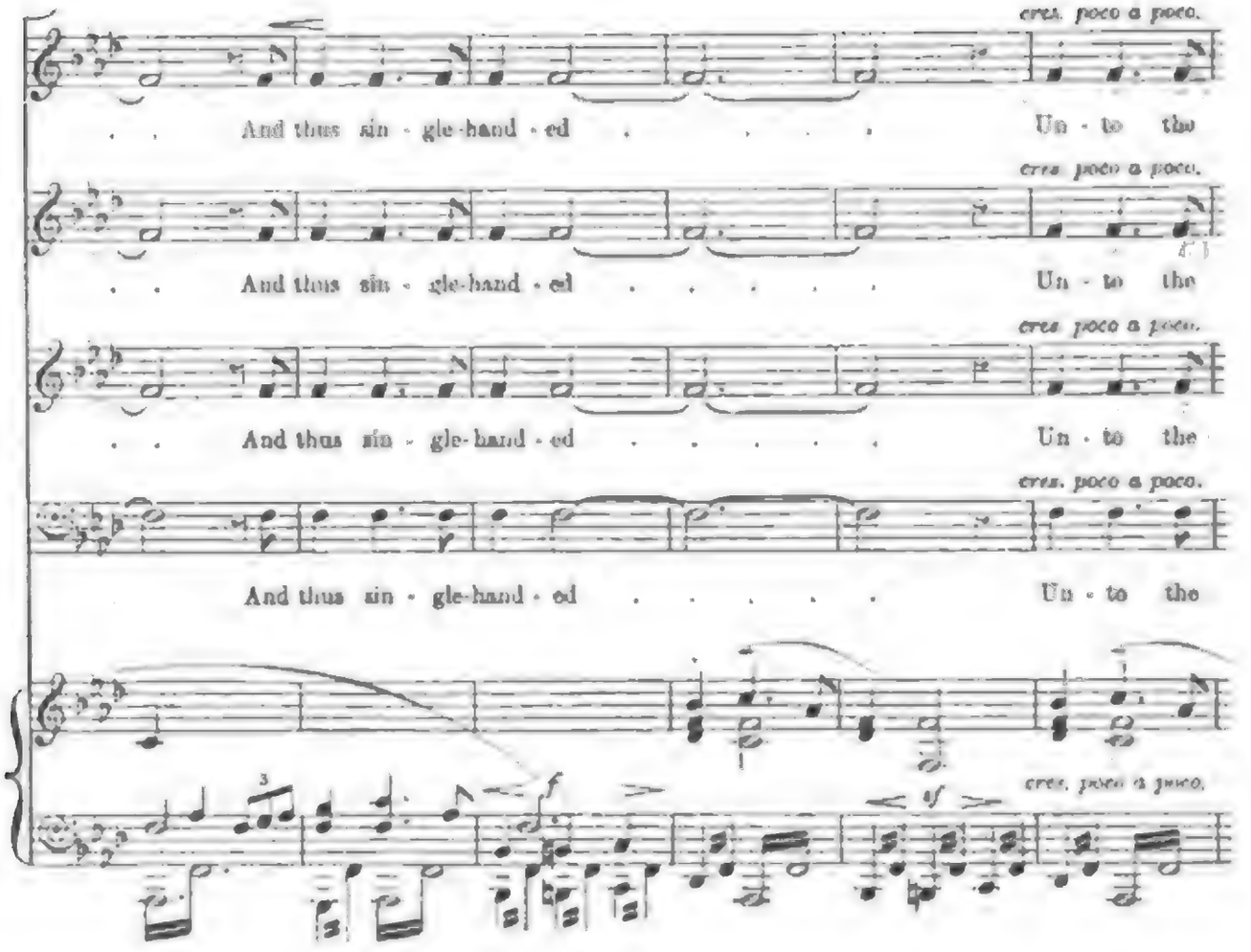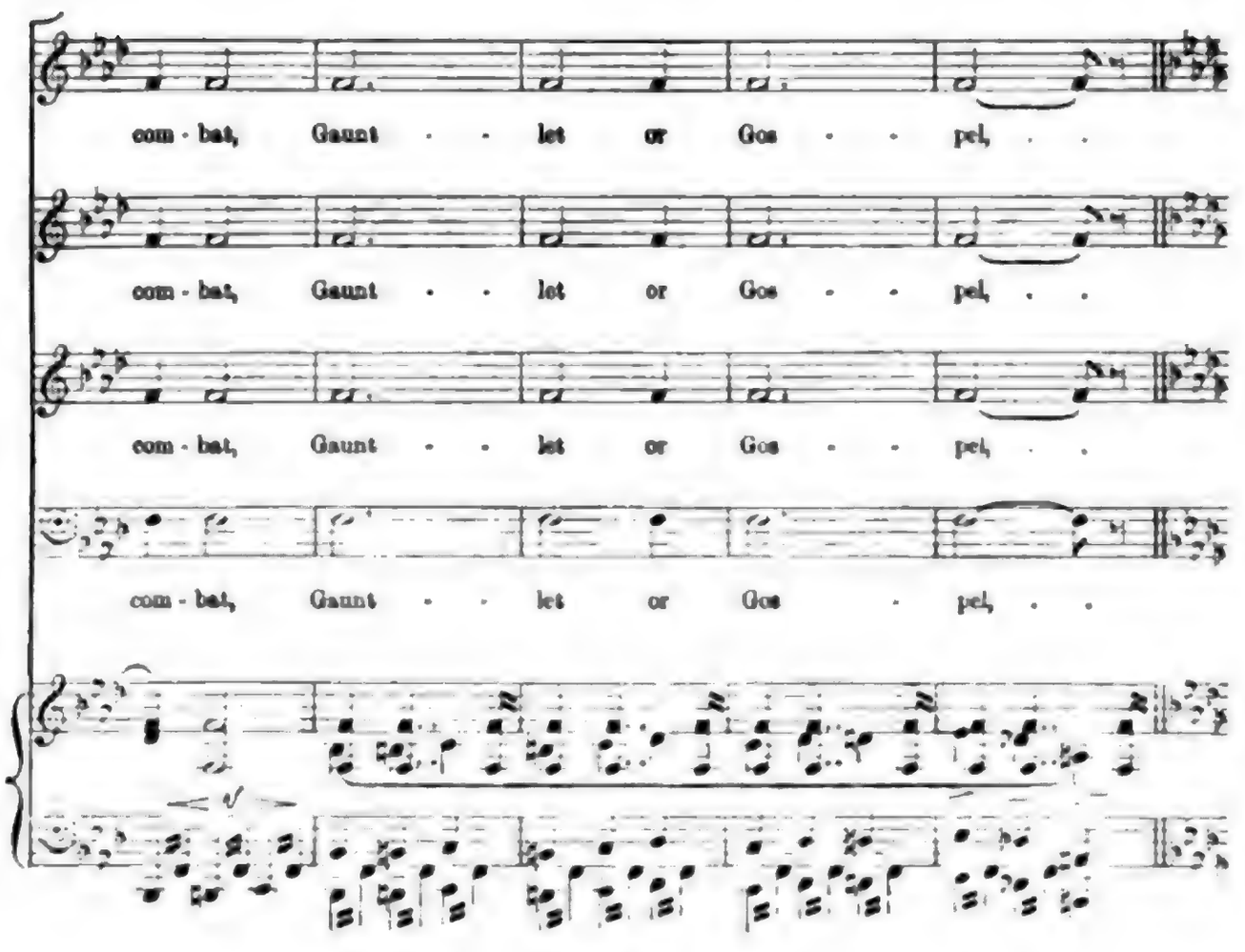
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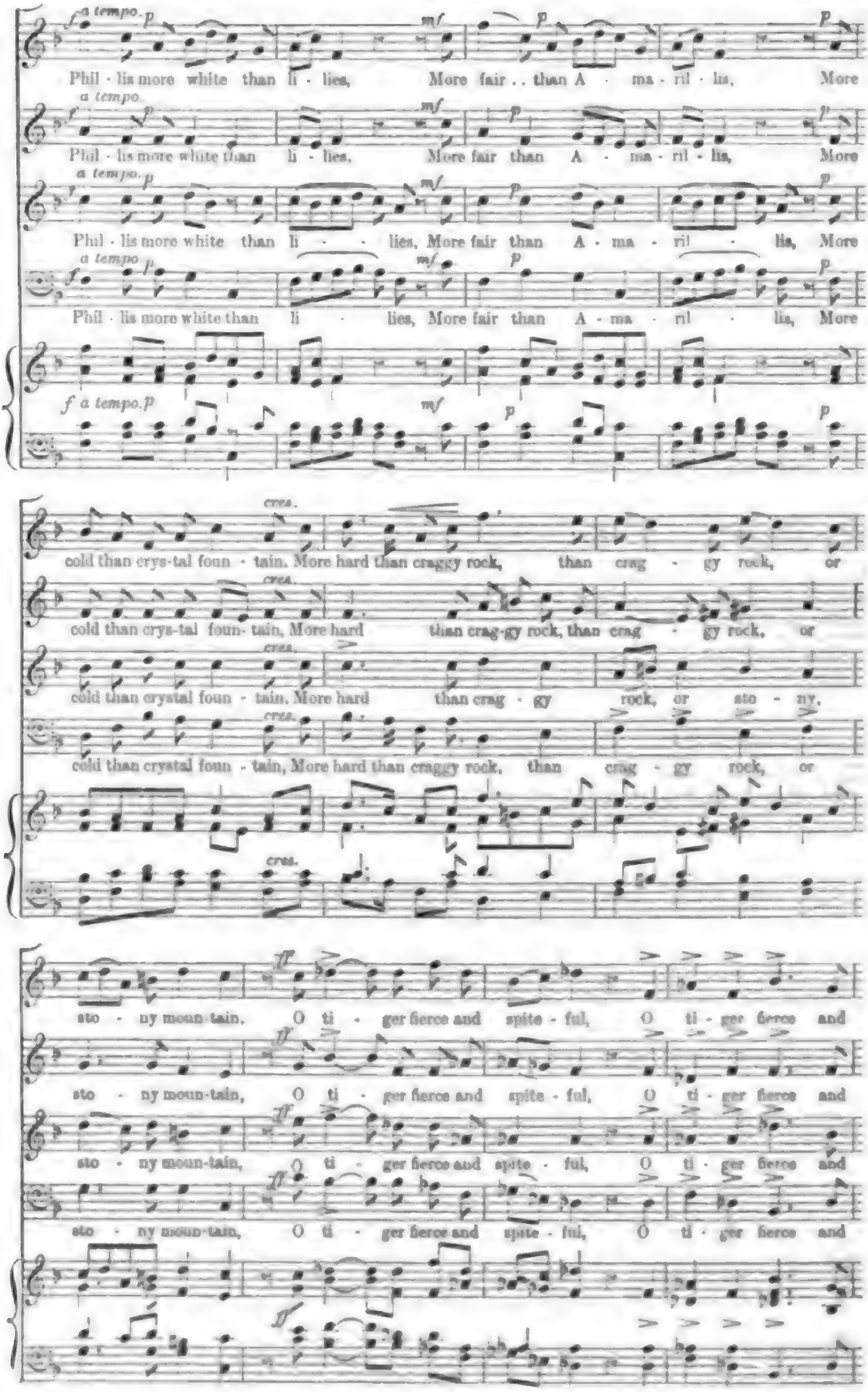
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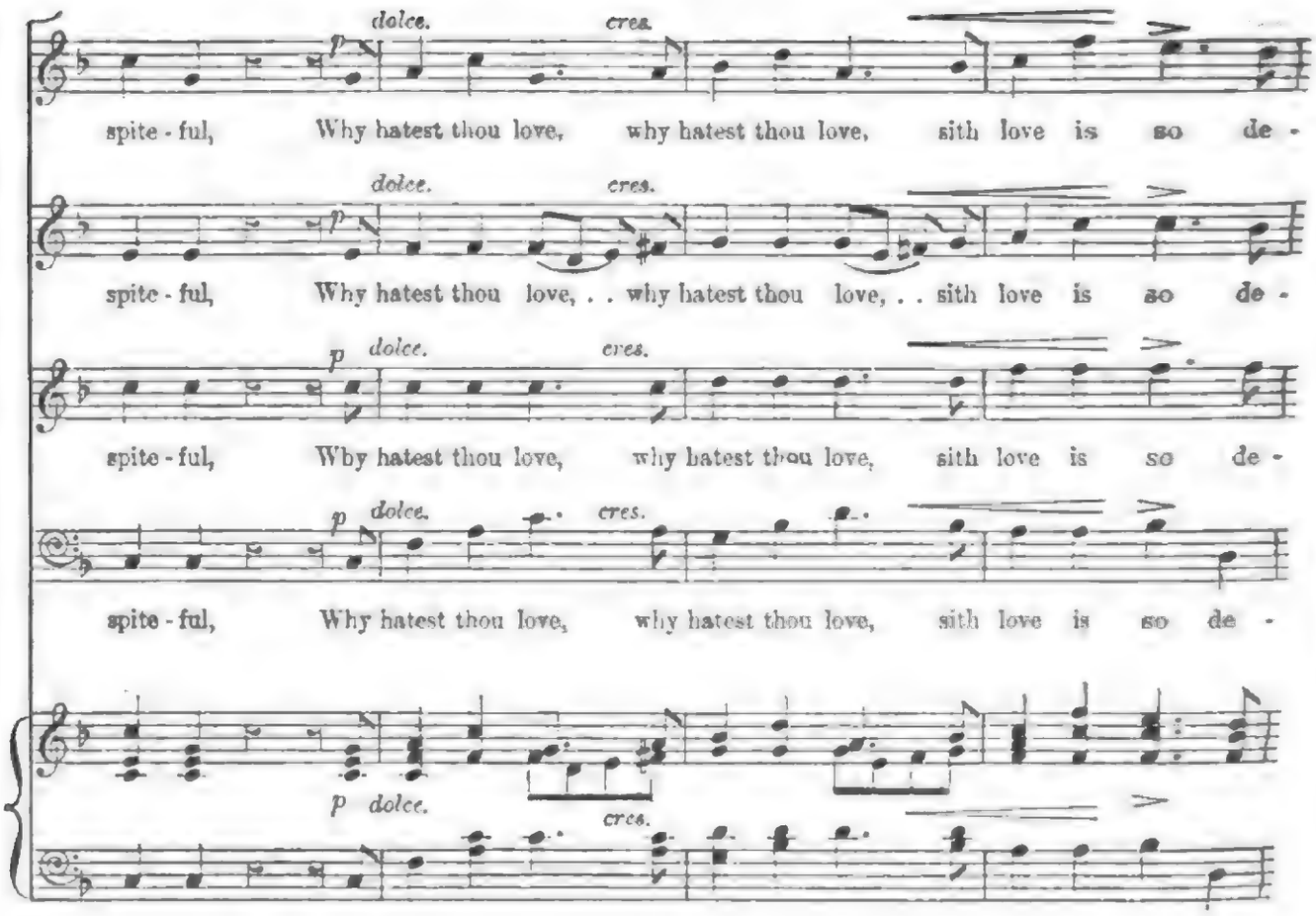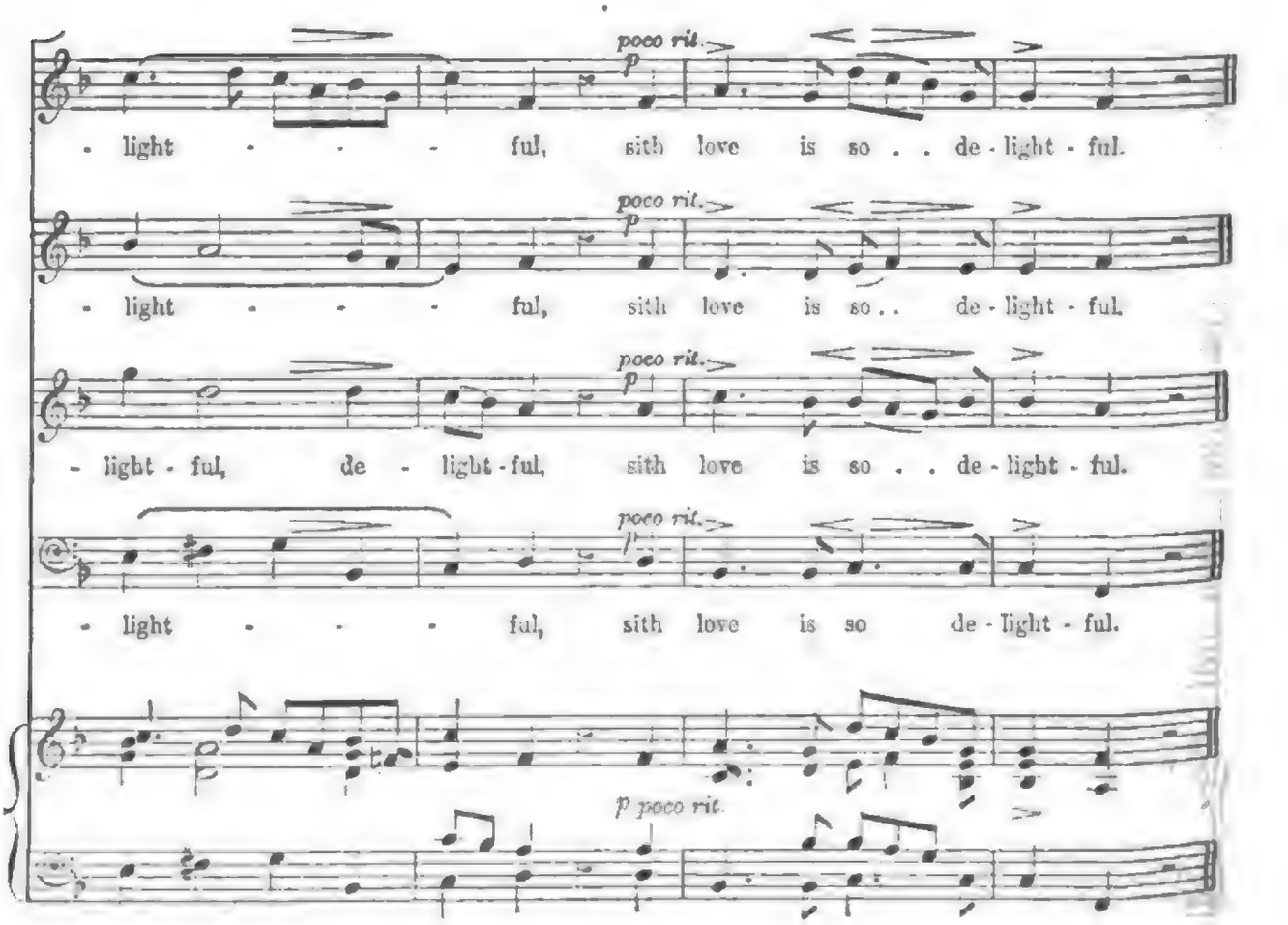
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ANSWERS TO CORRESPONDENTS.

PERPLEXED.—*It is the old, old story. The teaching of time in music is not a matter of saying 1, 2, 3, 4; or, 1 and, 2 and, 3 and. Rhythm, rhythm, rhythm, well rubbed in, is the only cure for the defect to which you refer. Unfortunately this is often lamentably neglected in the early teaching of young children, who are instructed in time as if it were a branch of arithmetic. Try and get your pupil to feel the pulsation of the beats—their regularly recurring throb, and then explain their various sub-divisions; or, rather, get her to cut up the beats, so to speak, herself, into halves, quarters, &c. Never allow her to stop counting at the end of a bar, but always to go on to the rhythmic point—the first beat of the bar. The matter of notation should be applied after the rhythmic sub-divisions have been acquired.*

HARDWING.—*We fear that there are not any more comprehensive editions of Schubert's songs with English words other than those you name. In Schubert's songs words and music are so inseperable that a translation, however well done, is a poor substitute for the original German text. But there is no reason why you should not get an English translation made of any particular song or songs, if the German pronunciation is an obstacle. The best German edition is that of Dr. Max Friedländer, published by Peters, in seven volumes and a supplementary volume.*

CHORISTER.—*We cannot tell you how many choristers have become organists of their own cathedrals, but the following names occur to us: Dr. Maurice Greene and Sir John Stainer, St. Paul's Cathedral; Dr. Longhurst, now honorary organist of Canterbury Cathedral; the late C. W. Lavington and William Done, of Wells and Worcester Cathedrals respectively; Mr. George Riseley, the present organist of Bristol Cathedral, and Mr. A. Herbert Brewer, of Gloucester. These names should act as a stimulus to you in your worthy ambition.*

LIGHT (Copenhagen).—*Both the passages you quote are examples of auxiliary notes. In the Brahms extract the main harmony is the common chord of G, followed by that of C, and the F sharp is, therefore, an auxiliary note. In that by Stanford the context is a six-four chord on C, the E in this case being the auxiliary, or, what is perhaps a better term, the ornamental note of the chord.*

CHOIRMASTER.—*Try the tune in unison when sung to a children's hymn. You will find that it will go much brighter and more easily, especially as the harmonies are not very vocal and decidedly awkward to a voluntary choir. Many children's hymns can be much more effectively sung by being treated in this way.*

MASTER B. F. B. (Melbourne).—*We are much obliged for your suggestion, which shall have our careful attention. We are glad that you find that particular information useful and that you look forward to receiving* THE MUSICAL TIMES *month by month.*

J. B.—*It is quite possible that you might get a short lyric set by "a good man"; but we are unable to tell you the probable fee that he would require, or even "a rough approximation."*

ENQUIRER.—*Sterndale Bennett's Toccata in C minor (Op. 38) is in sonata form. The second subject in E flat (bar 11) returns in due course at bar 51, but in A flat, and not in the key of the tonic.*

G. W. H.—*We do not know of a book on the subject of the training of the male alto voice. The best plan would be to take some personal lessons from an expert teacher.*

PIANIST.—*You will find information in regard to the cost of a harp in our issue of June, p. 414. If we can further help you, please let us know.*

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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But now we rejoice that they rest in the Lord.

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He called them away from our worship below;
But not till His love, at the Font and the Altar,
Had girt them with grace for the way they should go.

These stones that have echoed their praises are holy,
And dear is the ground where their feet have once trod;
Yet here they confessed they were strangers and pilgrims,
And still they were seeking the City of God.

Sing praise, then, for all who here sought and here found Him,
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But, lo! in front at the end of the way,
Gleams from the Citadel greet us to-day.

Lift up your hearts, Brothers! Voices of cheer
Borne on the wind of the Spirit we hear,
It is the sound of the conquerors' strain
Borne from the Mountain to us on the plain.

Lift up your hearts, Men of patience and care;
Pray, for that Song is the end of your prayer;
Search, Men of knowledge, till knowledge is crowned,
You, who are seeking, They call who have found.

Lift up your hearts, Men of sorrows and fears,
Rest after travail comes, joy after tears,
Hark, for They call you whose strife was the same:
"Overcome, Brothers, as we overcame."

Lift up your hearts, ye who fight on alone,
Wounded and weaken'd, but not overthrown;
Lift up your hearts, though you saw, in his pride,
Death strike your dearest ones down at your side.

Death cannot hold them. Their souls are in peace,
Where, in the Hand of God, all troubles cease;
Lift up your hearts then and follow them Home,
Those who have loved us will wait till we come.

Not without us,—so our Father has willed,—
Not without us will their joy be fulfilled;
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The two pieces forming the present publication have been selected from those that remained unpublished of the "parcel" referred to by Mendelssohn. They are now printed for the first time from the original manuscripts preserved in the Royal Library at Berlin.

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9. Andante con moto .. G. A. Macfarren

BOOK 12.

1. Berceuse (Op. 77, No. 3) Alexandre Guilmant
2. Introductory Voluntary Hamilton Clarke
3. Prayer .. .. .. Bruce Steane
4. Melody .. .. S. Coleridge-Taylor
5. Eventide .. .. Clowes Bayley
6. Postlude.. .. .. Josiah Booth
7. Jubilant March .. W. John Reynolds

BOOK 13.*

1. Andante Tranquillo .. E. J. Hopkins
2. Entre-Acte (No. 2), from "Rosamunde" .. .. .. Schubert
3. Adagio, from the Overture to the "Occasional" Oratorio .. Handel
4. Meditation .. .. .. W. G. Rose
5. Adagio .. .. .. Adolph Hesse
6. Marche Solennelle .. Thomas Adams
7. Offertoire (Op. 77, No. 1) Alexandre Guilmant
8. Andante .. .. Oliver O. Brooksbank

BOOK 14.*

1. Cantilène Religieuse .. .. Th. Dubois
2. March, from the Overture to the "Occasional" Oratorio .. Handel
3. Lieder ohne Worte, No. 9 Mendelssohn
4. Andante Religioso .. .. G. J. Elvey
5. Interlude .. A. Herbert Brewer
6. Diapason Movement .. C. Lee Williams
7. Andante .. Edward F. Rimbault
8. Vesper Melody.. .. Thomas Adams

BOOK 15.*

1. Minuetto (Op. 77, No. 4) Alexandre Guilmant
2. Andante con moto, from Symphony in C .. .. Schubert
3. Elegy .. .. S. Coleridge Taylor
4. A Village Chorus .. .. W. Griffith
5. Andante Religioso .. .. W. G. Rose
6. A Dream .. W. A. Montgomery
7. Lieder ohne Worte, No. 22 Mendelssohn

BOOK 16.*

1. Arietta .. .. S. Coleridge-Taylor
2. Minuetto, from Sonata IV., for Two Violins and Cello .. .. Handel
3. Lieder ohne Worte, No. 48 Mendelssohn
4. Prelude .. .. Th. Dubois
5. Short Fantasia on the Hymn Tune "Abridge" .. .. Thomas Adams
6. Allegro pomposo .. John E. West
7. Cantabile .. .. E. H. Fellowes

To be continued.

* Ready about the 15th inst.

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PUBLISHED ON THE FIRST OF EVERY MONTH.

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October 26 (Wednesday), "Organ Music—John Stanley."

October 27 (Thursday), "The Development of the Oratorio"—continued.

October 28 (Friday), "Mozart as a Child in London"—(His lately published Music Sketch Book, &c.).

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Belfast.—Concert in the Ulster Hall, Feb. 18, 1898.—Vocalists: Mesdames Ella Russell and Belle Cole; Messrs. Shakespeare Robinson and Charles Santley. "Mr. Shakespeare Robinson gave Pinsuti's 'The last watch' in a most acceptable manner; but his best effort, and one in which he scored decidedly, was Gans's 'I seek for thee in every flower.' He also sang 'Yes! let me like a soldier fall' (Wallace) with verve and power."—*Belfast News Letter*, February 19, 1898.

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"St. Paul."—Wednesbury Choral Society.—"The success of the evening was centred in Mr. Charles Knowles, who, we believe, has never been heard in Wednesbury before, but who created an excellent impression some time ago at Walsall. He comes from Yorkshire and possesses all the manly actions and the vigorous style which characterise the Northerner, whilst his singing on this occasion was of high order, so much so that he aroused his audience from coldness to the highest enthusiasm. In the spirited parts he gave them with fine attack and in grand style, while in the subdued music he was equally successful, and showed that he was not without the spirit of an artist."—*Midland Advertiser*, May 7, 1898.

Graun's "Passion" Music, Leeds.—"Mr. Charles Knowles was excellent in the bass solos and gave a particularly vigorous reading of the fine air 'As stands a lofty mountain.'"—*Yorkshire Post*, April 2, 1898.

Barnsley St. Cecilia Society.—Gounod's "Faust."—"We have not heard Mr. Charles Knowles before last evening, but his admirable rendering of the by no means easy music scored for *Valentine*, stamped him as a singer of whom Leeds has no need to be ashamed. He sang with confidence, excellent style, was certain of his higher notes, and was by no means devoid of the intensity of passion which is almost inseparable from the part. The death scene was undoubtedly his best effort."—*Sheffield Independent*.

Saint-Saëns's "Samson and Delilah."—Leeds Choral Union.—"Mr. Charles Knowles sustained a dual *rôle* in a style to show the rapid progress he has made of late. His singing throughout was to the point and clever."—*Leeds Mercury*, November 4, 1897.

"Mr. Charles Knowles's assumption of *Abimelech* and the *Aged Hebrew* was marked by sterling excellence."—*Leeds Express*, November 4, 1897.

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Halifax Orchestral Society.—"Mr. Turner's selections were 'The Golden Vanity' and 'Hybrias the Cretan.' The latter was one of the successes of the evening, and he was deservedly recalled."—*Bradford Observer*.

Press notices, terms, &c., address, Baildon, Shipley, Yorkshire.

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The LAST DAY of ENTRY is November 17 for the Fortieth Half-Yearly Local Examinations in MUSICAL KNOWLEDGE (Theory) to be held on Saturday, December 17.

The Examinations will be conducted in Three Divisions—Junior, Intermediate, and Senior. Each Division includes a Pass Section and an Honours Section, and a separate Examination Paper is set for each Section.

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Junior Honours—Notation and Intervals; Time; Musical Terms, &c.; Simple Questions on Musical History.

Intermediate Pass—Notation, Terms, &c.; Transposition; First Principles of Harmony; Musical History.

Intermediate Honours—Transposition, Terms, &c.; further Knowledge of Harmony; Figured Bass; Elementary Knowledge of Form.

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Any or all of the following printed papers may be had on application to the undersigned:—(*a*) Regulations and list of music to be performed for the Local Examinations in Instrumental and Vocal Music, and regulations for the (Theoretical) Local Examinations in Musical Knowledge; (*b*) List of Local Centres; (*c*) Regulations for the Higher Examinations for Diplomas and Certificates, and list of music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (*d*) Prospectus of the Classes and Lectures Department (including particulars of Scholarships, Exhibitions, &c.); (*e*) General Prospectus, containing List of Honorary Officers; (*f*) Regulations for the Enrolment of Institutions in Union; (*g*) Regulations for Membership; (*h*) Regulations for Clergy Examination.

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Michaelmas Term began Monday, September 26. Entrance Examination for Michaelmas Half-Term, Thursday, November 3, at 2.

Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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The Exhibitions for 1898 will be competed for in November next.
The Distribution of Medals and Certificates for 1898 (London and Croydon centres) will take place in November, at the Queen's Hall.

Syllabus A and B for 1899 are now ready.
In Syllabus A.—Harmony and Counterpoint Fees are reduced to One Guinea each.
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In Syllabus B.—The Registration Fee for Schools and Teachers is abolished.
The Examinations are now open to all Schools and Teachers in the United Kingdom.

Every Candidate entering for the Local Centre Examinations (having previously passed a School Examination) has an opportunity of gaining a Two Years' Exhibition.
Full particulars are given in Syllabus A and B.
SAMUEL AITKEN, Hon. Secretary.
32, Maddox Street, London, W.

With this number are presented gratis Extra Supplements, consisting of an Anthem, entitled "Weary Pilgrim, know no fear," by Franco Leoni, and a Portrait of Mr. Edward Dannreuther, specially taken for this paper by Messrs. J. Russell and Sons.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1898.

EDWARD DANNREUTHER.

"How do you mix your colours, Sir Joshua?" once asked an admirer of the great Reynolds. "With brains, sir," was the artist's reply. The analogy will serve in the sister art of music, especially in the region of pianoforte playing. The intellectual pianist, in his aims and aspirations, is as far removed from the mere virtuoso-digitalist as the poles are asunder. The players of the Herz and Thalberg school, by reason of their manipulative dexterity, may excite feelings of wonderment in the listener, but they fail to touch his innermost being. On the other hand, the player who, while being technically well equipped, colours his interpretations—if the simile may be allowed—with the highest emotions of a richly endowed intellect, is the great artist—one whose performances are impregnated with true nobility and soul-stirring fervour. The founder of what may be termed the intellectual school of pianoforte playing was Franz Liszt, the greatest of all great pianists. But although Edward Dannreuther, the subject of this biographical sketch, was not actually a pupil of Liszt's, he has every qualification to be considered a worthy disciple of that illustrious master; moreover, is not Mr. Dannreuther one of the most gifted and highly cultured of modern musicians?

EARLY DAYS.

Edward George Dannreuther, who has been a naturalised Englishman for about thirty years, was born at Strassburg, in Alsace, November 4, 1844. His father, whose people belonged to the neighbourhood of Bayreuth, in Bavaria, spent many years in France and married there. In 1848-49 Dannreuther *père* got so warmly mixed up in the political disturbances of that time that he thought it prudent to retire. "I have vivid recollections," says our friend, "of a long voyage from Havre to New Orleans in a French brig, on board of which we were the only passengers; of a journey up the Mississippi in a big steamboat, most of the crew and all the waiters being negroes—slaves, I suppose; of a temporary stay at Memphis, in Tennessee; St. Louis, at the junction of the Missouri with the Mississippi; Louisville, at the junction of the Ohio; and finally reaching Cincinnati, where I spent my boyhood." Young Dannreuther was sent to school and learnt music under the late Frederick Louis Ritter (1834-1891), an Alsatian musician and an old Paris friend of his father's, who subsequently became the musical head of Vassar College, Poughkeepsie, New York. Ritter was a pupil of Kalkbrenner, of his own cousin Kastner, and of Halévy, in Paris. He was proud of having been present at four of Liszt's recitals, and of having heard Chopin on three of the rare occasions when, in his latter days, Chopin played in public.

RITTER ON CHOPIN.

"Ritter," recalls Mr. Dannreuther, "was a rare enthusiast in music, and I may add that he was a very handsome man, being of a Spanish type of the most refined sort. He had certain 'views.' He objected to Meyerbeer, called Herz a humbug, and insisted that twenty Kalkbrenners, twice as many Pixis', Herzs, and Thalbergs would not make a Hummel, or a Field, or a Moscheles! Of Chopin's playing he was wont to speak in glowing terms: 'Never was there, never again will there be a touch such as Chopin's; never such noble *cantabile*, never such refinement and charm, even when dealing with the greatest difficulties. Chopin lacked physical endurance, but his tone was always sufficient.'" Ritter imbued Dannreuther with a sense for delicate gradations of sound and the subtleties of accent and rhythm. He made his pupil play Mozart, Clementi, Hummel, a little of John Field and Chopin, some Bach

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—the Inventions and a few Fugues—a good deal of Mendelssohn and early Beethoven, especially the Sonatas with Violin and Violoncello. "It was all rather perfunctory, and he was perhaps too eager; but, looking back, I cannot say that he allowed me to scamp the work."

"PICKING UP."

About 1850-55 Ritter was busy laying the foundations of a library which, so far as music is concerned, came to be one of the most complete in private hands. "I had the run of his books and music," continues Mr. Dannreuther, "and he took care that I read only what he thought fit. There was also a Londoner in Cincinnati (he is there still, I am glad to know), Mr. Henry Hooper—originally a bank manager, afterwards United States Attorney for the State of Ohio—whom I, little boy as I was, tried to teach the violoncello! Like Ritter, Mr. Hooper allowed me to borrow volumes from his collection of standard English, French, and German authors, and when I had read this or that book, he used to talk matters over. To this day I feel very grateful to him. Thus, gradually, and without being in the least aware of it, I came to be stuffed with many odds and ends of music and book lore; and when I reached Leipzig in 1859, the younger people of the Conservatorium chose to look upon me as a curious sort of enquire-within and pocket-dictionary of things in general—which I was not." Like other successful men who have formed the subjects of this series of biographical sketches, he bears testimony to the advantages of picking up information. So many facilities are now-a-days provided for students, that this habit of "picking up," so diligently practised by persevering young fellows of former generations, is in great danger of being neglected. The advantages of keeping one's eyes open, profiting by one's mistakes, learning something new every day from one's own observation and experience, a self-reliant zeal in everything, and a persistent "pegging away" with an enthusiasm all on fire—the importance of these things cannot be over-estimated as part of the equipment of a successful man's career. In further proof of this he observes: "If you will allow me, I would like to add that my bookish ways have been an advantage in many respects. They have brought me close to Wagner, and have formed the link which connects me with not a few of my best friends in England, of whom I will only mention one—Sir George Grove.

A LETTER FROM WAGNER.

"The following lines from a letter dated Lucerne, March 4, 1872, show Wagner's views in this matter, and are of general interest apart from the allusion to myself:—

My hope, writes Wagner, lies solely in a new generation, for the causes of our latter-day decadence are obvious enough. And with the new generation it must come to pass, as it has come to pass with you personally: namely, *music* must advance considerably beyond mere "music-making" and include most other things that are significant (Die *Musik* muss etwas stark über das "Musiziren" hinausgehen, und so ziemlich alles Tiefe in sich fassen). Do not fail to procure an incomparably fine book by my young friend Professor Nietzsche, of Basel—it is entitled *The Birth of Tragedy from the Spirit of Music* (Die Geburt der Tragödie aus dem Geiste der Musik). That sort of thing prompts great expectations for the future, and may, perhaps, meet with the approval of educated Englishmen—with regard to whom, however, I do not quite understand what music is to do for them. But they have their sound classical training, they are stedfast and serious—qualities notoriously absent in Germany now-a-days—unless, indeed, we point to Moltke.

AS A VIOLONCELLIST.

But to return to Cincinnati. Ritter did excellent pioneer work in the West. He

EDWARD DANNREUTHER. AGED 15.

started singing classes for seniors and juniors, a choral society and an amateur orchestra. Mendelssohn's Psalms and "St. Paul," the "Seasons" and "The Messiah," Schumann's "Paradise and the Peri," Beethoven's Mass in C, &c., were duly performed. Young Dannreuther not only played the pianoforte at all sorts of rehearsals, but sang amongst the contraltos, and he frequently had to copy parts. To write out a full-score from the parts, which Ritter occasionally made him do, "for the sake of practice," as he said, was interesting enough; but to "scrawl" duplicate parts made him miserable. Then there was an orchestral society, consisting for the most part of professionals, the nucleus being a Herr Mundt and his family. Old Mundt was

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formerly a "Stadt-Musikus" at Eisleben, in Thuringia, the birthplace of Martin Luther. He was an excellent contra-bassist and sufficiently acquainted with other orchestral instruments to be a good bandmaster. The Mundts had left Eisleben in 1849, starvation in view, and in Cincinnati all of them were about as hard up as musical beings could be. "Dear old Mundt and his people," says Mr. Dannreuther, "used to play at dancing parties, from which they returned at daylight. About four o'clock in the afternoon Mundt Senior was ready to smoke his pipe and to tune up. Thus, long pipe in mouth, he used to rehearse string quartets with us youngsters—his son, about my own age, was first fiddle, Mundt himself played second, his son-in-law (who became a good engraver of music), viola, and I was the 'cellist. We attempted Pleyel, Gyrowetz, Haydn, and occasionally, as a special treat, a movement or two of Mozart or Beethoven. At Ritter's orchestral concerts I sat amongst the 'cellos—there were five of us, of whom I was the youngest. But once I had a grand chance. The leader of the 'cellos was 'thrunk' and failed to appear, and I was asked to play the solo in the Introduction to Rossini's 'William Tell' Overture, which they said I got through all right!"

CINCINNATI RECOLLECTIONS.

Cincinnati in those days boasted of several good amateur vocalists and flute players, whom young Dannreuther used to accompany. The singers were devoted to Bellini, Donizetti, Verdi; the flautists to Kuhlau, Terschak, and Briccialdi. "I believe," he continues, "that I have heard and played the bass to every note of Kuhlau's flute music—solid and respectable stuff mostly. Finally, Ritter made me rehearse the hymns and sometimes play the organ in his stead at the Unitarian Chapel, where Mr. Moncure D. Conway—now well known in London as a preacher and *littérateur*—used to hold forth. Mr. Conway's views gradually grew too liberal for the Unitarian Elders, and when the inevitable split came, Ritter stuck to Mr. Conway and I played for the seceders. Then I had a nice little organ of my own, and —— wasn't I happy? But music in Cincinnati was not entirely home-made. We had stars and constellations—Lola Montez, the Fandango dancer of Bavarian fame, who lectured on woman's rights and her own wrongs and sang Spanish ditties; Kossuth, the Hungarian leader, who made political speeches and played a Czardas in private; the sisters Patti, Carlotta and Adelina, who sang 'Dunque io son,' 'Batti, batti,' 'Ah! non giunge' ('no ginger,' as we used to say), and 'Home, sweet home.' Talk of *tempi passati:* I heard Madame Adelina Patti sing those very tunes at the Albert Hall the other day, and was again charmed as of old. Other people came: Ole Bull, the Norwegian violinist, with Ernst's 'Carneval de Venise' and Miska Hauser's 'Vogel auf'm Baum' (which we admired as 'the Possum up the gum tree'); Vieuxtemps, with his Caprices, and comical perversions of 'Yankee Doodle'; Thalberg, with his 'Don Juan' fantasia, the fine A minor Caprice, and the inevitable 'Home, sweet home.' I was taken to Thalberg's hotel and presented to the handsome grand seigneur dressed in black—six foot two, I thought, but perhaps he was not quite so tall. He permitted me to play his medley 'Lily Dale,' just published, and was very kind. Thalberg advised, amongst other things, the practice of Czerny's '50 Daily Exercises,' which advice I piously followed, day by day, for some weeks—in vain, I fear!" "Such mechanical practice, if prolonged, produced hysteria with me," he adds.

LEIPZIG.

In the autumn of 1859, being then aged fifteen, he went to Leipzig and entered the Conservatorium in 1860 (as No. 853), as a pianoforte student, after having taken a preparatory course of lessons, chiefly on technical details, from Plaidy. At the Conservatorium he was mainly a pupil of Moscheles. At the first lesson Moscheles enquired about the pieces he had already studied. "Very well," he said, "let us go over most of them again. He began with the Mozart Fantasia belonging to the C Minor Sonata and followed it up with the Concertos in A and D minor, ending with the Sonata in F, known as Op. 6, No. 2." "My copy of the last-named," he says, "shows his directions in almost every bar—fingering, phrasing, emphasis, the imitation of parts, light and shade, &c., in minute detail. Clementi's sonatas in D major, D minor, and B minor, together with a large portion of the *Gradus*, followed. Then Hummel's Fantasia and the A minor Concerto, several of Bach's suites, and sundry preludes and fugues. In playing Bach's three-part Inventions he often made me *sing* one part, and if I could not do so, I was told to go home and learn it. He also insisted upon transposition. Afterwards his (Moscheles's) own preludes, études (Op. 70, 95, and 111), concertos, &c.; Weber's concertos and sonatas 1, 2, and 3; a little Schumann, less Chopin, and no Thalberg or Liszt! A good deal of Beethoven, of course—the principal concertos and ensemble music, and most of the sonatas up to Op. 90. He did not advise me to attempt the last five sonatas—perhaps he thought that I was not then up to them. Mendelssohn, however, formed the staple of Leipzig pianism. Moscheles took me through all Mendelssohn's pieces, including the works with orchestra. It was whispered that the two old Grands in the pianoforte-room in the Conservatorium were wont to rehearse Mendelssohn's D minor Concerto all alone by themselves, from 12.30 on Sunday night till cockcrow! Force of habit, probably."

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GRIEG.

Moscheles's class at that time included a number of students whose names are now well known—*e.g.*, Arthur Sullivan, Franklin Taylor, Edvard Grieg, Rudorff, and the late Walter Bache; amongst the violinists in David's class were Carl Rosa and Wilhelmj. "You ask me about Grieg? He was then a slight-built, retiring youth, of a typical Northern physiognomy, flaxen hair, and large dreamy blue eyes, very quiet, self-absorbed, and industrious. As a pianist he never laid much stress on technique, but his playing was always delicate and intelligent—you know the rare charm he imparts to his own music; and, though he never came forward as a virtuoso, to this day he manages to make a very good show in his *magnum opus*, the Pianoforte Concerto. To see Grieg, the composer, in a nutshell, examine his 'Norwegische Volksweisen' (Op. 17 and 66). Here are all the elements of his *genre*, Norse tunes, plaintive or crude, as the people sing and play them—the drone bass—the chromatic inner parts—the use of some quaint bit of the tune by way of introduction or coda—the studied compactness and concentration, the glaring contrasts."

Mr. Dannreuther had the pleasure of introducing his fellow student's music to the English public when he played the A minor Concerto at the Crystal Palace Saturday Concert of April 18, 1874. This was the first appearance of the name of Grieg in a concert-programme of any importance in this country.

ARTHUR SULLIVAN.

"And Sir Arthur Sullivan, Mr. Dannreuther?" "Sullivan paid little attention to pianoforte playing. He used to sing songs to perfection. I agree with you that his 'Tempest' music is amongst the most beautiful he has ever written—the scoring is delightful. I not only well remember its first performance at Leipzig, but I lent Sullivan my big copy of Shakespeare (published at Philadelphia), from which he wrote the music. In regard to theoretical studies, Hauptmann, whose domain was strict counterpoint, took each pupil separately and set his tasks so as to meet each particular case. He carefully examined my papers and dribbled snuff over them, for which reason I fear his corrections did not always receive respectful attention. The fact is, I usually left the papers in the class-room! I enjoyed playing accompaniments for the pupils of Professor Goetze, the singing-master. He was proud of having sung the part of *Lohengrin*, under Liszt, at Weimar. He was a curious old gentleman, in a brown wig, who seemed to be discontented with musical matters in general and rather unfortunate in his pupils. David's orchestral class proved a boon. There were no students of wind instruments, and when David wanted to give a preliminary drilling to the stringed-instrument players who were to take part in the Gewandhaus concerts, someone had to play the wind parts on the pianoforte. Sullivan and Rudorff used to do this. When they left, the pleasant task fell to me. David used to give me a few days' notice so that I might procure the scores and be ready in time for the rehearsal, after that I was allowed to keep the scores during the full band rehearsals and at the concerts." It must be admitted that Mr. Dannreuther had exceptional opportunities for "picking up" in his student days, but he made splendid use of them.

"Looking back on those Leipzig days certain events stand forth as vividly in my mind as though they had happened only yesterday. The performances of Bach at the Thomas Kirche—the 'St. Matthew' and 'St. John' Passions, the Magnificat, and 'Singet dem Herrn ein neues Lied'; Beethoven's symphonies at the Gewandhaus; a holiday excursion to Weimar, where, in August, 1861, I heard Beethoven's Missa Solemnis and caught the first glimpse of Wagner; the appearance of Brahms with his D minor Concerto and the Serenade in D (Op. 11); of Joachim, with his Hungarian Concerto and Bach's Chaconne; the rehearsals and the first performance of the Overture to 'Die Meistersinger,' conducted by Wagner (November 1, 1862), before a small audience of outsiders—Wagner's fellow-townsmen held aloof—and so on."

SHADOWS.

But the shadows were not absent. In the second year of his studentship at Leipzig the usual remittances from his home in far away Cincinnati ceased by reason of his father's death and adverse circumstances resulting from the War of Secession. For six weeks Dannreuther lived on bread and apples, not a particularly nourishing diet for a growing lad of sixteen. But Moscheles, with characteristic kindness, was very good to the boy. He procured him some pupils at *fivepence* per lesson, plus a dinner twice a week, and, in addition, some little stipends belonging to the Conservatorium, one of which originally took the form of "a gift of wood to a musical student in the University." Curiously enough, these little additions to his slender resources have, in a certain biographical notice, been magnified into the statement that he took all the prizes at the Conservatorium, where, as a matter of fact, there were no prizes to take! Read *stipends* for prizes, and the statement in Grove is correct.

CHORLEY—A TRUE BENEFACTOR.

But the silver lining to the cloud—if not, indeed, the golden opportunity—came in the visit to Leipzig, in the spring of 1863, of Henry Fothergill Chorley. Mr. Dannreuther calls that visit "an extraordinary piece of good luck" for him, as it led to his settling in

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London. He was made to play to Chorley when the musical critic of the *Athenæum* inspected the Conservatorium, and again elsewhere on the same day. The next morning he was asked to meet Chorley and Moscheles at Breitkopf and Härtel's pianoforte rooms (the firm then had a pianoforte manufactory of their own). On the table lay the publications of Brahms, consisting of the Sonatas (Op. 1 and 2), Scherzo (Op. 4), Songs (Op. 3 and 7), Variations on a theme by Schumann and Balladen (Op. 9 and 10), and Variations and Fugue on a theme by Handel (Op. 24). Chorley professed to be familiar with everything except the Handel variations, which he asked him to try. The sequel of the incident may best be told in Mr. Dannreuther's own words. "Moscheles said that the piece was a difficult one, and that I ought to look over it first. So whilst they continued talking I turned the leaves slowly. I found the Variations for the most part plain sailing enough, but the final fugue was, indeed, a very hard nut to crack! However, they gave me sufficient time to grasp the main points, and I contrived, somehow or another, to get through. Chorley said to Moscheles, with a grin, that he did not mean to lose his faith in Mendelssohn's Variations Sérieuses, and then he added—'come to London, and we will see further.'"

LONDON.

Accordingly, about Easter, 1863, Mr. Dannreuther came to London, as Chorley's guest, at his charming little house, 13, Eaton Place West, and stayed there for several weeks. The first thing the kind-hearted critic did was to take his protégé to the tailor's to get him a new coat! Moreover, Chorley introduced him to his friends, took him about right and left, and was "surprisingly kind and helpful." While every acknowledgment should be made of Chorley's exceeding kindness, it must not be forgotten that his young friend's gifts were of a very high order. Talk of the "golden opportunity"—the youth, who had lived on bread and apples for six weeks in Leipzig, made no inconsiderable sum by teaching during the first year of his residence in London.

FIRST PUBLIC APPEARANCE.

Chorley lost no time in giving the public an opportunity of judging of his young friend's remarkable abilities. As in the case of Sir Arthur Sullivan, he used his influence with Mr. Manns who, with his well-known encouragement to clever young musicians, enabled Mr. Dannreuther to make his first public appearance in England at the Crystal Palace Saturday Concert of April 11, 1863. He played Chopin's F minor Concerto (for the first time in its entirety in England), Moscheles's Serenade (Op. 103), and Liszt's transcription of the Valse in Gounod's "Faust." It is not possible to quote the opinion of Mr. J. W. Davison—always interesting and often amusing—on the performances of the new-comer, because *The Times*, like all the other daily papers, entirely ignored the concert. (Musical critics must have taken matters very easily in those days.) But the good-natured critic of the *Athenæum* was there—*all* there; moreover, he spoke with no uncertain sound in regard to the pianist at that concert. Here is the extract from the *Athenæum* of April 18, 1863:—

Crystal Palace Concerts.—*Mr. Dannreuther.*—Unless we are mistaken, Saturday last showed a remarkable first appearance in a world where first appearances become, year by year, more and more difficult—the world of pianoforte players. Mr. Dannreuther is a player requiring small consideration on the score of youth; less allowance for inevitable experience; least of all, no silly sympathy such as those melancholy creatures called prodigies easily manage to engage, to the destruction of their future progress. He is simply an artist who enters his profession with an armament of means, powers, and intellectual endowments, regarding the future issue of which there can be no doubt, life and health permitting. His success, from first to last, was remarkable, we repeat. Chopin's first *Concerto*, the one in F minor, is no piece of pleasantry, but a difficult, dreamy, elaborate composition, in places weak—the beauty of which (and the beauty is great) can only be developed by one who commands rare powers of execution and an innate delicacy of sentiment not to be assumed nor counterfeited—the true musician's sentiment. This difficult *Concerto* was delivered with so much command of the instrument, so much energy (when energy was wanted) and poetical grace, as not merely to hold fast a large and miscellaneous audience, to whom it was strange, but to assert, to all those who have ears to hear, the arrival of a great new player. A feat much more difficult has not often been accomplished. After this, Mr. Dannreuther played Professor Moscheles's graceful Serenade (Op. 103), a charming, real and sound single movement, and then Dr. Liszt's brilliant transcript of M. Gounod's brilliant and natural Faust Waltz. The themes seize the ear, and the treatment of them is most effective for every purpose of display. Better played the piece could hardly have been, save, perhaps, by Dr. Liszt himself.

A NOVEL "AT HOME."

Mr. Dannreuther must have made a very favourable impression, as he was engaged to play at the Saturday Concert a fortnight later, when he performed Beethoven's G major Concerto. Mr. Manns, writing thirty-five years after these occasions, thus recalls the performances: "His playing was distinguished by a clear, æsthetical, and yet highly animated enunciation of the *Melos;* his melodies always had speech." He had another good friend in the person of the late Miss Sophy Horsley, who, although she gave him many a long sermon severely anathematising his "Meistersinger" proclivities, enthusiastically championed the cause of the young student from Leipzig. Miss Horsley hit upon the happy idea of a musical At Home of a somewhat novel kind. She invited a number of her musical friends to Broadwood's rooms in Great Pulteney Street. As one visitor after another came in, she, as it were, "turned on" Mr. Dannreuther to play from memory a solo by this or that composer according to the special predilection of this or that guest. This procedure was highly diplomatic and businesslike, as it resulted in getting pupils for the young pianist.

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LITERARY DINNERS.

But to return to Chorley. Mr. Dannreuther records some interesting recollections of that distinguished critic and his circle of friends in the following words:—

Chorley's little dinners and musical parties were truly delightful. Of course he knew everybody, but he took good care that whomever he invited was *somebody*. A wit and a clever talker, Chorley very wisely, as I now think, declined to talk shop—so that musical matters were rarely discussed at his table. Among the *habitués* were Chief Justice Cockburn, Henry Reeve (the translator of De Tocqueville and editor of the *Quarterly Review*), Costa, Hallé, Browning, Mr., afterwards Lord Coleridge—a member of whose family was one of my earliest and best pupils—Leighton, and Sullivan, Chorley's prime favourite.

Browning was the only poet I have known who professed to like music as an art. He was familiar with the works of the great masters, and possessed, besides, much quaint out of the way information about music and musicians. I have never seen him touch an instrument or hum a tune. Of song singing and the performance of chamber music, such as he listened to year after year at the Monday Popular Concerts and in private whenever a chance offered, he was a good judge, not only of the performance, but of the merits of the music as well. He was particularly fond of Schumann. With instrumental music of a date later than Schumann he showed little sympathy, and he positively disliked Liszt and Wagner. Was Chorley a good reader of music? Could he read with ease, say, the score of a string quartet? An easy one of Haydn's, yes—a late one of Beethoven's, no. He was in the habit of humming tunes and writing them down, but he used to ask me to add the bass. William Morris was indifferent to music; D. G. Rossetti not exactly indifferent, but he did not care for anything beyond a ditty. Several of Rossetti's songs, however, are distinctly musical in mood and structure, so are some of Morris's—for instance, Rossetti's "Autumn Song," which he wrote out for me and which has been added to his collected works.

I shall never forget a small dinner party of gentlemen, given late in the season by Mr. Coleridge at his house in Southwick Crescent. Browning—whose "Ring and the Book" had been a good deal pulled about and censured for needless repetitions, tough verse, undue length, and so forth—Matthew Arnold, and my little self among the guests (I was to play by-and-bye). It looked as though Mr. Coleridge was trying to bring about a proper friendly feeling between two of his friends. Things went on very smoothly at first. I chanced to sit next to Matthew Arnold, who talked of Croker's edition of Boswell's Johnson, and took no notice of anything that was said across the table. An abridgment of Richardson's "Clarissa Harlowe" had been much praised. Someone said that a similar treatment of Richardson's other novels had long been wanted, and would prove a boon. "A boon to *whom?*" cried Browning, in his abrupt way (his voice was a trifle harsh); "such things should be read entire or not at all. I have read 'Clarissa' twice—every line of it—and I mean to take up the original again; I *detest* abridgments!" Thereupon Matthew Arnold, in his politest manner—*languido, mezza-voce, andantino*—observed, "And I could not read the *fifth* part even of that abridgment without mortal *ennui*. Richardson's long-drawn method may produce its effect on *some* readers; to me it is insufferable. Give me 'Tristram Shandy!'"—— Mr. Coleridge and someone else said a few quieting words and the talk turned elsewhere; but Browning remained almost silent till the pianoforte was opened in the drawing-room soon after dinner. He proposed that I should repeat Dussek's Elegy in F sharp minor, on the death of Prince Ferdinand of Prussia, which he had heard me play at Chorley's. "A lugubrious piece, is it not?" drawled Arnold, softly, but very audibly. Some years later Arnold asked me to give lessons to his son "Dick"—and, would you believe it, he expressed a wish that I should choose any music that might be "good for your young pupil, except that dismal effusion of Dussek's"! Mr. Richard Arnold studied some cheerful Schubert instead, and we got on very well together. When the lessons ceased the father sent me a copy of his suppressed poem "The New Sirens," which he was about to reprint in *Macmillan's Magazine*, together with a nice note. I met him frequently afterwards—once even on literary ground, when an article of his appeared at one end of *Macmillan's Magazine* and one of mine at the other. "You are keeping good company, Dann.," said Sir George Grove, the editor.

"THE WORKING MEN'S SOCIETY."

Mr. A. J. Hipkins kindly supplies an interesting side-light by the loan of a little memorandum book recording the operations of "The Working Men's Society." The members forming this Society were Karl Klindworth, Edward Dannreuther, Frits Hartvigson, Walter Bache, and Alfred Hipkins, the last-named being a non-performing member, but by no means a disinterested listener. The weekly meetings, held at the houses or lodgings of the members in turn, began on July 27, 1867, and lasted for two years. At these gatherings much of Liszt's pianoforte music, in addition to Chopin, the later sonatas of Beethoven and Schumann, was played by the members, who freely criticised each other, except in the case of Klindworth; he, being so much the senior of the other enthusiasts, was looked upon as the mentor of the party. "Arrangements" were by no means tabooed, as witness the first programme of the Working Men's Society as recorded in Mr. Hipkins's little red book:—

July 27, 1867.

At Klindworth's, 74, Cambridge Street, Pimlico.

K. and D. Beethoven's 9th symphony, for 2 pianos, arranged by Liszt. First three movements.

K. and D. / H. and B. "Fête chez Capulet" (Romeo and Juliet). Berlioz. Arranged for 2 pianos, 8 hands, by Klindworth.

H. Rubinstein's 4th concerto in D minor, accompanied by B.

(Rubinstein played this concerto at Hartvigson's, June 22, 1867.)

*** Abbreviations: K. = Klindworth. D. = Dannreuther. H. = Hartvigson. B. = Bache.

&c.

But of special interest is the record that, beginning on January 18, 1868, Wagner's "Das Rheingold" was played by Karl Klindworth week by week, except once, when Dannreuther was in Dublin. Later on, March 20, Klindworth treated "Die Walküre" in a similar manner; and in the following year, when Klindworth had gone to Moscow, Dannreuther played through "Tristan." Thus we get this interesting historical fact: that the earliest performances in England of two sections of Wagner's "Ring" took place, without orchestra, vocalists, or scenery, at the residences of Messrs. Klindworth & Co., *Limited!*

THE FIRST WAGNER CONCERT IN LONDON.

And this naturally leads to the active part the subject of our sketch has played in the Wagner propaganda in this country. He was not only one of the most enthusiastic pioneers in the cause, but he received Wagner in his house as his guest during the visit of the great composer to London in 1877—however, more of this

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anon. Wagner concerts are common enough nowadays, but twenty-five years ago the man who announced a programme made up entirely of Wagner's compositions ran the risk of being regarded with suspicion, even if he were not looked upon as somewhat of a crank. The first concert of the Wagner Society took place at the Hanover Square Rooms, Wednesday, February 19, 1873, at 8.30 p.m. Here is the programme of the first Wagner Concert given in London :—

Tannhäuser—Overture	*Wagner.*
Rienzi—Prayer from the Fourth Act	,,
Lohengrin	,,
a. Prelude.	
b. Lohengrin's Song to Elsa.	
c. Bridal Procession.	
d. Introduction to Third Act.	
Die Meistersinger von Nürnberg	,,
a. Overture.	
b. Introduction to Third Act.	
Die Walküre—Siegmund's Liebeslied ..	,,
Kaisermarsch	,,

Vocalist—Herr Franz Diener.

Conductor—Mr. Edward Dannreuther.

Mr. Dannreuther also wrote all the analyses in the book of words, which opened with the following quotation from "Much Ado about Nothing" (Act I., *sc.* 1):

Don Pedro.—Thou wilt be like a lover presently, and tire the hearer with a book of words.

With characteristic thoroughness, he had special extra rehearsals of the strings and wind separately, thus adopting a suggestion made by Wagner and Liszt. The doors of the concert-room were really closed during each piece, and the conductor did not wear gloves—small matters perhaps, but both novelties at that time. It should be observed that the "Meistersinger" Overture, the Introduction to Act III., and the Kaisermarsch were also performed for the first time in England at this concert. Moreover, the members of the orchestra (eighty performers) so completely caught the Wagner fever and the enthusiasm of their conductor (he was tremendously enthusiastic and rhythmic in his beat) that several of them actually returned their fees! Mr. Dannreuther conducted all the "Wagner Nights" of the series of daily orchestral concerts given by Messrs. Novello and Co. at the Royal Albert Hall in 1874. He also conducted, for Wagner, the preliminary rehearsals of the London Wagner Festival in 1877.

WAGNERIANA.

Mr. Dannreuther's recollections of Wagner as a stage manager are very interesting. "I was present," he says, "full score in hand, at all the orchestra and stage rehearsals of the 'Ring' at Bayreuth in 1876. Hans Richter had it all his own way with the orchestra; and it was only during the stage rehearsals that Wagner now and then put in a word, just to keep him, the Capellmeister, in touch with the action. On the stage Wagner was phenomenal. He was director, manager, and *maestro di canto* in one. He taught everything by direct example. Whatever was wanted he was ready with it, then and there. He used few words—short pithy sentences, like electric sparks. He would quickly sing a phrase, show the proper emphasis and tone of voice, the degree of animation or repose, the correct gesture, or pose, or grouping—and everything of the sort was done with perfect ease and the most extraordinary rapidity as though it was the inspiration of the moment. I can only repeat the word—phenomenal. I am convinced that Wagner's dramatic instincts, his innate sense for stage effect, in short, the actor within him, are the root from which the prodigious stem and branches of his activity as an artist grew up and spread. Poet, playwright, musician, or whatnot, he was essentially the great actor—actor in the fullest and best sense of the word.

"You ask about Wagner's personal ways at Orme Square. I cannot go into domestic details, but I would like to repeat a little of what I have said in Grove :—

Like Beethoven, he at once made the impression of an original and powerful individuality. The fascination of his talk and his ways increased on acquaintance. When roused to speak of something that interested him, he *looked* what he meant, and his rich voice gave a musical effect to his words. His presence in any circle apparently dwarfed his surroundings. His instinctive irrepressible energy, self-assertion, and incessant productivity went hand in hand with simple kindness, sympathy, and extreme sensitiveness. Children liked to be near him. He had no pronounced manners, in the sense of anything that can be taught or acquired by imitation. Always unconventional, his demeanour showed great refinement. His habits in private life are best described as those of a gentleman. He liked domestic comforts, had an artist's fondness for rich colour, harmonious decoration, out-of-the-way furniture, well-bound books and music, &c.—Grove's "Dictionary of Music and Musicians," Vol. IV., p. 365 *b*.

He felt at home with us, and we found him delightfully kind and fatherly. He spoke German with my wife and often, in a playful sort of way, tried a little Greek. He usually sat up with me for an hour or two in the music-room over a glass of grog, talking at his ease. Callers were not admitted, except by appointment. Professor Herkomer had two morning sittings for the powerful portrait which is now in the German Athenæum Club. George Eliot and G. H. Lewes came to dinner. A party at Sir John Millais' were disappointed, as Wagner at the last moment felt indisposed and unable to leave his room. He went to the Lyceum and warmly praised Irving's 'Richard the Third.' Jefferson's 'Rip van Winkle" charmed him—'perfect in its way,' he said. 'Tannhäuser' at Covent Garden was *not* exactly perfect. We got there just as the orchestra began the Introduction to the second act.

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'First rate strings,' he said, 'tone magnificent.' Then came *Elisabeth's* greeting to the Hall of Song (or rather to the audience and the prompter's box), and the duet with *Tannhäuser:* 'Oh! the puppets'—he grew restless; at last, when the knights and ladies filed in, quadrille fashion, he fled! 'Let us march too,' he said, and we trotted down Drury Lane to the Strand, where he had discovered a German restaurant. The opera seemed to be entirely forgotten; as if to make up for it, he poured out dozens of comic anecdotes. I had to remind him that the ladies were waiting. 'Very well then, let us get them out of *purgatory*'—and so we went back and listened to the end of *Tannhäuser's* pilgrimage.

"He delighted in telling stories. The more grotesque the better. Once after a rehearsal at the Albert Hall, Madame Wagner went to Burne-Jones's studio to sit for her portrait—which unfortunately came to nothing—and I took Wagner to the grill room at the South Kensington Museum. There, over a chop and a pint of Bass's ale, he began to pour out story after story—*Judengeschichten* this time—stories about German Jews, told in their peculiar jargon. A young foreigner, a painter apparently, had taken his seat at a table opposite, and was quietly watching and listening. Soon, his face began to twitch—I could see that he was making efforts to look serene. But the twitches increased—and, when one of the stories came to the final point, the man fairly choked. He snatched up his hat and vanished. The great event at Orme Square was the reading of 'Parsifal.' During the intervals between the rehearsals and concerts Wagner had been making a fair copy of the poem intended for the King of Bavaria. When the copy was finished, he proposed to read it aloud. Accordingly a small circle of friends, consisting of about twenty people, 'who belong,' as they say in the navy, gathered together in the music room at 8.30 on May 17, 1877. The reading was a wonderful feat. The great actor-poet at his best—an improvisation perfectly balanced—every part stood forth as that of an individual—voice, enunciation, moderation, exquisite — particularly in the second act (*Blumenmädchen, Amfortas*). One heard the words, and one heard the latent music. Bayreuth in miniature."

HANS VON BÜLOW.

Hans von Bülow was another friend, of whom Mr. Dannreuther says: "Bülow's visits to London acted upon me as a mental stimulant and a source of personal pleasure to boot. His talk was mainly fireworks, but never without some grain of wisdom implied or insinuated. Often when he was in town (between recitals and tours), towards six o'clock in the afternoon, he would play to Bache, or Hartvigson, or myself, the pieces he had been memorising during the day. He practised assiduously for the first, second, or third series of his recitals. (In later years, unfortunately, he chose to practise in public, which the public were quick to resent.) After seven o'clock we used to take a small meal at a Regent Street restaurant, and then visit some place of entertainment for an hour or so. Bülow did not care to enter a theatre—his imperfect knowledge of the language had something to do with that—but the Alhambra, for instance, met his views. Like Wagner, Bülow asserted that a good Ballet can be, and often is, more homogeneous and artistic in effect than an opera. We sometimes went to Hengler's Circus, where Bülow admired the antics of Little Sandy, the clown, whom he pronounced Shakespearean, and a genius in his way.

"One day Bülow paid us a surprise visit at Orme Square. 'Vous êtes marié, Monsieur de Bülow?' said my wife. 'Très peu, Madame,' was the reply. Upon the arrival of Frau von Bülow, some days later, they called together, and he was supremely amiable. Whilst the ladies talked, he declared his views as to the advantages of being 'marié,' or 'non marié,' or 'marié le moins possible.' A jeu d'esprit sur le mariage de Panurge, I thought. It was very amusing and very 'invraisemblable.' Perhaps he improvised it for the occasion!"

Here is a typical Bülow story. When the testimonial fund for Sir Julius Benedict was started, Bülow contributed his mite thus:—

SIR JULIUS BENEFIT . . . . . .
HANS VON BÜLOW . . . . . .
. . . . . SIXPENCE

ORME SQUARE MUSICKINGS.

In 1865 Mr. Dannreuther went on a professional tour to the United States with Madame Parepa, Carl Rosa, and Levy, the cornet player. Theodore Thomas conducted a small but very good orchestra. For many years he lived a retired student's life at his former house, 12, Orme Square, Bayswater, where he gave his lessons and made much music. From 1874 to 1893 he gave a remarkable series of semi-public Chamber concerts in the music room of his house, at which the music presented was of a very high order, and it is scarcely necessary to say that it was splendidly performed. During the twenty years that the concerts existed, many important works were performed for the first time in England. Especially was this the case in regard to the chamber music of Sir Hubert Parry, all of which was included in the Orme Square programmes. Other novelties were:—

Brahms's second and third Trios and the Violoncello Sonata, Xaver Scharwenka's Quartet in F (Op. 37), Sgambati's Quintets in F minor (Op. 4) and B flat (Op. 5), Tschaikowsky's Trio à la memoire d'un grand artiste (Op. 50), Rheinberger's Quintet in C and Trio (Op. 12), C. V. Stanford's Pianoforte Quintet (Op. 25) and Trio (Op. 35), and Richard Strauss's Pianoforte Quartet (Op. 13).

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Concerted vocal music was by no means neglected. In 1874 a choir was established, called "Mr. Dannreuther's Choir," for the performance of unknown choral works. The following novelties were duly rehearsed :—

Brahms's "Requiem," Marienlieder (Op. 22), Deutsche Volkslieder, Motetten (Op. 29), and Berlioz's "L'enfance du Christ," &c.

AS A PERFORMER.

From the outset of his professional career Mr. Dannreuther has held a foremost position as an advanced pianist—that is to say, he is a performer who unites the equipment of a highly developed technique with a richly endowed intellect. The later sonatas of Beethoven, for instance, are the joy of his heart, and a Brahms or a Tschaïkowsky concerto is to him the *ne plus ultra* of pianoforte interpretation. In addition to his "enunciation of the *Melos*" already referred to by Mr. Manns, one cannot help being struck with the rhythmic characteristics of his playing—in short, like unto Sir Joshua Reynolds, he puts into all his work plenty of brains. He has frequently played at the Crystal Palace, Musical Union, Monday Popular Concerts, Philharmonic Society, the Richter Concerts, &c., as well as at the principal provincial centres. At the Oxford University Musical Club, on November 10, 1875, he played Liszt's Pianoforte Concerto in E flat, when the orchestral accompaniments were played on a second pianoforte by Sir Walter Parratt, then organist of Magdalen College.

One very remarkable feature of his public appearances lies in the number of modern pianoforte concertos he has been the means of introducing to the English public. It may be convenient for reference to give the list in a tabulated form :—

CONCERTO.	DATE.	WHERE PERFORMED.
Chopin in F minor (complete)..	April 11, 1863	Crystal Palace.
Grieg in A minor..	April 18, 1874	"
Liszt in A	Nov. 21, 1874	"
Tschaïkowsky in B flat minor*	Mar. 11, 1876	"
Xaver Scharwenka in B flat minor (Op. 32)	Oct. 27, 1877	"
Hubert Parry in F sharp minor	April 3, 1880	"

LECTURER AND LITTÉRATEUR.

Mr. Dannreuther has by no means confined his artistic abilities to pianoforte playing, conducting, or teaching. As a lecturer on musical subjects he has taken a very high position—the subjects, no less than the intelligent manner in which he has treated them, call for special acknowledgment. Here is an attempt at a complete list of his lectures, given at the Royal Institution, London Institution, Crystal Palace, Edinburgh, Birmingham, and elsewhere, all with musical illustrations admirably performed :—

Mozart and Beethoven (2).
Richard Wagner and the Music of the Future.
Wagner and his Trilogy (4).
Living composers for the pianoforte.
Chopin.
Pianoforte works of Liszt and Chopin.
Musical Form (4).
Robert Schumann.
Beethoven's third style.
History and development of pianoforte music.
Harpsichord and Pianoforte (2).
J. S. Bach's Chamber Music (4).
The Development of Modern Music in connection with the Drama (3).

Three articles which he contributed to *Macmillan's Magazine* during Sir George Grove's editorship, and an article on Chopin in the American publication "Musical Composers," deserve to be reprinted. Their titles are :

The Opera : its growth and decay (May, 1875).
The Musical Drama (November, 1875).
Beethoven (July, 1876).

He has translated into English three works written by Wagner : "Beethoven," "The Music of the Future," and "On Conducting." As one of Sir George Grove's "young men," it is not surprising to find that Mr. Dannreuther contributed no less than thirty-four articles to the "Dictionary of Music and Musicians," of which that on "Wagner" is a very exhaustive, lucid, and masterly piece of biographical work.

"MUSICAL ORNAMENTATION."

By no means the least valuable of his writings is the Primer—Treatise is a more appropriate title—on "Musical Ornamentation" : Part I., from Diruta to J. S. Bach ; Part II., from C. Ph. E. Bach to the present time. This may safely be classed as a monumental work on a very difficult subject, and, as some proof thereof, a recent remark of Professor Klindworth's may here be quoted. He said, "It ought to be translated into German. We have nothing like it in Germany." As a composer our friend cannot be accused of rushing into print. He is exceeding modest in this respect ; but as what he has already published is good, it may be assumed that the manuscripts in his portfolio bear the same characteristic. It may seem strange that so eminent an *instrumentalist* should only have published *songs*, but such is the fact. Of these there are three volumes—a set of six songs, by D. G. Rossetti ; a set of five songs, by William Morris ; and five two-part songs, set to lyrics by William Morris, Shakespeare, and Beaumont and Fletcher.

AS A TEACHER.

If all the pupils that Mr. Dannreuther has had during his thirty-five years' experience in London could be gathered together and asked their opinion of him, they would join in a chorus of the highest appreciation of their master's worth. Amongst them have been Miss Lili Mendelssohn (now Mrs. Wach), the

* Although this was the first performance of the concerto in England *with orchestra*, Mr. Dannreuther had previously played it, nine days earlier (March 2, 1876), at one of his Orme Square concerts, when the orchestral accompaniments, arranged by the composer, were played on a second pianoforte by Walter Bache.

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composer's younger daughter, and Sir Hubert Parry. A remarkable testimony to his success as a teacher comes from the fact that his pupils have extended to the second, and even unto the third generation. Since Mr. Dannreuther joined the staff of the Royal College of Music, where he is now on the Board of Professors, he has had many professional pupils. But his own remarks on this point may be quoted: "I have given lessons to countless amateurs in London, many fairly good, some admirable. The average is very much higher than it was twenty years ago. But it is only during the last ten years or so that gifted professionals have applied for lessons. The first thoroughly efficient one was my friend Mr. Frederick Dawson. At the Royal College of Music the standard in Franklin Taylor's class, as in mine, is a high one, and, excuse the paradox, we can at any moment set up a young people's show that is well worth hearing."

PERSONALIA.

In 1871 Mr. Dannreuther married Miss Chariclea Anthea Euterpe Ionides, a member of a distinguished Greek family well known in London. Of their five children, the eldest and youngest sons are in the Royal Navy, and the second son is in the War Office.

"By the way, Mr. Dannreuther, can you explain your odd-sounding name?" "The change of D for T and *vice versâ* occurs in many German dialects. Dann=Tann, a pine tree. Reuth=a clearing in the forest, an uprooting. Compare Bayreuth, *recte* Bei der Reuth (not Bayrish Reuth): hence 'Tannreuther,' uprooter of pines. The following *quid pro quo* is exactly as I tell it to you. A young singing damsel at Leipzig asked me, in all innocence (and in German): 'Tell me, Herr Dannhäuser, how do you like *Tannreuther?*' 'Very much,' I replied. 'Das dich der Deiffel holt,' exclaimed Wagner, in Saxon dialect, when I told him the story in London in 1877—he laughed and laughed again. When he was *sciolto*, as Beethoven has it, Wagner always talked broad Saxon. He had been explaining the etymology of Bayreuth, as given above, in one of his speeches during the performances of the 'Ring.' In this connection, the same nice little Fräulein, whose singing did not amount to much, said to me in a pensive manner, and again in all sincerity: 'Do you know, Herr Tannhäuser, that if one wishes to succeed with the great public, one must either sing beautifully or else be very pretty. As for me, I sing badly.' But she was sweetly pretty!"

A PUPIL'S APPRECIATION.

An interesting side-light on Mr. Dannreuther as a teacher has been kindly furnished by his distinguished pupil, Mr. Frederick Dawson, who writes as follows:—

"In thinking of my dear friend and master's gifts and learning, I see first his intellectual grasp, his earnestness, enthusiasm, and devotion to his art. The laws he gives are: truthfulness, consistency, and manliness; hence his contempt for all 'crazes' and 'passing fashions,' such as the egotism of the present day, dominating most of the contemporary *executive* (conductors and instrumentalists—so many sensation-mongers merely) and creative art, much of which spells 'humbug.' He thinks all such is a phase which must quickly pass away, and longs for the return to the thoughtful and honest in interpretation so eloquently and fearlessly preached and practised by Wagner, one of whose few *true* disciples Dannreuther is. 'Avoid sloppy sensationalism—don't spell your feelings with a "ph"—search for that which will carry conviction with it': these are some of the precepts which he expounds in epigrammatic speech, and his ideas and thoughts are as *illuminations*, going by deep clean cuts right to the heart of his subject.

"His keen ear for balance of tone, perfect rhythm, and harmonic progressions; his clear perception of Form, with the faculty of imparting his knowledge and adapting himself to his pupil, are a few of the qualities which go to make him one of the great teachers."

SOME RECOLLECTIONS.

IV.

On "Supply" Duty.

An aged citizen of Gloucester, whose career as an amateur singer extends over sixty years, assured me the other day that he perfectly recollects the time when, of all the churches in the city, only one, the Cathedral, possessed an organ. The Psalms were sung by the congregation, led by a precentor, just as in the neighbouring chapels, and the tribute of praise was, I gathered, not of a very exalted kind. This state of things may have been due, in a measure, to the character of Gloucester as a puritan city. It was the valiant resistance of the inhabitants which, in 1643, kept Charles I. outside the walls till Lord Essex came to their relief and completed a feat of arms which was the turning-point of the Civil War. Prejudices, especially in religious matters, die slowly, and the spirit of protest, which left, even of the Cathedral instrument, only the case of the choir organ, probably lingered long. However that may be, I can speak positively to the fact that as late as the forties and fifties, organs were rarely seen in the rural districts of the county. More than this, there were, to my certain knowledge, churches which had no music of any kind—churches wherein, if the Lord was ever praised, it was by the hearts of the people, not through their many voices. The reader may ask, with natural surprise, what the clergy were about to permit such a state of things. The answer is that the

ministers of the Church in those days were nothing like their successors of the present time. Doubtless there were good men among them, who "wished well to Zion," but did not see their way to break down the wall of tradition that stood between the Church and musically better times. They read the prescribed prayers and lessons, and preached the usual sermons; the music they permitted to take its course, which, when it moved at all, was usually strewn with the *débris* of quarrels among rival practitioners of the divine and soothing art. A story which I once heard in Devonshire, and received with an assurance of its truth from the teller, records that once upon a time conflict raged between a parish clerk and a nominal choir-leader. Each claimed a right to choose the Psalms and tunes, the clergyman apparently having no voice in the matter. So it came about that on a particular Sunday, when party feeling ran high, the clerk announced from his desk: "Let us sing," &c., "the Hundredth Psalm, 'All people that on earth do dwell.'" Then arose the leader in the front of the gallery, and, carried beyond decency by rage, shouted "D—— 'All people that on earth do dwell,' 'My soul, praise the Lord.'" This is, of course, an exaggerated instance, but I remember occurrences almost as ludicrous in their display of the natural man at spiritual moments. There was once a parish clerk in the village of Olveston, Gloucestershire, who, besides discharging his duties at the desk, played the violoncello in the choir gallery. This was his procedure: At the proper moment he would announce from his place in the "three-decker" the number of the Psalm and the name of the tune. Then would he move out of his official seat, stalk majestically down the aisle, ascend to the gallery, take a reserved place in the centre front, seize his instrument, and proceed to tune it. The tuning was not always speedily done, but it never failed to be done thoroughly, the good old gentleman having no notion of hurry in such a serious business. At the close of the exercise he would return to his first post, with the same impressive deliberation, and so resume his Amens. This ceremony never appeared to the congregation as anything odd. They were used to it, as was the clergyman, who, when not changing surplice for gown, rested quietly in the reading-desk till his subordinate had gone through the customary routine.

One church remaining in my memory as conspicuously destitute in music is that of Oldury-on-Severn. The edifice stands on the summit of a hill, and, in its white-washed days, was an important landmark for pilots and others who navigated the broad river. That seemed about all the use to which it was put, for extremely few persons thought it worth while to climb the hill and listen to the monotonous reading of some "pale, young curate" from the mother church at Thornbury. Usually, no sound of musical voice and instrument broke the dreariness of the service, although a capacious "singing-pew" at the East end of the South aisle showed that musical proceedings had at some time been contemplated, perhaps achieved, till the whole movement died of inanition. When I knew the place the "singing-pew" was always empty, save on certain rare occasions that brought relief to this songless temple. My story of the manner in which musical dew sometimes fell upon the Mount Hermon by the river may interest those who are curious regarding the quaint customs and exceeding freedoms of a state of things now for ever passed away.

I have before spoken of the enthusiastic band of instrumentalists then to be found in Thornbury—a band to which I belonged in the modest capacity of viola player. At that time there lived in the town a basket-maker, Philpot by name. He was a musical maniac on lines of his own, and possessed the largest collection of anthems in manuscript that ever came under my notice. Examples old and new, some, by local composers, of the strangest description, were procured from far and near for the purpose of being copied into his big books. At this task most of his evenings were spent, and nothing delighted him more than to place before sympathetic eyes the voluminous collection of which he was so proud. Philpot, however, was not a collector merely. He delighted to take part in expounding the works he had brought together, doing so with a preference for the tenor solos; which, as owner of the books, he insisted upon singing. The basket-maker was, in point of fact, a genuine follower of a certain Athenian weaver. Even as *Bottom* desired to play all the parts in "Pyramus and Thisbe," so did Philpot wish to sing all the solos in his anthems. Against this attempted monopoly there were frequent protests, followed by "scenes," but the worthy man held his ground. He deserved indulgence, since he it was who organised the system of musical supply which occasionally bestowed the grace of religious song upon churches like that of Oldbury-on-Severn. Whenever Philpot was seen making calls at musical houses in Thornbury, it was at once understood that arrangements were in progress for an excursion to some outlying and destitute parish. Let me suppose a visit to the church just named, which was within an easy walk and, in summer time, a pleasant walk to boot. Let me further imagine that Philpot, having obtained a sufficient number of acceptances, musters his forces at the time and place fixed upon. Then the little company sets out through the fields in the direction of the white-washed church, which can be seen glinting through the trees on the top of its hill. Each man who is not a singer carries his instrument, and Philpot, bearing his precious manuscript books, stalks on ahead with a swagger that might have made his

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great prototype envious. Do you ask if the clergyman, or churchwardens, or clerk had been informed that such visitors were to be expected? I reply that nobody dreamed of giving them notice, much less of asking permission. Those officials, in point of fact, were coolly ignored, the assumption being that "supply" could do as it liked, which, indeed, was always the case. The church now comes into full view, and excitement is noticeable among the groups of loungers about the gate. They probably caught sight of the "musickers" some time ago, and gave a cue to the village, which is sending up more than its usual contingent of worshippers. It is a treat to watch Philpot pass the idlers at the gate and move on and into the church. The swagger has become positively imposing. No word speaks he, nor does he turn head or eyes to right or left. He is all dignity and consequence, strengthened by a very comfortable assurance that events will justify the majesty of his bearing when he begins to sing. The clergyman is, perhaps, already in the reading-desk; but he obligingly waits till the visitors have occupied the singing-pew, and tuned their instruments under the round-eyed gaze of as many yokels as can command a view. In a few minutes a piece of paper is handed to the clerk, from which that functionary learns the names of the hymns and anthem which Philpot—who but he?—has selected. Thereupon the service proceeds. I need not follow it.

Nothing is known to me of Oldbury-on-Severn church at the present day, but it can scarcely be rash to assume that the singing-pew has gone, and that choir seats are ranged along the chancel, *decani* and *cantoris* all in order; that an organ is boxed up in some chamber which stifles its tone, and that village boys, "clothed in white samite, mystic, wonderful," regularly chant Heaven's praises in the vernacular of the Severn Valley, a specimen of which I heard not long since: "Larrd 'ave murrcy upon us, and incline owerr 'arrts to keep this laaw." By help of the two pictures I have drawn you can measure the advance which Church music has made during the last fifty years. Against the wandering band of minstrels tramping through sunlit meadows to pay their surprise visit to a music-less church, put the regular and ordered service of organ and choir, and the whole thing is before you. Nevertheless, I claim that there was something picturesque and even poetical in the earlier procedure; kindly-hearted too, and neighbourly. Philpot and nearly all his followers have long since been dust and ashes, and the at one time favourite funeral hymn of the district was probably sung over the remains of those humble musicians. "Hark! from the tombs a doleful sound," it begins. But you may depend upon it that the lyric was not chosen with sarcastic intent.

Joseph Bennett.

FROM MY STUDY.

I dip again into the pages of the *Musical Examiner*.

There was once in Cheltenham a clergyman of the Church of England named Francis Close. He held the post of vicar (or rector perhaps) of the parish, was renowned for his attachment to "Evangelical" views, and for doughty opposition to the Gloucester Festival, which he held to be anathema maranatha on the ground that it desecrated the Cathedral. Till Lord Palmerston, at the instance of Evangelical Lord Shaftesbury, made Mr. Close Dean of Carlisle, the festival never came round without much beating of the Cheltenham "drum ecclesiastic," and I find a reference to this in connection with the Music Meeting of 1844, as reported in the volume before me. The editor takes note of the fact that the collections were "three pounds and ninepence of the realm" less than in 1841, sincerely hopes that the deficit is not due to "old Close" (pronounce the s as *z*, please), and then goes for the reverend gentleman's order in J.W.D.'s best fighting style: "It amuses us to think of these fat and sleeky pastors, who are paid handsomely for preaching the Gospel, who live on the oil of the land, who exult in cakes and ale, who walk in attire of velvet, who sleep ten hours of a night, who quaff generous wines, who feed on spicy viands, who attend horse-racings and delight in the sports of the field, who rejoice in skirmishes of boats (!), who shoot their quantity of grouse, who, in short, do this, that or the other, whichever is most agreeable to them—it amuses us, we say, to think of these adipose and luxurious ministers, standing up in the plethora of good eating and drinking, and inveighing in burning words and cunning periods against a charitable institution, merely because it works through the medium of a musical festival. . . . Away with the fat choughs! Ye are pastors, are ye? We'll pastor you, i' faith!" This onslaught, in its breathlessness, almost takes the reader's own breath away, but, of course, the portrait drawn is of the fanciful order. It certainly cannot be called a counterfeit presentment of Francis Close, who was a good and self-denying man, though on some points narrow and mistaken. Nor does the description apply to the thousands of poorly-paid clergy who then covered the land as even now they do. But passion rarely discriminates. In this case, the passion was no mere crackling of thorns under a pot. The fire continued to burn, and blazed up again in a subsequent number of the journal, fanned by protests against the remarks quoted above. "It would appear," said the editor, "that we have spoken irreverently of a reverend person, that we have puffed at a great light, that we have essayed to blow out Mr. Close. To judge from the assertions of our correspondents, we have broached impious doctrines, uttered

obnoxious heresies, snarled at the true religion. Having read them attentively, we pronounce them, without a moment's hesitation, *chaff*." Happily, the clergy, though they may bark, cannot bite. J. W. D. rejoices thereat: "Thank Heaven, there is no Inquisition! Thank Heaven, there are no faith-prescribing councils! Thank Heaven, there is no burning alive!" Then the editor quotes the prelate who at the time was Bishop of London: "A spiritual power without limit, in the hands of men fallible and imperfect, would be perverted (as history gives examples) to the purpose of intolerable tyranny over the inward thoughts and consciences, no less than the outward acts and observances, of all who would be subject to its influences." "What have we said more than that?" triumphantly demands the editor, and, fortified by his Right Honourable and Right Reverend Diocesan, he next turns once more upon Mr. Close: "If reverend gentlemen will so far forget themselves, and abase the dignity of their order, as to propagate rank nonsense from the pulpit in the place of religious instruction they become notorious public nuisances, and can no longer expect the veneration due to that calling which they do not honour and that surplice which they do not adorn." This was the last shot fired—for the time.

It must not be supposed that objectors to musical festivals in cathedrals—the Dean of Gloucester styles them "cranks"—are even now altogether extinct. The *Gloucester Citizen* has lately contained a good many letters—some of them illogical, the rest silly—addressed to the music meeting recently held. They answered the purpose of amusement and served to vindicate faddism as a great British institution. That, as far as I can discern, was about all.

Our advanced and progressive musicians, who sneer genially at the "Bohemian Girl," when they are not snarling at "Elijah," may be interested to know that the editor of the *Musical Examiner*, at whom they cast retrospective jibes on occasion, came down with crushing intent, if not demolishing effect, upon Balfe's opera. He said: "We heard the 'Bohemian Girl' last season, on the night of its first representation, and found it exceeding poor in melody, exceeding unlearned in harmony, and exceeding scraggy in orchestration. . . . This opera, we mentally exclaimed, as we yawned our way home—this opera can never survive ten nights. It is a weak imitation of Monpou, Grisar, and others of the Parisian composastinasters, with a dash of the Riccis, the Coppalas, the Verdis, and other Italian composastinasters. The melodies, when tolerable, are not Balfe's, and when Balfe's are not tolerable." In time (and not a long time) the hundredth performance took place; the editor being present to "verify or dissolve" his earlier impressions. He verified them. Hear him: "We lost not a word of the intolerably absurd dialogue; we missed not a note of the alarmingly insipid music. . . . At the piece we laughed; at the music we felt an irresistible inclination to blubber outright. And is this, sighed we, the melody of 'Young England'? Is this our 'Coningsby' set to music? Is Balfe to be the centre of a new millennium for us? Alas and alas! to what a pass have we arrived! Surely no man will call this music?" Later on, the editor modified his opinion *re* the "Bohemian Girl" very largely, being less firm than when the late Dr. Hueffer, the late Mr. Walter Bache, and, if I am not mistaken, the late Von Bülow, with a few others who are still living, invited him to dinner and sought to win him over to Wagnerism. They failed, notwithstanding the extreme politeness and tact with which they assured the old and wary journalist that a man whom he had chosen as his most intimate associate and fellow-worker was "a fool."

The *Musical Examiner* received Hector Berlioz doubtfully, but with a desire to give him fair play. In after time, the eminent critic and the "curious composer," as J. W. D. styled him, became great friends; but of this there was little hope when, in 1843, the former wrote: "To judge from these (certain of his early works) we should rather be inclined to class him as a daring lunatic than a sound, healthy musician. Their sole merit lies in the great command of orchestral effect which they certainly display to an eminent degree. In melody they are particularly deficient—so much so, indeed, that we feel inclined to believe M. Berlioz utterly incapable of producing a complete phrase of any kind. When, on rare occasions, some glimpse of a tune makes its appearance, it is cut off at the edges and twisted about in so unusual and unnatural a fashion as to give one the idea of a mangled and mutilated body, rather than a thing of fair proportions. Moreover, the little tune that seems to exist in M. Berlioz is of so decidedly vulgar a character as to exclude the possibility of our supposing him possessed of a shadow of feeling. . . . To be ugly and original at the same time is very possible, as M. Berlioz plainly shows, but the kind of originality which depends on ugliness can claim no consideration from a rightly thinking mind, for the plain and simple reasons that, firstly, anyone can effect it that chooses to condescend to it, and, secondly, it is in every sense reprehensible when effected. To produce disagreeable sensations can never be the province of music, the loveliest of the arts, and, as yet, we can see no reason to premise anything else of the effect of M. Berlioz's harmonic and contrapuntal qualifications." This reads as no less conclusive than severe, but the editor kept his judgment open to correction. Said he: "It seems absurd to imagine that the worship of a world of artists, of by no means

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ordinary calibre, can be altogether founded on smoke. That M. Berlioz receives this worship is undeniable. The great critic, Dr. Robert Schumann, declares him the finest orchestral composer in the world. . . . One thing is certain: if Berlioz be not a great man, he is, at least, a conscientious artist, which, nowadays, is no small merit. . . . His notion of high art may be erroneous, it is true, but nevertheless he sticks to it, as a polypus to a rock, with unshaken obstinacy, and by this he wins our sympathies. We confess that our expectations of his powers are anything but favourable, but we shall be the foremost to acknowledge all of good in him that we, by any possibility, can get a glimpse of." This correct attitude was naturally followed by appreciation and a life-long friendship between the French master and "ce bon Davison."

In 1843 the Philharmonic Society advertised a concert at which only one symphony was to be performed, instead of two. Our editor almost went into hysterics over this change: "Alas, alas, we could weep tears of blood to think of the past, and ponder on the future—the bright, bright past; the blank, blank future. O Beethoven, slumbering giant, will not thy mighty spirit be disturbed in its repose, and start from its sepulchre to frown on the authors of this desecration? Great shadow, arise—arise from thy sleep, and lift thy finger in scorn and derision at the pigmies who would blaspheme against thy majesty. . . . O music, music, thou art irretrievably lost unto the sons and daughters of Albion, if once this blotch on propriety becomes a habit! Artists, rouse yourselves. Smash it, smash it, trample upon it, spit upon it, deface it, defile it, extinguish it utterly, let it not breathe a breath to-morrow, or music will henceforth be a memory, a mockery alone." How beautiful are the passions of youth, and how pathetic in their lack of proportion! X.

It is not always the provincial "boy," unless, indeed, that much-maligned young gentleman of the printing office is now and then in the habit of changing places with his metropolitan comrade-in-case, in order to get a change of—type. In one of the great London Dailies during the past month the name of "S. W. Slay" was given as the composer of "In exitu Israel." Could this have reference to a setting of the familiar Psalm by a new composer—one who might very well be numbered with the slain, even though he were not dead? No: the "boy" ought really to have known better. There is only one "In exitu Israel" and that is not by S. W. Slay, but by S. Wesley, who, during his lifetime, was classed with the slain, or rather he was put "down among the dead men" by a biographical dictionary, but not by a newspaper. Another great Daily, also published in London, recorded that "Mozart's Griminov Symphony" was performed at the Gloucester Musical Festival. The title of the work is new to us and even Otto Jahn does not seem to mention it. As the news came from a "special correspondent," the "boy" might attribute its creation to an eccentricity on the part of the telegraph; or a surfeit of Russian music may have jocosely prompted him to invent the grim, or the "Griminov" designation. Another instance occurred in the columns of a weekly religious paper, not altogether unknown in Fleet Street. In this case—the upper, or the lower case according to the reader's, or the printer's choice—the christian name of the new conductor of the Carl (or Carr) Rosa Opera Company was thus femininised: "Mr. *Hannah* MacCunn." But after all, is there not some excuse for the poor "boy"? The recent great heat wave has doubtless exercised upon him a peculiarly strange spell.

In reference to an "Occasional Note" which appeared in our August number (p. 525) on the subject of the "Bible Christian Sunday School Hymnal," the editor, Mr. J. R. Griffiths, writes:

"Lux Benigna" is in "Psalms and Hymns, 1867," compiled by G. F. Chambers and revised by R. Redhead. It is to be found on p. 350, but under the name "S. Oswald." As this book was a re-issue, it is just possible that the tune also appeared in a previous edition. "Psalms and Hymns for Public Worship" is another book altogether.

As Mr. Griffiths gave only half the title of an obscure book, there was some justification for taking *his* reference to be an abbreviated designation of the well-known hymnal "Psalms and Hymns for Divine Worship," issued by Messrs. Nisbet and Co. in 1867, and for which Dr. Dykes wrote six tunes. It is quite true that "Lux Benigna," under the name of "S. Oswald," is to be found (in the key of G, by the way) in "Psalms and Hymns for the Church, School, and Home"—to give it its full title—edited by the Rev. D. T. Barry, and published by Messrs. F. Warne and Co.; but there is no direct evidence to show that the tune *first* appeared therein. But this book does not seem to have been published *with music* anterior to 1867; moreover, as stated on the title-page, the tunes are those of the "Parish Tune Book," edited by G. F. Chambers. As "Lux Benigna" does not appear in the first edition of Chambers's book (1865), the inference that "it is just possible the tune also appeared in a previous edition" of Mr. Barry's book will not hold good. In the Rev. J. T. Fowler's "Life and Letters of John Bacchus Dykes" (1897), the following extract, from Dr. Dykes's diary, is given: "August 29 [1865]. *Leeds.*—Began writing out a tune for 'Lead, kindly Light.'" But no information is supplied by the biographer as to when and where it first appeared in print.

The Annual Report—or Return, to use the official designation—of the British Museum is a very interesting document, even though it appears in the form of a Parliamentary Blue Book, and is published at the modest and odd price of 8½d. The first item of real musical interest is the information that "4,922 pieces of music, each complete in itself, have been acquired by copyright during the year." What becomes of this large output of (in round figures) 5,000 compositions? How many of them are still-born? How many are really works of genius? And how many are worthless? Leaving these modern questions to be answered according to each reader's individual fancy, we may pass on to refer to an ancient acquisition, thus described in the Return:

The most important Liturgy purchased is a vellum copy of the Hieronymite Missal printed by Georgius Coci at Zaragoza in 1511, a most beautiful book, considered by the printer himself as one of the first instances of music printing in Spain. Only three other copies are known.

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The additions under the heading of *Music*, in the Department of Printed Books, are by no means unimportant. They are thus enumerated:—

The collection of music has been enriched by the acquisition of 236 part-books of Motets and Madrigals, printed in Italy in the sixteenth and seventeenth centuries, many of which are of great rarity. Among them may be mentioned a set of five Tenor Part-Books of Masses and Motets, probably printed at Venice by Andreas Antiquus about 1520; nine sets of part-books by Grammatio Metallo; the "Magnificat" of Simon Boyleau (Milan, 1566), Motets by P. Zallamella (Venice, 1582), Gemignano Capilupi (Venice, 1603), Francesco Colombini (Venice, 1626), and Guglielmo Lipparini (Venice, 1629). A most important purchase has been made of a unique copy of the "Recerchari, Motetti, Canzoni, Composti per Marcantonio di Bologna," printed by Bernardino of Vercelli at Venice in 1523, a work which is not only the earliest published collection of compositions for the Virginal, but is also the earliest instrumental music printed in modern notation. Another valuable acquisition is the beautifully engraved "Libro della Chitarra Spagnola," by the Academico Caliginoso, a composer whose identity has not been ascertained.

Here is an opportunity for someone to distinguish himself by discovering the identity of this unknown gentleman. The question might be asked in some Examination Paper. But to return to the Return. These additions reflect great credit upon the skilful administrative abilities of Mr. W. Barclay Squire, who has charge of the printed music at the British Museum.

In the Manuscript department the additions include a letter from Mrs. Browning to H. F. Chorley, and an "Autograph journal by Charles Burney, Mus. Doc., of a tour in Italy and France in 1770, forming the basis of his *Present State of Music in France and Italy*, 1771." Also the following music in manuscript:—

Motets and songs by Flemish composers; *circ.* 1530-1540. Vellum. *Presented by Herbert Thompson, Esq.*

Bass part to Palestrina's "Offertoria" for five voices, published in 1593.

Arias from operas, in score, by Baldassare Galuppi; 18th century. *Presented by R. A. Streatfeild, Esq.*

Scena in the autograph of Sir H. R. Bishop, 1807; and lute music by J. Dowland, in modern score. *Presented by A. Hughes-Hughes, Esq.*

"The Brides of Venice": an autograph opera in full score by Joseph F. Duggan; 19th century. Two volumes. *Presented by Mrs. Julia St. George.*

The portraits of musicians acquired during the year are as follows:—

Beethoven, Ludwig von (*sic*). 1. In his sixteenth year; a silhouette. 2. Walking; a reproduction of a pen drawing. 3. After L. Letronne, by B. Höfel, stipple. *All presented by Mr. Justin.*

Novello, Clara, after F. Salabert, by W. Sharp, lithograph.

Thus we have sampled this learned and exhaustive Blue Book, which runs to 161 pages, in regard to its musical interest. "You have the pull of the whole world at the British Museum," once remarked an Irish musician to the present writer. He was not very far wrong.

Mr. F. G. Edwards is writing the biographies of Samuel Wesley and Samuel Sebastian Wesley for the "Dictionary of National Biography." He will be very glad to receive any fresh information relating to these two distinguished English musicians. Any letters, or other documents, that may be kindly lent for this purpose will be carefully preserved and duly returned. Communications may be addressed to 1, Berners Street, W.

Liszt accompanying a comic song? Can it be true? Yes, perfectly true; and the incident furnishes an interesting contribution to the history of musical storms. In the autumn of 1840 Liszt, in company with other artists, went on a provincial concert-tour in this our native land. The funny man of the party was John Parry, inimitable as a singer and composer of comic songs, though they were always of a refined type and free from vulgarity. At each concert John Parry sang his ditty entitled "The Inchcape Bell," in which he had the honour of being accompanied by Franz Liszt. In order to heighten the effect of Parry's song, and give it local colour, or, in the case of a storm, water-colour, the great pianist was wont to introduce, by way of interlude, "an extemporaneous storm, which had a most terrific effect." Parry, in the meantime, evidently sheltered behind his copy, would wait until the storm had passed over before he proceeded upon his vocal way. In such manner did Liszt give rein to his lighter, or lightning fancy. Moreover, we may assume that on the part of the audience the storm was hailed with enthusiasm, and that it was naturally attended with thunderous applause. One thing, however, is absolutely certain: as the storm came *between* the verses, it must have cleared the air.

A curious example of how biography is sometimes made in the daily press is furnished by the obituary notice of the late William Chatterton Dix, the well-known hymn-writer, whose death, we regret to record, took place at Cheddar, Somersetshire, on the 9th ult., at the age of sixty-one. The notice in question states: "Most people are familiar with Mr. Dix's hymn commencing 'As with gladness men of old,' sung so frequently during Epiphany to Kocher's tune, which he named 'Dix,' in compliment to the composer of the Hymn." This statement, that Dr. Conrad Kocher (1786-1872), the composer of the tune, named its English version "Dix," is highly improbable. In its original form the tune first appeared in Kocher's "Stimmen aus dem Reiche Gottes," issued in 1838, when Mr. Dix was one year old. In Kocher's book it is associated with the words "Treuer Heiland! wir sind hier." The tune, as we know it, seems to have been first used in "Hymns Ancient and Modern" (1861). Its adaptation to Mr. Dix's familiar hymn, as well as its name, "Dix," is probably the work of the Editor of that popular publication. The hymn and tune have since worthily found their way into many hymnals. The refreshing brightness of those gladdening words—the outcome of a mind possessing poetical "gifts most rare"—no less than the melody with which they are invariably associated, has gained for this devotional lyric a hold upon the affections of Christian people worthy of the theme which it so beautifully expresses.

Some Continental musical journals have been at considerable pains in representing the late Prince Bismarck as having been an ardent and even enthusiastic lover of the divine art, although their case would hardly appear to be made out altogether satisfactorily by the numerous *obiter dicta* quoted. The following remarks on the subject, made by the Iron Chancellor in conversation with a well-known member of the Reichstag, and communicated by the latter to a German paper, furnish a curious matter-of-fact commentary to the idealistic endeavours referred to. "Although," said the Man of Blood and Iron, *inter alia*, "I was given some lessons on the pianoforte in my youth, I reaped no benefit therefrom, since I took no interest whatever in the matter. The fact is, I have no ear for music and lack the sense

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for its proper appreciation. I enjoy, however (this, probably, with a grim smile), listening to an Italian barrel-organ, and I have a partiality, too, for the harmonica, if it is well played. At the Opera or the Singakademie I have but rarely been, and then from official considerations rather than personal inclination." There is a genuine ring about these utterances ascribed to the great Chancellor, however disappointing they may prove in some quarters. Still, there always remain the harmonica and the barrel-organ to fall back upon!

Mr. Frederic H. Cowen will form the subject of the Biographical Sketch in our next number. A new portrait of this much esteemed musician, specially taken for The Musical Times, will, as usual, form one of the Supplements.

FACTS, RUMOURS, AND REMARKS.

Reference is made in another column to the late Rev. F. Close and his attacks upon the Festival of the Three Choirs. That doughty warrior has gone, but there are men who seek to wield his weapon, and "write to the papers," if they cannot preach from the pulpit. One such is mildly insinuating. He thus addresses the editor of the *Gloucester Citizen*: "Will you kindly allow me to ask, through your columns, if some Latin scholar will be good enough to interpret the meaning of the words 'Lauda alla Virgine,' which, I understand, formed a portion of a 'religious service' offered in our Cathedral very recently?" This writer is hardly the dullard he pretends to be, but it appears not to have occurred to him that men, irrespective of creed, may fitly praise and honour her to whom an angel said, "Blessed art thou among women," and who was chosen in the councils of heaven to be the mother of our Lord.

The Dean of Gloucester, at a recent meeting of festival stewards, applied the term "cranks" to such objectors as the foregoing, and appears greatly to have offended one of them, who discharges some sort of duty in connection with the Diocesan Mission. The mental calibre and personal refinement of this gentleman may be gauged by one or two short extracts from his letter. In the first place, he perpetrates a sorry joke: "The Dean has answered my question, and distinctly says that the 'Festival' is 'a great *religious service*,' and that the people go there to learn to pay—I beg pardon, I mean pray." Exquisite, indeed! Claiming that every service in the Church of England must be free and open to all, our objector goes on: "If the Dean and Chapter allow a 'service' which involves great expense, that is their look out; *we* do not ask them to hire a lot of 'Jews, Turks, Infidels, and Hereticks' to sing for us, or to teach us to pray." These quotations will suffice, for already the reader may be preparing to unite a pastille.

Mr. Kensit seems to have inspired one objector to terribly imitative of himself. This "crank," if I hear be true, presented himself at the [illegible]ral door and demanded free admission to the [illegible]ce." He made no attempt to enforce his [illegible], and, having protested, went peaceably away. I give the whole story, because what remains [illegible]me as apocryphal.

[illegible]Spence uttered no uncertain sound on the [illegible] dispute between the Gloucester "faddists" [illegible]upporters of the triennial gathering. Stating that in his opinion the festival observances were acts of worship tending to promote and deepen devotion, the very rev. gentleman declared that as long as he remained Dean, the festival would be welcome within the walls of the Cathedral. After this the individual who discharges some duty in connection with the Diocesan Mission may be inclined to labour in a more congenial atmosphere.

The following appears in the *Musical Age* of New York:—

Signor Mancinelli, in an article which appeared lately in the *Æolian Quarterly*, disclaims the assertion that, in the writing of his "Ero e Leandro," he has been influenced by Wagner. He says that in the composition of the music he determined to follow the lines of Verdi, more especially in his operas "Otello" and "Falstaff," and is under the impression that his countrymen will advance art by following in those footsteps.

The following question comes to me in the pages of the *New York Concert-Goer*. I pass it on to the Wagner Society, whom it chiefly concerns:—

What would be thought of a concerto for violin or 'cello that allotted the solo instrument mere incidental snatches intended to throw into greater relief the wonders of the orchestral score accompanying them? How much more then should we hold in abhorrence the being who would drag down the human voice, most delicate, most expressive, most divine of all musical messengers, to the uttering of raucous shrieks (*vide* Mime, Alberich, Fafner) or even of mere declamation such as Wagner puts upon the vocal cords of nearly all his musico-dramatic personages?

I find some curious remarks in a Manchester Daily anent the recent great success of "Elijah" at Gloucester. The critic observes: "The reasons of its (the oratorio's) immense popularity in England are perhaps not hard to understand." I should say that there is no "perhaps" in the case. He continues: "It is full of pleasing melody (really!), it is Scriptural in subject, and it is utterly without reticence or deeper significance." As to lacking reticence, Mendelssohn generally spoke the fulness of his heart and brain. He could do no other. As to deeper significance—deeper than what? Again our critic: "Much of 'Elijah' is certainly attractive if not heard too frequently, and it would not be necessary to use disparaging words about it if a great majority of the public would only leave it in its proper place and not seek to establish its composer on the same pedestal with the greatest masters of the divine art." Here be strange ethics, i' faith! Critics must abuse "Elijah," not for its faults—which are faults under any circumstances—but because there is danger of the public placing it and its composer higher than they, the said critics, think is deserved! Once more: "Mendelssohn was always in prosperous circumstances, and he was unable to enter into or appreciate the deeper emotions of human life." The construction of this sentence seems to imply that his inability was a consequence of his prosperity. We all know, on high authority, that a rich man can hardly enter the Kingdom of Heaven, and now we have it, certainly not on the same authority, that he cannot feel the deeper emotions of life! As a matter of fact, though naturally bright and happy, Mendelssohn was a man of exquisitely keen feeling, and could share the sorrows of humanity as well as its joys. Moreover, he could express them in his music. It is the old story. Mendelssohn had not the so-and-so of So-and-so, or the something-else of the other man. Meanwhile, the public love his music and pay to hear it. This is very sad, of course, but has to be endured.

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Writing some battle impressions in *Scribner*, James Creelman says :—

In every battle that I go through, I somehow get a melody in my head and hum it to the end of the action. I suppose it is the result of nervous excitement. A man's nerves play him some very curious tricks. All through the battle and massacre of Port Arthur in the Japanese war, I hummed the air from Mendelssohn's Springtime, and during the shell fire I found myself actually shrieking it. When I started in the charge on Fort Caney, I began to hum "Rock of Ages," and I couldn't get rid of the tune even when I was lying among the dying of Chaffee's brigade in the hospital camp. I remember that when General Chaffee leaned over me after I had been shot and asked me how I was, I couldn't answer him until I had finished, in my mind, one phrase of "Rock of Ages."

It would be interesting to know if others have had like experience. If so, we may regard the fact as further evidence that melody is the final expression of humanity in its moments of most intense excitement.

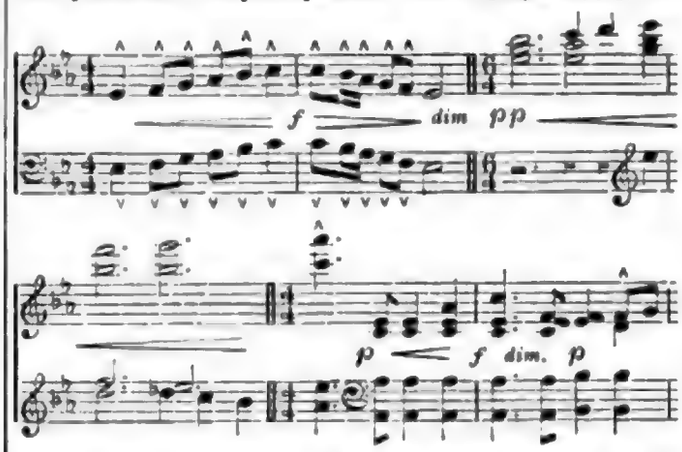
Joseph Bennett.

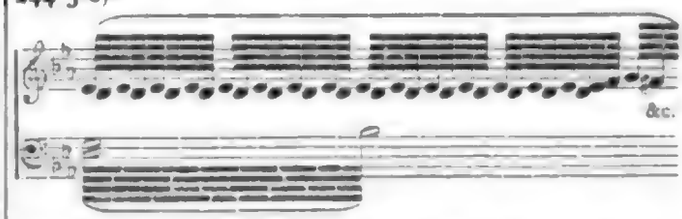
A WAGNER NOVELTY.

Every musician knows, or should know, that the Prelude to Act III. of "Tannhäuser," called "Tannhäuser's Pilgrimage," as played in the opera and at concerts, is not identical with that originally composed. But few have ever seen, much less heard, the latter. None of my friends and acquaintances, though they include well-known authorities on matters Wagnerian, know the original, longer, version of this impressive specimen of Wagner's art; and as there may be many amongst the readers of The Musical Times who are similarly situated, it may prove interesting to describe the differences between the first and second versions of the Prelude.

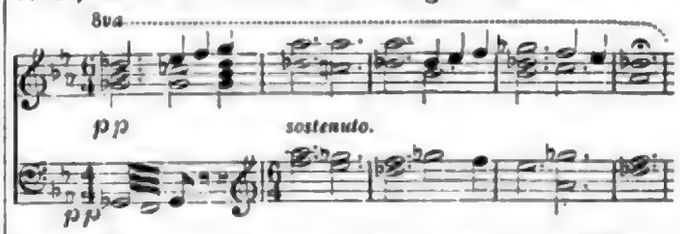
The comparison has been almost as fascinating to me as that of Beethoven's "Leonora" Overtures, Nos. 1, 2, and 3. To be sure, Wagner was satisfied with only a very small amount of re-writing, and in this respect no comparison can be made with Beethoven's three overtures. But by the application of his blue pencil he reduced a movement of 155 bars to one of 92 bars without much further trouble, though most likely with many heart-pangs and much grumbling at a perverse, cruel fate, and a philistine, unappreciative world. But the cancelled portions included so much matter dealing in the most powerful manner with the terrible climax to "Tannhäuser's Pilgrimage"—viz., the curse pronounced upon him by the Pope—an event scarcely hinted at in the later version, that we are justified in looking upon the composer's first conception of the Prelude as an entirely different piece and a much more faithful epitome of "Tannhäuser's Pilgrimage."

I believe it is a fact that Wagner did not make the change because he was displeased with the music *quâ* music, but because he feared that his audience might fail to appreciate the significance of certain passages relating to events which are only referred to subsequently—*i.e.*, in the course of *Tannhäuser's* narrative. Perhaps another reason was that he did not think it wise to tax his hearer's patience by introducing an orchestral piece of 155 bars, in slow time throughout (*Andante assai lento*, crotchet = 56), so late in the course of the opera. Now that every Wagnerian knows his "Tannhäuser" by heart and cannot have enough of his favourite master, however "slow," there should be no reason why the original version of this Prelude should not be produced and prove a most interesting addition to the *répertoire* of orchestral concerts. It seems to me a much more impressive and suggestive piece than the shortened version, and, moreover, it will be one of the very few remaining Wagner "novelties" that we are ever likely to hear!

Assuming that Novello's edition of the vocal score is known to most of my readers, all references to pages hereafter must be understood to apply to that edition. The two versions are identical up to bar 40 (page 221 of Novello's edition), where, after the last note, E flat, of the descending passage in octaves, the original version introduces for the first time the prayerful phrase associated with "A Song Divine," that promised "hope of pardon" to all (pages 244-5) :—

Notice the continuation of the theme upwards, which strongly recalls the similar continuation upwards of the Grail theme (Dresden Amen) in the "Parsifal" Prelude. After the last bar of the above quotation we have the sequence of shakes which play such an important part in *Tannhäuser's* narrative (page 244-5-6)—



after four bars of which we suddenly plunge into a powerful passage of four bars commencing—

Another bar of shakes, but on a lower degree of the scale, and we arrive at the "Song Divine"—

which is repeated two octaves lower and followed by its alternate strain as on page 245, second line, also repeated two octaves lower and throughout *pp*. Four more bars of shakes and, after a bar of syncopated chords (*più f*), we arrive at the "Song Divine" in E flat, played *ff* by the brass, as in bars 46-49, of the present version (page 221, line 5). So that in place of the four bars occupying the third and fourth lines of page 221, the original version contained 36 bars! The next 10 bars (51-60) are

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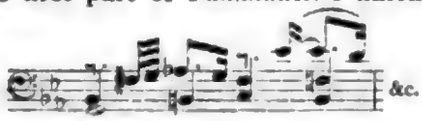
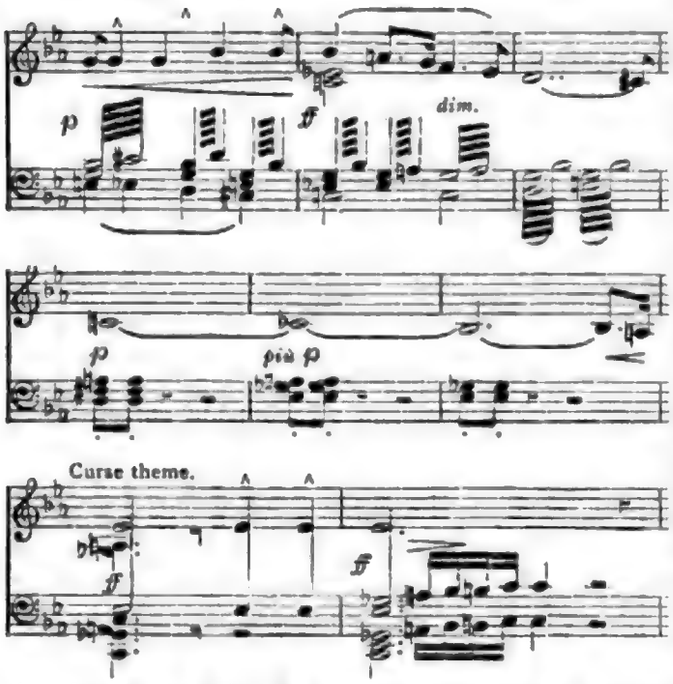
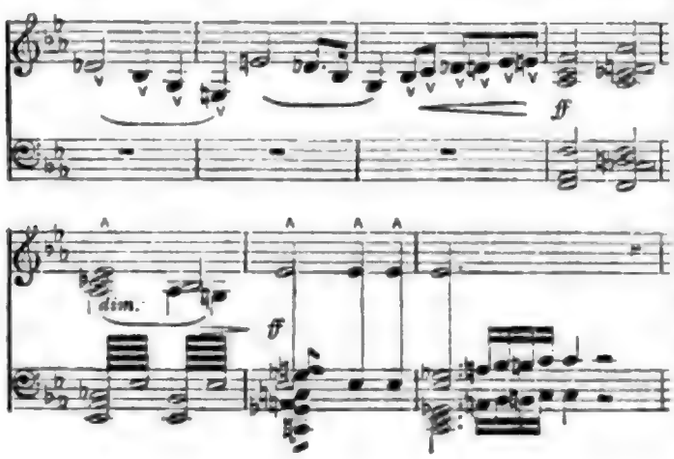
virtually identical in the two versions, but now we enter upon the most remarkable point in the original version. Instead of the demisemiquaver string passage (bars 61 to 64, page 222), we have for 7 bars a return to the mournful, contrite figure accompanying the first part of *Tannhäuser's* narrative and

occupying also the 13th and subsequent bars of the Prelude. Then the composer has a surprise in store for us. The passionate phrase recalling the "Wonn' und Lust" of the Venusberg—

is twice heard, to suggest, no doubt—a subtle, human touch—that, in spite of *Tannhäuser's* contrition and pilgrimage, his thoughts wander momentarily back to his "Frau Venus." A passage of six bars, not to be found in the present version, leads into the terrible Curse theme, thus :—

thundered out *ff* by the brass and repeated several times on different degrees of the scale, thus leading by a short unison passage to a climax identical with bars 2-5 on page 248 of Novello's edition. This is the tremendous climax of *Tannhäuser's* narrative,



as well as of this Prelude, and it seems to me that it is vastly more impressive than that of the present version. One bar's pause, a few quaver *pizzicato* chords, and with the "Song Divine" high up in the fiddles, we return to the point whence the two versions remain identical to the quiet, peaceful end.

Who will perform this valuable and highly interesting "novelty" by the great master for the first time in London? Will not Mr. Henry J. Wood endeavour to trace the full score and orchestral parts and complete arrangements for a speedy production of the "Prelude to Act III., 'Tannhäuser' (Tannhäuser's Pilgrimage), *First Version*"? A. J. J.

ARTURO TOSCANINI.

THE NEW CONDUCTOR AT LA SCALA.

(From a Special Correspondent).

The most important event of the musical season in Italy—commencing, as usual, on St. Stephen's Day—this year will be the re-opening of the Teatro della Scala, which, one may say, had been closed after centuries of glorious activity and of splendid traditions. As a matter of fact, no other theatre in Italy, and but few in other parts of Europe, can at all compare *with* the great Milan establishment, which furnishes the keynote in matters operatic. Some time since a committee was formed by some of the most highly esteemed and influential persons of Milan in order to provide the necessary funds for the resumption, upon a substantial basis, of these celebrated performances; and it is no secret that Verdi himself—albeit desiring that his name should *not* appear in the matter—consented to become the illustrious guide and counsellor of this body of gentlemen. In these circumstances, to be placed at the head of the artistic direction of the Teatro della Scala would seem, unquestionably, one of the greatest possible honours for any musician to attain; and it is upon Signor Arturo Toscanini that the choice of the committee has fallen. Nor should the singular and gratifying fact be here left unstated that everyone, not even excepting former chief conductors of the theatre, or those who had entertained some hopes of themselves being chosen to fill the coveted position, heartily approves of the appointment and acknowledges the superior merit of its recipient.

Signor Toscanini is only thirty years of age, having been born at Parma, on March 24, 1868; but he has reflected more profoundly upon all matters connected with his art than many another musician twenty years his senior. He is, in fact, a born conductor. Thoughtful, precise, somewhat frigid in appearance, self-possessed in all circumstances, he grasps the general spirit and masters the details of an art-work at a glance, unfolding it before his hearers with admirable clearness and plastic delineation. Toscanini was not an infant prodigy. When entering the musical academy of his native town (which has now become a Royal Conservatoire) he was not considered remarkably clever. He joined the class for violoncello playing for no other reason than that there was no vacancy for him elsewhere, and although gaining some prizes, as well as the encouraging approval of his teacher, Signor Leandro Carini, it was the study of theory and harmony which more especially attracted him. To these latter subjects, in which Signori Pio Ferrari and Dacci were his instructors, he devoted himself diligently, but with a certain independence of spirit, which frequently led him to considerably strain the measure of freedom extended

by Horace to poets and artists. The originality of his gifts, combined with the seriousness of his character, soon enabled him to exercise considerable influence over his fellow pupils, with whom, at the age of thirteen, he formed a small orchestra of their own, himself being chosen its conductor. Every kind of music was performed, after a fashion, by this little band, and if it led to no other tangible result, it at least helped to stimulate and mature the artistic temperament of the young musician who was at its head.

Having left the Academy, Toscanini obtained engagements as violoncellist in various orchestras, both in Italy and elsewhere, and in the course of his wanderings he also went to Buenos Ayres, where he joined the orchestra of an Italian opera company, under the direction of Signor Ciacchi. The affairs of the troupe were not over-brilliant at the time, and, above all, a competent orchestral conductor was badly wanted. For some time past the subscribers had insisted upon a change being made, and the matter came to a climax during the performance of "Aïda," when the audience assumed such a threatening attitude towards the obnoxious *chef d'orchestre* that he had to beat a precipitate retreat. The question arose, where to find a substitute at a moment's notice, and with the audience in such a disturbed condition? It was in this emergency that the members of the band requested Toscanini to place himself at their head, greatly to his own surprise and that of the public. The result was a complete triumph for the young musician, who, at the conclusion of the performance, was almost overwhelmed with the plaudits of the audience and the congratulations of his colleagues.

This incident decided the future career of the young artist. Returning to his native Italy, he once more became a rank and file member of the orchestra, and in that capacity he played at the memorable first performance of "Falstaff" at Milan; but his talent as a conductor had been too conclusively proved for him to be allowed to remain much longer in a subordinate position. As a matter of fact, he was appointed, a few months later, to the conductorship of the Teatro Regio, of Turin, and subsequently obtained similar important appointments in other parts of Italy. It was under his direction that the remarkably fine first performance of "Götterdämmerung" took place at Turin, while he also conducted the *première* of Puccini's "La Bohème," the Donizetti festival at Bergamo (in which Joachim, Teresina Tua, Piatti, and Madame Melba took part), as well as the grand national concerts in connection with the recent Turin Exhibition.

Toscanini's memory is perfectly marvellous. Once he has mastered the details of any score, however complicated, it becomes engraved upon the "tablets of his brain" for ever. Thus, after a first rehearsal, he invariably conducts without the score, and with an exactitude and ease truly remarkable. An admirable stylist, conscientious in the handling of the minutest detail, there is nothing which escapes his solicitude and attention, with the result that his interpretations, both in the concert-room and the theatre, are, by common consent, absolutely masterly. With the true objectivity of the artist, he sees but the embodiment of the beautiful in his art, which with him amounts to a cult. Truly, if there is anyone capable of reviving the ancient glories of the Milanese Theatre, that one is Arturo Toscanini, and lively indeed is the satisfaction I experience in communicating these confident anticipations to an English public, which has shown itself at all times so benevolently disposed towards our national lyric stage.

SOME LEEDS NOVELTIES.

Three of the new works to be produced at the approaching Leeds Festival are at the present moment available for a brief descriptive note.

Sir Arthur Sullivan being unable to fulfil his promise of a choral composition, the committee requested Mr. F. H. Cowen to fill the void and did not ask in vain. Mr. Cowen wields the pen of a ready writer; the question was, therefore, not so much the providing of music as of securing a libretto in a hurry. Time did not allow the making of a new "book," and Mr. Cowen selected from among available poems Collins's "Ode to the Passions"—a masterpiece which former composers had turned to account without by any means exhausting its possibilities. In his treatment of the Ode, Mr. Cowen adopts the continuous method, but his sections are well marked though the music does not actually cease. Those who know Collins's piece—and who does not?—are aware that it offers a fine opportunity for descriptive or suggestive music, as the personified Passions successively essay the "instruments of sound." This is the one commanding and determining feature of the poem, regarded as "words for music," and the composer has, in the present case, taken full advantage of it. So much was to be expected. A bright fancy, with large capacity for varied and imaginative expression, never deserts Mr. Cowen, and here we have it in unusually full force. This is evident on the face of the copy before me, where every chance of pictorial effect is turned to account and we seem to witness the varied results of an appeal from primitive humanity to the most human as it is the most divine of the arts. I shall not have the pleasure of hearing the work at Leeds, and therefore refrain from criticism which there will be no opportunity of correcting. At the same time, I fully expect to hear of a distinguished success gained by the "Ode to the Passions" and its eminent composer.

The novelty provided by Dr. Alan Gray is called "A Song of Redemption," and has for text the well-known sacred lyric beginning "The foe behind, the deep before," the reference being of course to the passage of the Red Sea by the host of Israel. Dr. Gray has laid out his setting for soprano solo, chorus, and orchestra with special care for the chorus—a preference as wise as it is obvious in the case of one who writes for Leeds. The composer shows no less shrewdness in the character of his choral sections, throughout which solidity and strength prevail, with opportunities for broad effects and stimulating climaxes. These characteristics imply simplicity of structure, to which the composer adheres even in his solos. The piece, though brief, may be depended upon to produce a great effect in the hands of the Leeds singers and players, and, afterwards, not in theirs alone.

Larger in dimension than either of the foregoing is Mr. Edward Elgar's "Caractacus." The composer, who has a liking for subjects far removed in point of time, found a literary colleague in Mr. H. A. Acworth, C.I.E., by whom the information which history and tradition give us as to the famous British king is combined with some efforts of his own imagination. The result seems to me a clear and interesting plot, giving ample opportunities for musical characterisation and descriptive effects. Mr. Acworth, or, more likely, the composer himself, lays the scene first in and around the British camp, crowning what is now called the Herefordshire Beacon, and, next, in Imperial Rome. The heroine, *Eigen*, is a daughter of *Caractacus*, betrothed to *Orbin*. These lovers are warned by a Druidess that the King should

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not meet the Roman army outside his stronghold, and they convey the caution to the monarch. Moreover, it is found, at a solemn Druid gathering, that the omens are against success. This conclusion the Arch-druid misrepresents to the King, despite the protest of *Orbin*, who belongs to the semi-sacred order of minstrels, and in that capacity is present. The Druids expel *Orbin*, who, when the King marches against the enemy, joins his forces. The warnings are soon justified. *Caractacus* is beaten by the invincible legions, and soon after falls, with *Orbin*, into the hands of his foes. The scene in Rome is history. *Claudius* at first inclines to put the King, *Eigen*, and *Orbin* to death, but the noble bearing of the British chief prevails against this, and honourable captivity closes his heroic career. Here is a stirring and exalted story, which the composer has treated much on the plan of "King Olaf," with the same dramatic force and vividness of colour. There is much to expect from the work, because, as a glance even at the pianoforte score shows, much has been put into it. So greatly, however, does a composition of this kind depend upon the orchestra that judgment apart from the full score, or a hearing, cannot be a safe guide. I express my own opinion when I say that "Caractacus" will worthily follow "King Olaf."

J. B.

CHURCH MUSIC.

As the recurring "Three Choirs" meetings invariably bring to the fore some notable specimens of festival church music, it was to be expected that at the recent Gloucester performances some service music of the kind would be heard to advantage and with impressive effect; and those who hoped to hear important new church music of the largest form were not disappointed upon this occasion. Mr. Lee Williams's Magnificat and Nunc dimittis and Mr. A. H. Brewer's Psalm "O sing unto the Lord a new song" were both written for the festival, and appropriately formed important features of the opening service held on Sunday, the 11th ult.

At a musical service recently held in St. David's Cathedral, an effective Te Deum Laudamus in D, by Cyril W. Bowdler, was sung, and the organ solos included an Andantino by the organist, Mr. Herbert C. Morris, and a Festal March in E flat, by Mr. A. Herbert Brewer, the Gloucester Organist.

Signs are evident both at home and abroad of increased interest not only in the use of plain-song, but in the art of playing organ accompaniments to the ancient music of the Church. This art has long been studied by the French ecclesiastical musicians; now it is being recognised more and more in England, in Germany and other Continental countries, and in America. Although plain-song themes may be elaborately treated in the composition of great choral and even instrumental works, the canons of the art of its accompaniment rightly moderate the employment of abstruse and chromatic harmonies and the use of such organ tone as reed work, mixtures, and the more powerful and fanciful combinations and resources of the "king of instruments." The old chancel organ, though often insufficient, gives the right quiet, sombre tone for plain-song accompaniment, with its unassertive smooth-toned "flue" work of chiefly eight feet range, duly balanced by a small number of "registers" of sixteen and four feet, with nothing beyond perhaps one stop of two feet compass. Seeing how many students now master the ancient modes, and the increasing number of works dealing with the subject, it is not difficult to understand the development now under reference.

Already in country districts and in many provincial centres the harvest festival, an institution the Anglican Church has done so much to foster (if the joyous celebration was not indeed created by that great branch of the Church militant), is now being observed. In London and in some of the greater cities the joyous occasion follows a little later on. The harvest festival is essentially a musical opportunity, and this condition of affairs has been largely brought about by the happily extensive store of special music prepared for this picturesque service. For the production of sacred art of all kinds there is, in the Scriptures, an unbounded wealth of references, comparisons, narratives, and beautiful pastoral poems dealing with sowing, reaping, and harvest time, which have for ages inspired poets, painters, and musicians by their pictures of nature and their vivid exposition of religious truth.

Very satisfactory is it to note that the subject of sacred music would, in the hands of strong and able exponents, occupy the attention of those assembled to take part in the Church Congress at Bradford. It has not been the rule, but the exception, to consider this great and popular topic at the Church Congress meetings; but it is not too much to hope that no such assemblies will be drawn together in the future without that burning question—the position and development of sacred art in connection with public worship—meeting with adequate consideration.

A Church contemporary has been suffering from a by no means novel kind of nervousness—a fit of alarm with regard to the development and elaboration of Church music. In this connection the oratorio in Church appears to be a special source of disquietude. Surely there is something of a narrow spirit in complaints of this type. We hear no corresponding expression with regard to the revival and development of Church architecture; but this form of sacred art does not call for the continued presence in Church of living exponents with constantly existing claims upon public interest, so comes less into contact with the human side of clerical life than does the work of the Church musician; therefore a free development may be allowed to ecclesiastical architecture. Again, the welcome advancement of learning and oratorical powers of the preacher are not attacked by these same writers, who find it necessary, only too obviously in the clerical interest, to protest against the equally legitimate development of musical eloquence. It is certainly much too late to object to the daily more and more complete return of the oratorio to its original and true home, the Church.

Pleasant it is to turn from this distressing display of narrowness to the contemplation of such a healthy sign of the times as the proposal to form a large Church choral organisation in the North-west district of London, under the guidance of a number of right-minded clergymen, who have not failed to appreciate the value of sacred music in connection with the work of the Church.

On the 19th ult., at Christ Church, Scarborough, Garrett's Harvest Cantata was sung by the choir, under the direction of Dr. Thos. Ely, organist of the church.

ORGAN MUSIC.

The performance of Professor E. Prout's Organ Concerto in E minor at the recent Gloucester Festival was a matter of interest, as displaying the still too rare combination, in this form, of the orchestra and organ in a great church under every circumstance to advantage. As time goes on additions will no doubt be made to the list of instrumental works of the

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concerto type for organ and orchestra—the latter in its full modern amplitude; works which, in addition to Professor Prout's, already include concertos by M. Guilmant, Dr. C. Harford Lloyd, Mr. Henry Gadsby, Dr. Sawyer, and an organ concerto, which is deservedly well known, by Rheinberger, scored with parts for strings and three horns. Indeed, a sufficient number of such compositions is even now in existence, and duly recognised as of artistic merit, to cause some little surprise in various musical circles that such works are not heard more frequently upon great musical occasions.

At Wellington, New Zealand, on July 28, Mr. Maughan Barnett gave a recital, including music by Smart, Boellmann, Dubois, and himself. At the Collegiate Church, Holyhead, Mr. C. H. Moody played recently, among other pieces: Rhapsodie, Salomé; Postlude in E flat, Wély; and Air with Variations, Hird. Mr. Walton's recitals at the Cathedral, Glasgow, appear to be duly appreciated. He rightly assigns a conspicuous place to Bach's organ music in his schemes. Recently he gave a good performance of the brilliant and stately Toccata in F, showing skill therein in his effective "registration." An Adagio by Guilmant and Rheinberger's Sonata (No. 11) were features of the same programme. This recital was the last of a series.

During the course of the past month Mr. J. M. Preston gave an interesting series of recitals in St. George's Church, Newcastle-on-Tyne. The pieces played included Gigout's "Rhapsodie sur des Airs Catalans"; Pastorale, W. Dawson; Adagio and Allegro, Hans Huber; and Marche Solennelle, Tombelle. In connection with the choir festival at Thirsk Parish Church, on the 4th ult., Mr. T. H. Fall played a selection, including a Prelude and Fugue by Bach and Andante Cantabile by Widor.

At Chagford Church, on the 7th ult., Mr. Vinnicombe gave a recital, his programme including two movements from Lemmens's "Sonata Pontificale," Guilmant's Allegretto in F sharp minor, and a Festival March of his own. During the past month recitals have been given at St. David's Cathedral by Mr. W. M. Brooke, whose programme included A. Hesse's too little played Fantasia in E, Rachmaninoff's Prelude in C sharp minor, and a Pastorale in D flat, by Mr. MacMaster; Mr. W. H. Harris, whose scheme included an Allegretto in F sharp minor, composed by himself; and Mr. H. C. Morris, who gave a Guilmant programme on the 20th ult., including that master's fine Sonata (No. 1)—which ought to be more frequently heard in its symphonic form with organ and orchestra—the Finale in E flat, and several other movements; and Mr. Morris also played the last recital of the series on the 27th ult., with a miscellaneous selection, in which Mendelssohn's Fourth Sonata and the fine March in B flat by Silas commenced and terminated the performance. Mr. J. Pullein, of St. Swithin's, Lincoln, recently gave a performance at the Parish Church, Wrexham, his pieces including Rheinberger's Sonata in F minor (No. 7) and Berceuse and Abendlied by B. Jackson.

Another fine concert-room organ has been added to the long list of such instruments to be found both in the United Kingdom and in the United States. This is the organ built by Messrs. Abbott and Smith, of Leeds, to commemorate the Diamond Jubilee of Queen Victoria, in the Town Hall, Ryde, Isle of Wight, and which was ably opened by Mr. E. H. Lemare. The specification is that of a good, useful, workable three-manual organ. It is satisfactory to note in the scheme the presence of a goodly and varied array of eight-feet registers; and there is an ample number of the mechanical appliances so useful in any organ, but specially so in an instrument built for concert-room purposes. Several of the choir organ stops, including the orchestral oboe, clarinet, and Glockenspiel of three ranks, are placed in a swell-box. Seeing that Mr. E. H. Lemare and other authorities speak highly of the instrument, it is clear the people of Ryde are to be congratulated upon their new possession. The action is tubular pneumatic.

Mr. Fountain Meen gave an inaugural recital on the occasion of the opening of the renovated organ in Maze Pond Chapel, Old Kent Road, on the 8th ult., with his usual success. The work, in which the pipes of the old organ are incorporated, has been carried out by Mr. E. O. Yorston, of Vauxhall Walk, under the direction of the organist, Mr. W. Dexter Miller.

Mr. E. H. Lemare will resume his Saturday afternoon organ recitals at St. Margaret's, Westminster, at 5.30 to-day, and Mr. W. Alcock will resume his Saturday organ recitals, at 4 p.m., at Holy Trinity, Sloane Street, in November.

THE COMING SEASON.

The Autumnal musical season, now already upon us, has been heralded as usual by the Promenade Concerts at the Queen's Hall, under the enterprising management of Mr. Robert Newman. The reconstructed orchestra, directed by the conspicuous ability of Mr. Henry J. Wood, has given renewed indications of its excellence. Notice of these concerts will be found in another column. An extremely busy and interesting season is again in prospect.

The Royal Albert Hall.

The committee of the Royal Choral Society announces a series of eight concerts, seven being included in the subscription, with an extra performance of "The Messiah" on Good Friday. The series will open on November 10 with "Elijah," when the chief soloists will be Miss Ella Russell, Mdlle. Giulia Ravogli, Messrs. Lloyd and Santley. The programmes of the season will also include Beethoven's Choral Symphony and Mendelssohn's "Hymn of Praise" (December 8), "The Messiah" (January 2), "Israel in Egypt" (January 26), Gounod's "Redemption" (on Ash Wednesday), a Wagner Concert, including the "Holy Supper of the Apostles" and a selection from "Parsifal" and "Tannhäuser" (on March 9), when it is hoped the first-named work will at last obtain a hearing in London. The season will conclude with Mr. Elgar's new work "Caractacus" (written for the Leeds Festival) and Beethoven's "Ruins of Athens," which was revived so successfully last season.

Queen's Hall.

Mr. Newman announces the resumption of his excellent Saturday Symphony Concerts on the 29th inst., and they will be continued on November 12, 26, December 10, January 28, February 11, 25, and March 11. Mr. Newman has also secured the services of M. Lamoureux to direct three afternoon concerts on November 2, 16, and 30; and, looking far ahead into the spring, we may also mention the London Musical Festival, which is to take place from May 8 to 13, as already stated in these columns, when M. Lamoureux's Parisian Orchestra will play alternately with the Queen's Hall Orchestra. It may also here be recorded that the Sunday Afternoon Concerts were resumed on the 18th ult., and that a series of Sunday Evening Concerts (principally oratorios) was commenced on the same date by Mr. Newman with the aid of the Queen's Hall Choral Society and Orchestra. With the exception of the Lamoureux series, all these concerts are placed under the direction of Mr. Henry J. Wood. The autumn series of three Richter Concerts, under the management of Mr. Vert, will commence on the 17th inst. The London Ballad Concerts at this hall will commence on November 5 and terminate on April 15, and a Scotch Ballad Concert will be given on St. Andrew's Day. The Philharmonic Society's concerts will take place on March 8, 22, April 19, May 4, 18, June 1, 15.

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St. James's Hall.

The Saturday Popular Concerts will be resumed on October 29 and will continue until December 17. After the usual interval for the Christmas holidays, they will be resumed on January 7 till March 25. Only seven Monday Popular Concerts are announced to be given, commencing February 13 and terminating on March 27. The Ballad Concerts are to be resumed on November 2.

Mr. Vert's Morning Concert will be given on the 22nd inst., when Madame Albani, Miss Clara Butt, Messrs. Lloyd, Santley, and others will appear.

Mr. Frederick Dawson will give two orchestral concerts, under the direction of Mr. Vert, on November 22 and 29, when the orchestra will be conducted by Herr Karl Klindworth. M. Pachmann is to give a pianoforte recital on the 15th inst., and Madame Marchesi two vocal recitals on October 20 and 27 respectively. The usual Scotch Ballad Concert will be given by Mr. Ambrose Austin on St. Andrew's Day.

Crystal Palace.

The forty-third series of Saturday Concerts will be given on October 8, 15, 22, 29, November 5 and 12. The programmes will include the following symphonies: Beethoven's "Eroica," Dvorák's "From the New World," Schubert's No. 9, Schumann's "Rhenish," Tschaïkowsky's "Pathetic," Raff's "Leonore"; and the novelties to be produced are: "Triumphal Procession" March, from the Leeds cantata "Caractacus" (Edward Elgar), Fantasia for organ and trumpet (C. Couldery), Grand Festival March (Charles Maclean), Idyll (Marshall Hall), English Fantasia on March Themes (Edward German), a new Symphonic Poem (Dvorák). A special Paderewski concert will be given on December 10, Mendelssohn's "St. Paul" will be performed on the 27th inst., and Sullivan's "Martyr of Antioch" on November 10.

Suburban Choral Societies.

The Highbury Philharmonic Society announces four concerts, commencing November 29 with Mr. Elgar's Leeds cantata "Caractacus." The other concerts will include Cowen's "Ode to the Passions," Beethoven's Second Symphony, Spohr's "Dramatic" Concerto, &c. (solo, Mr. G. H. Betjemann), the "Golden Legend," and concert-recitals of "Cavalleria Rusticana" and "I Pagliacci."

The Finsbury Choral Association announces the following works for performance during the coming season: Mr. F. Cunningham Woods' male-voice cantata "A Greyport Legend" (for the first time in London), Sullivan's "Martyr of Antioch," Beethoven's "Ruins of Athens," Wagner's "Lohengrin" (Act III.), and a "Stanford Evening," when the Cambridge Professor of Music will conduct his "Revenge" and "Requiem." This attractive programme is sure to be efficiently carried out by the able conductor of the Society, Mr. F. Cunningham Woods.

The People's Palace Choral Society, under the direction of Mr. C. H. Allen Gill, announces five concerts, comprising "Elijah," "Creation," "Messiah," Coleridge-Taylor's "Hiawatha's Wedding-Feast," Elgar's "King Olaf," and the final concert will include either Mendelssohn's "Athalie," Mackenzie's "Dream of Jubal," or a concert-recital of Gounod's "Faust."

The Bow and Bromley Choir, under Dr. McNaught, is engaged to give a series of concerts at the People's Palace. "Judas," "Creation," "Elijah," and the "Golden Legend" are among the works announced.

The South London Choral Association and the Institute Orchestral Society will perform the following works during the season: November 23, Schumann's "Paradise and the Peri"; February, Costa's "Eli"; April, J. F. Bridge's "Flag of England," A. D. Arnott's "Ballad of Carmilhan," C. V. Stanford's "Phaudrig Crohoore." There will also be two concerts, consisting of vocal and orchestral selections, and a violin recital, under the direction of Mr. T. E. Gatehouse.

The Streatham Choral Society, under Mr. Stewart Macpherson, will give Stanford's "Revenge," Mendelssohn's Ninety-fifth Psalm, Beethoven's "Pastoral" Symphony, and Gounod's "Redemption."

The Bermondsey Settlement Choral Society has selected Stanford's "Revenge," "Phaudrig Crohoore," and Irish Symphony, and Mendelssohn's "St. Paul."

The St. Jude's Choral Society, East Brixton, has selected Mendelssohn's "St. Paul," Gade's "Erl-King's Daughter," Gaul's "Holy City," and Stainer's "Crucifixion."

The St. Peter's Choral Society, Brockley, announces Gounod's "Redemption," Mendelssohn's "Athalie" and "Walpurgis Night," Cowen's "Rose Maiden," and Handel's "Samson."

GLOUCESTER MUSICAL FESTIVAL.

(By our Special Correspondent.)

September 11 brought with it the opening of the 175th meeting of the Three Choirs—the fifty-eighth at Gloucester. A solemn and imposing opening it was; contrasting most favourably with the usage theretofore observed. Instead of an ordinary service and sermon on Tuesday morning, we had, after the fashion at Worcester, a great Evensong, at which soloists, orchestra, and chorus assisted; at which three new works were produced, and at which there was a congregation estimated at 6,000 strong. I do not guarantee the numbers, but I know that the interior of the Cathedral was a wonderful sight. Every part of it was crowded, even the ambulatory in rear of the altar. There were some who were glad to occupy a seat in the Lady Chapel and enjoy whatever of the service could there reach their ears. But the charity of the vast gathering hardly proportioned itself to the eagerness with which admission was sought. The 6,000 dropped £57 odd into plates—that is to say, twopence and a fraction per head! Let me mention two facts on the other side. It does not appear that any buttons were contributed; while the £57 odd exceeded the collections taken at both the opening and the closing services in 1895. That, at least, is a sign of advance in the quality without which all else is sounding brass and tinkling cymbal. The three new works may be spoken of as successful, each *in* its way. Dr. Harford Lloyd's "Festival Overture" hardly ranks, perhaps, as a strong piece, and there is in it little of the conventionally festive, as expressed by the pomp and circumstance of sound. I take this to be a result of the restraint invited by a work destined for use in a religious service. The slow introduction is quite tender in feeling, and not less beautiful in effect, while in the *Allegro* many passages show the earnest endeavour of a capable man to be impressive and even exciting without stepping over the bounds of propriety as we understand that term in church. Mr. Lee Williams's Magnificat and Nunc dimittis made a very great impression, the last-named more especially, in which there is a bass solo so purely beautiful, so exquisitely simple and touching, that the whole congregation was subdued by it. Many other sections of the two works made a kindred effect in their degree, and thus the singular power of pathos which the composer exercises (as in his "Bethany" and "Gethsemane") was again triumphantly asserted. The setting of Psalm xcviii. by the conductor, Mr. A. Herbert Brewer, proved to be a much-revised version of his recent exercise for the Dublin Mus. Bac. There is much in it frankly to admire, and not a little indicative of power to do even better in the future. The orchestration, varied and appropriate, is much more than mere accompaniment; the vocal melodies are free from mere commonplace, and the contrapuntal sections satisfy those who expect much from one trained to church music from his youth. Each composer conducted his own work, and the performance was generally excellent in character. An impressive rendering of the rich and beautiful orchestral "Meditation" in Mr. Elgar's "Lux Christi" brought the musical proceedings to an affecting end. The Dean's sermon, in which he had much to say concerning the decay of architecture and the growth of music, has been disputed on certain points with some sharpness. There is no need to enter upon the discussion here. In the main, the Dean was right, if in some details he was wrong.

Monday having been devoted to rehearsals that involved a great deal of hard work, the series of performances constituting the festival proper began on Tuesday morning with "Elijah"; the principal solos of that perennial work being in the accustomed hands of Madame Albani, Miss Ravogli, Mr. Ben Davies, and Mr. Watkin Mills. In this case a simple record of fact suffices, and I shall merely add

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that the execution of the oratorio gave satisfaction; not only the principal vocalists, but also the chorus and orchestra earning praise under the baton of Mr. Brewer, whose *début*, looked forward to with hope, was witnessed with unstinted admiration. There was a large attendance, over 3,100 persons having secured seats. The evening programme comprised Dvorák's "Stabat Mater" and Part I. of the "Creation." Both works are familiar to the public frequenting these festivals, and once more it was shown how much our English amateurs love to hear again that which they already know. The solos on this occasion were in the hands of Madame Ella Russell, Miss Hilda Wilson, Mr. Hirwen Jones, Mr. David Bispham, and Mr. Sunman. Like Miss Ravogli in the morning of the same day, Madame Russell made her *début* in Gloucester Cathedral, and, as was to be expected, achieved a marked success by the beauty of her voice and the skill of her vocalisation. Of the other artists, Mr. Hirwen Jones and Mr. Sunman, if I mistake not, made a first appearance. All did well, and the *ensemble* could hardly have been better. It seemed that every one engaged took delight in the beautiful works of Haydn and Dvorák—works so wide apart in period and character yet so equal in the finest qualities of music.

Wednesday morning brought with it a miscellaneous selection, the features of which I will touch upon in order. First came Dr. Prout's Organ Concerto in E minor—the Opus 5 of that learned and industrious musician. It is a fine work of a kind to which few additions are now made, and it was nobly played by Mr. G. R. Sinclair, of Hereford Cathedral, who brought out its effects with fully adequate execution and unfailing taste. Nor was the orchestra wanting in justice to its share of the common task, a share, by the way, containing not a little which must be pleasant to perform. Samuel Wesley's "In exitu Israel" obtains an occasional hearing at these festivals, in recognition of its great qualities as an example of church music. It stood second in Wednesday's programme, and gave the Gloucestershire chorus a splendid opportunity. They did not throw the chance away. There was a drop in the pitch, but not great enough to deprive the rendering of the high character accorded to it by one and all. The chorus sang with infinite spirit, the noble bass voices more especially coming grandly out. But there was little to choose among the sections of this chorus in the performance of a work than which few of its kind are more stimulating or better adapted to kindle enthusiasm. Next followed the three new sacred pieces of Verdi, which were heard for the first time in Paris last Easter. The "Stabat Mater," "Hymn to the Virgin," and Te Deum were discussed in these columns shortly following the French performance, and I am not called upon to go over the same ground after so short an interval. Gloucester had the honour of first introducing the three works to an English audience, and accomplished the task—a very difficult one, by the way—in a manner with which the composer himself might have been well satisfied. Especially should honours be given to Madame Ella Russell, Miss Agnes Nicholls, Miss Jessie King, and Miss Hilda Wilson, who so successfully contended with the Hymn for voices alone. These ladies accomplished no ordinary task after only a few rehearsals, and placed themselves, in my opinion, absolutely on equal terms with the Parisian artists, who had probably given much more time to preparation. The beauty of the quartet as thus interpreted made a deep impression, while the two choral and orchestral pieces, with their vivid effects and glowing tone colours, their bold progressions and impassioned phrases, went to the hearts of all who listened. The effect was profound—as deep as the solemn stillness which reigned everywhere among the audience. Following this, the variations of Brahms upon Haydn's chorale "St. Antonie" seem to be regarded as an anti-climax, and received by no means the full attention which is always their due. The "Hymn of Praise," solos by Madame Ella Russell, Miss Nicholls, and Mr. Ben Davies, ended the selection, and gave the pleasure it never fails to impart. Madame Russell and Mr. Ben Davies were superb; the one in "Praise thou the Lord," the other in the great scena which is one of Mendelssohn's happiest afterthoughts. Mr. Brewer again won golden opinions by the steadiness and clearness of his beat, and by the calm confidence with which he faced all the exigencies which arose in the course of the music.

Wednesday evening's concert took place in the Shire Hall, where it alone represented the secular side, once so conspicuous at the festival. The room was full, and the audience, debarred from applause during the rest of the week, expressed their appreciation of what was done in a very forcible manner, despite the almost disabling heat. Sullivan's "Golden Legend," the chief feature in the programme, was preceded by the Overture to "Die Meistersinger," Miss Ellicott's choral ballad "Henry of Navarre," and a new Orchestral Ballade in A minor, specially written by the young Anglo-African, Mr. Coleridge-Taylor. The Bishop of Gloucester's daughter has produced many better things than "Henry of Navarre," which misses the heroic mark at which it aims. Obviously the fire of Macaulay's verses is not shared by the music, and, after all, who can wonder at it? Such a theme needs to be handled by a strong man, not by a woman, whose imagination can hardly conceive the scene at Ivry—the exultation and despair, the delirium of the fight and the triumph. It was unfortunate that Miss Ellicott could not find time to complete the new work she had undertaken to write. Mr. Coleridge-Taylor's piece met with extraordinary success, and assuredly it is stimulating, highly coloured, and sonorous even for the present generation of hearers. It has barbaric moments, moreover, and is by no means unworthy of a youth who follows Tschaïkowsky. Mr. Taylor will tone down in course of time. He is at the stage of crude feeling now; presently will come the tempering influence of judgment. The composer conducted his own work, and received a perfect "ovation." Of the "Golden Legend" it suffices to say that the solos were efficiently sung by Madame Albani, Miss Ravogli, Mr. Ben Davies, Mr. Lane Wilson, and Mr. Watkin Mills.

In Thursday morning's selection were included the "Eroica" Symphony, two movements from Dr. Stanford's Fifth Symphony, conducted by the composer, and the first two parts of Bach's "Christmas" Oratorio. Of more peculiar importance than these things, at the moment, was Sir Hubert Parry's new work, "A Song of Darkness and Light." The scope and character of this effusion were explained to readers of The Musical Times last month, and I pass on to say that the opinions then given before hearing were, to my mind, justified by the performance. As was expected, the "Tears" chorus distanced, in beauty, charm, and impressive power, all other sections of the work. It is a gem. There are, however, very many passages that approach it in high distinction, although they do not, like it, make a revelation of capacity for the greatest things. Madame Ella Russell gave an excellent account of the solos, and the composer conducted to the end of a quite satisfactory performance. The "Eroica" had a performance which was surprisingly good, considering the conductor's limited experience with such things and the short time which could be spared for rehearsal. In such a place, it need hardly be said, the solemnities of the March were all revealed. Dr. Stanford conducted his own music, as usual, and the two movements for which he was responsible thus enjoyed every advantage of presentation. Their character and claims need not again be discussed, nor am I called upon to enlarge upon the "Christmas" Oratorio or its performance. Here all was familiar. The solo vocalists—Madame Ella Russell, Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. Bispham—were absolutely safe, of course, while no anxiety about the choruses could be entertained in view of an orchestra and a chorus so excellent. In the evening of the same day a large attendance indicated considerable public interest on the score of a programme which contained Dr. Basil Harwood's "Inclina, Domine," Mozart's Symphony in G minor, and a liberal selection from "Judas Maccabæus," from which none of the more popular numbers were omitted. The Psalm—its composer's exercise for his degree—was of course designed principally to show the technical ability which examiners exact; but it is more and, perhaps I may say, better than an academic lucubration. The composer has imaginative force and very considerable resources in expression. I look upon the

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work as even more interesting by its promise than on account of actual achievement. His future efforts will be watched expectantly. In conducting the Psalm, Dr. Harwood favoured somewhat slower *tempi* than were demanded, as it seemed to me, by the character and proper effect of some sections. Even in that matter a composer is not always the best judge of what should be done Madame Ella Russell, who worked hard through the festival, answered admirably for the solos, and the members of the chorus, having taken most kindly to Dr. Harwood's piece, were heard at their best. The selection from "Judas" brought a welcome and stirring example of the great old master whose sun will never set. Miss Agnes Nicholls and Miss Jessie King, with Messrs. Jones and Bispham, found in it ample occasion for display of their highest powers; the *ensemble* was strong and enthusiastic, and all went well. Concerning "The Messiah," which had the largest audience of the week, I need say no more than that Madame Albani, Miss Wilson, Mr. Ben Davies, and Mr. Watkin Mills were engaged in its performance—a sure guarantee of highest merit.

Taking the festival as a whole, its musical success was beyond question, thanks not only to individual performers, but also, in a particular degree, to the new conductor, Mr. Brewer, whose labours during the week carried him to a recognised place among those who wield the baton as to the manner born. Financially, also, most satisfactory results were achieved, Mr. Barrett Cooke, the indefatigable secretary, being able to announce at the stewards' meeting that the receipts came within £100 of the expenditure. He has since informed me that the actual deficit is no more than a nominal sum—something under £50, instead of over £600 as was the case three years ago. This is excellent and so encouraging that Gloucester may warmly be congratulated.

PROMENADE CONCERTS.

Mr. Robert Newman began his fourth season of Promenade Concerts at the Queen's Hall, on August 27, and will continue them until the 9th prox. As last year, Mr. Henry J. Wood remains the conductor, Mr. Arthur W. Payne is the principal violin, and Mr. Percy Pitt is the organist and accompanist; but the orchestra has been again re-organised, with the result of there having been secured a remarkably efficient body of instrumentalists. Mr. Newman claims indeed that they are all soloists, and certainly this has been justified by those who have been entrusted with prominent and solo passages in orchestral works and arrangements. No novelties were presented for the first few weeks, but a number of the greatest orchestral works, judiciously interspersed with those of lighter character, were interpreted with unfailing attention to light and shade, magnificent volume of tone, and intelligent phrasing. Following commendable precedent, certain nights in each week have been chiefly set aside to one of the great masters, Wagner being set forth on several Mondays and Beethoven on some Fridays. On other evenings this honour has been shared, Schubert and Mendelssohn, Liszt and Brahms, and Grieg and Massenet being bracketted together. This is no less an excellent procedure than the one-man programme—in fact, in most instances, it is better. Russian music, it is almost needless to say, has been frequently heard. On the 7th ult. the first part of the programme was devoted to Tschaïkowsky, the instrumental works chosen being the remarkable Third Suite in G (Op. 55) and the Fifth Symphony in E. Both these compositions contain magnificent passages, but increasing acquaintance reveals inequalities, and at times a descent to the commonplace at variance with the lofty aim of other portions. The first performance in London was given, on the 14th ult., of the Entr'acte and Airs de Ballet from Tschaïkowsky's first opera "Voevoda" ("The Waywode"), produced in Moscow in January, 1869. Only these pieces, the overture, a song, and an arrangement made by Tschaïkowsky under the name of Cramer remain of the score which was burned by the composer. The excerpts heard on this occasion do not possess great musical interest, but they are attractive by reason of the likeness of the principal themes to Russian folk-songs. The other works by this composer presented on this evening were the fourth Suite (Op. 61), "Mozartiana," the fourth Symphony in F minor (Op. 36), and the now popular "Casse Noisette" Suite. A new overture, entitled "Othello," by Clarence Lucas, was played for the first time at the concert on the 20th ult. This is based on three themes severally suggested by the temperaments of the three principal characters in Shakespeare's tragedy. That of *Iago* dominates the introductory *Andante*, and those of *Othello* and *Desdemona* provide the first and second subjects of the *Allegro*, the former in G minor, the latter in D. These themes possess individuality in a measurable degree and of course afford excellent contrasts. The development is somewhat too concise, but this is a good fault, and the orchestration is not only well balanced, but is often charming and imparts to the work a poetic character which greatly enhances the artistic value of the work. The same evening Miss Madeline Payne, the Erard scholar at the Guildhall School of Music, made her first appearance at an important orchestral concert, and played the solo part of Grieg's Pianoforte Concerto with a sympathetic touch and command of the keyboard that promise well for her future attainments. Four novelties were presented on the 22nd ult., the most important of which were "Four Characteristic Waltzes," by Mr. Coleridge-Taylor. These possess a refinement and charm which are very fascinating. Sections of languorous expression are admirably contrasted with others of impassioned and lively character, and the monotony of the waltz rhythm is dispelled by ingenious and attractive devices. As they are published for the pianoforte, they will doubtless become well known in musical homes. Another clever composition was a Valse Brillante, by Mr. W. H. Reed, a pupil of the Royal Academy of Music and one of the first violins in Mr. Newman's orchestra. This waltz possesses great vivacity and it gained for its composer the Charles Mortimer prize at the Academy. It is effectively scored and is decidedly promising, since Mr. Reed is only twenty-three years of age. The other novelties were a rhythmic "Festmarsch" (Op. 29), by Mr. Karl Valentin, and a vocal waltz, by Mr. J. M. Coward. Several new vocalists have appeared, the most noteworthy being Mr. Ellison van Hoose, who made his first appearance in England on the 5th ult. He possesses a genuine tenor voice of rich quality, and his singing indicates an artistic temperament and excellent training. Miss Helen Culver, who made her *début* here on the 3rd ult., has a rich toned voice of exceptional compass, which is admirably controlled. She is an American, but has studied for a considerable period in Paris. Madame Kate Bensberg, who appeared on the 17th ult., is also an American, has studied under Madame Marchesi in the French capital, and has achieved considerable success in opera on the Continent. She possesses a soprano voice which has been well cultivated, and executes florid passages with certainty and ease. Mention should also be made of the first appearance, on the 15th ult., of Miss Ellen Beach Yaw, who possesses a phenomenally high voice.

SAVOY THEATRE.

The revival of "Trial by Jury" and "The Sorcerer," on the 22nd ult., at the Savoy Theatre, was welcomed by an enthusiastic audience with the warmth that savoured of a first night. This is not astonishing. Both works contain some of the best numbers which have emanated from the Gilbert-Sullivan collaboration, and as long as human nature remains as it is, the wit and satire of the librettos will remain fresh. In the notice in these columns of the original production of "The Sorcerer," on November 17, 1877, there occurs the following passage: "To say that the music of Mr. Sullivan is thoroughly well adapted to the libretto is only to state a portion of the truth; for it seems as if every composition had grown up in the mind of the author as he wrote the words. If humour, wit, and satire can be expressed in music, assuredly many portions of this opera are as excellent specimens of this class of composition as can well be imagined." This criticism may be emphatically endorsed to-day. None of the original cast is to be found in the present company, but the work is admirably interpreted. Miss Ruth Vincent is a fascinating heroine, Miss Brandram,

by Google

A Land Dirge.

FOUR-PART SONG.

Words by J. Webster (*circa* 1600). Composed by Charles Wood.

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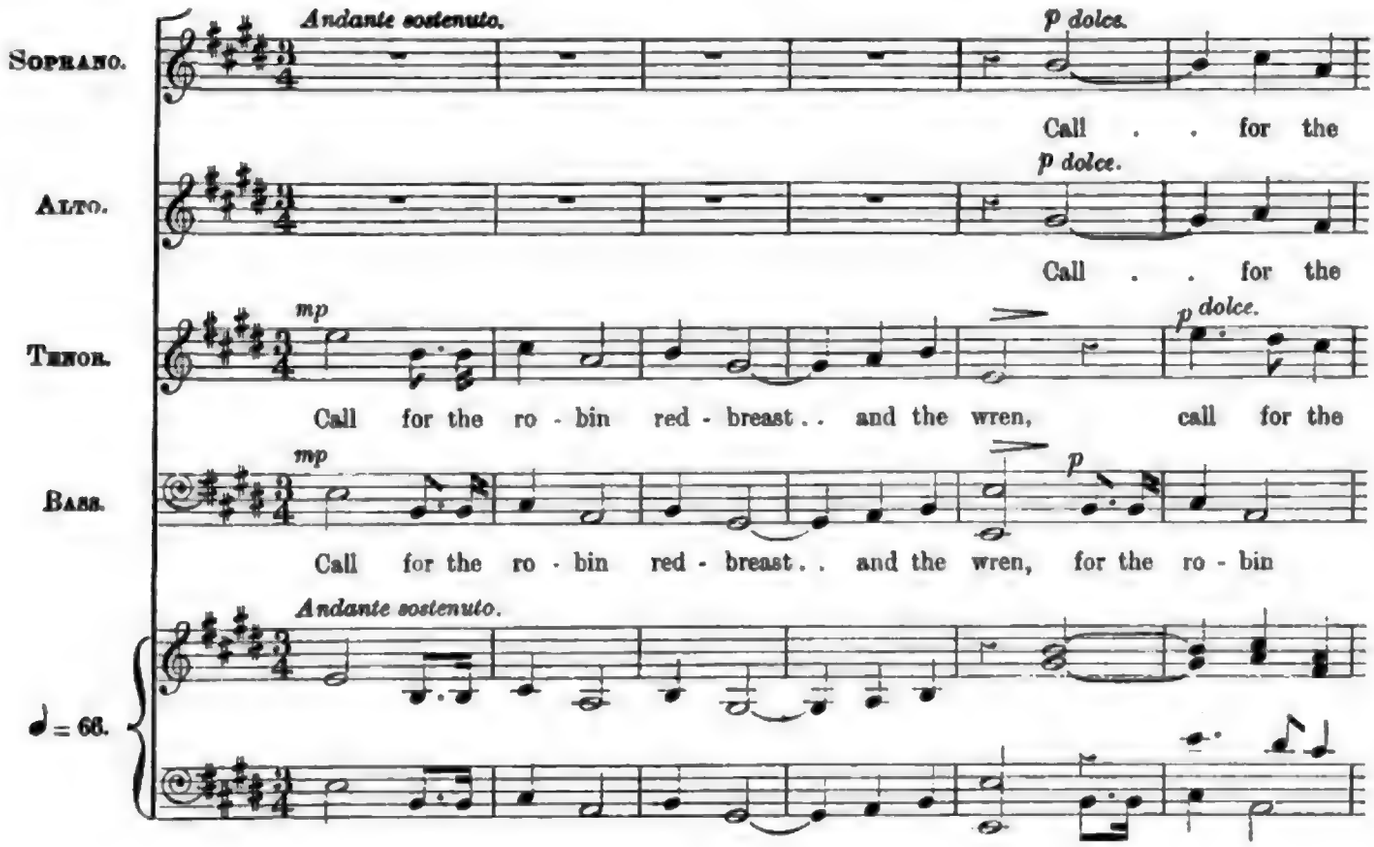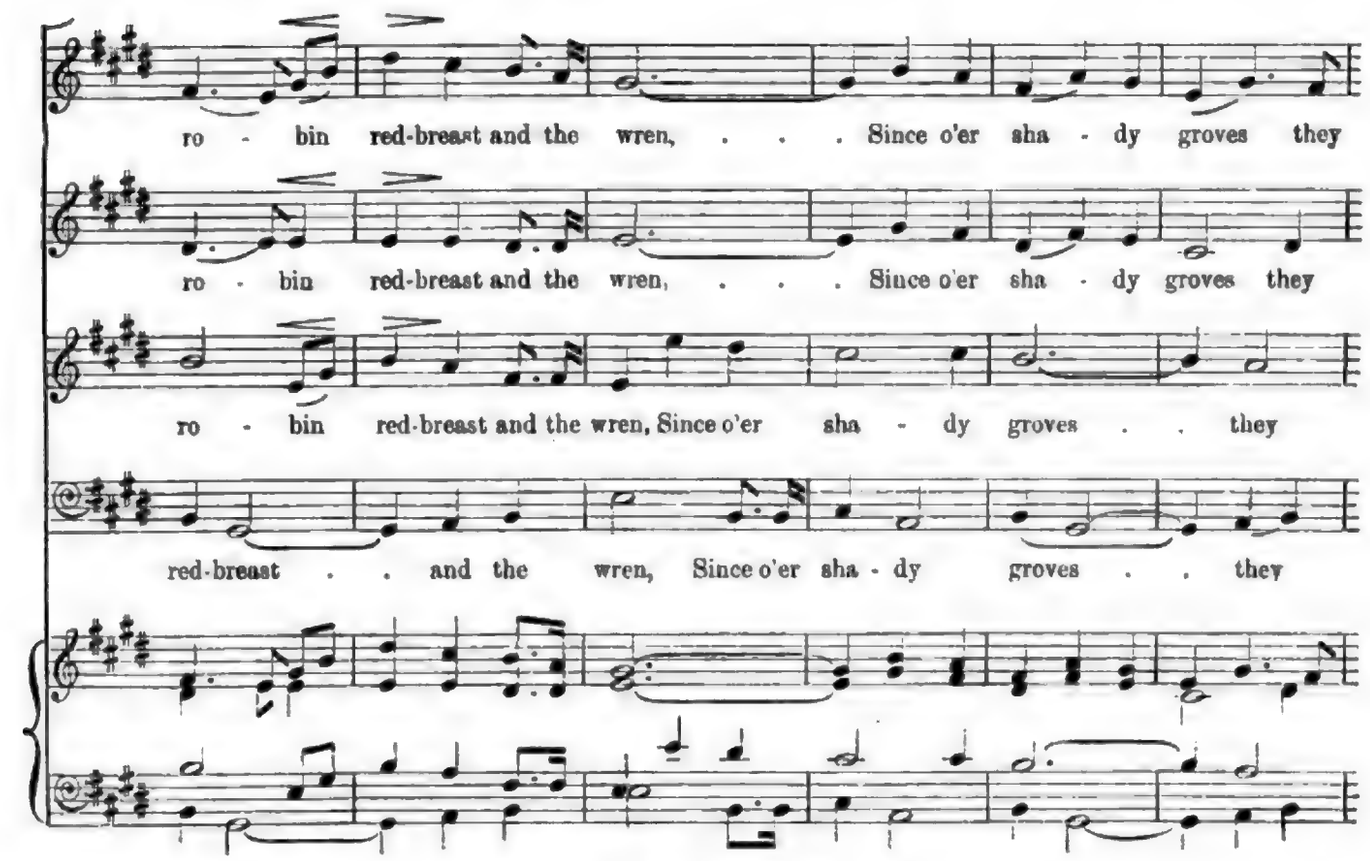
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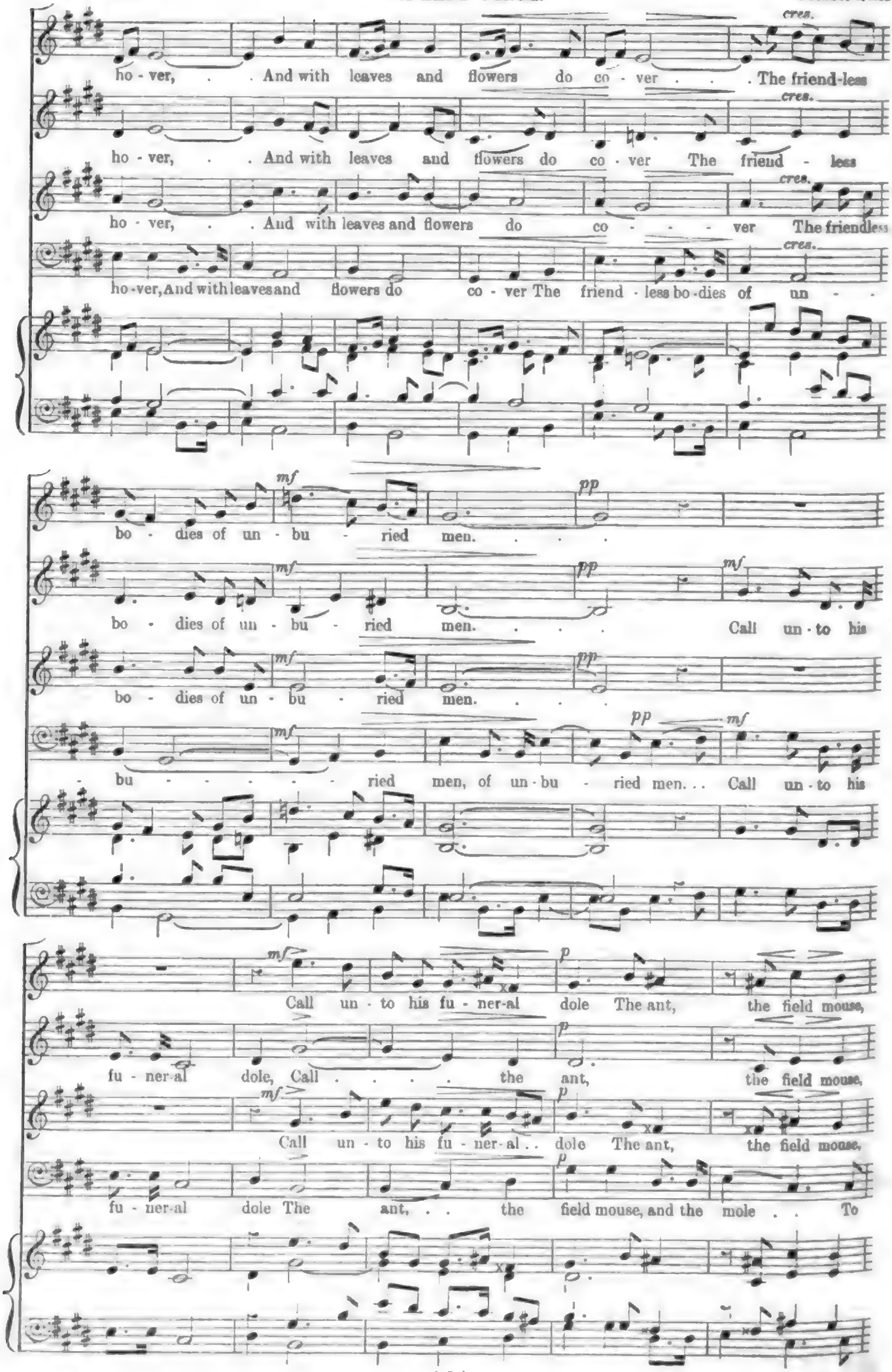
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219. I have surely built T. T. Trimnell 4d.
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32. I was glad ... ... Sir G. Elvey 3d.
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154. I will mention ... Sir A. Sullivan 6d.
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519. I will open rivers E. Pettman 3d.
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571. Ditto (4 voices) M. B. Foster 3d.
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558. Not unto us ... J. E. West 4d.
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144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
66. O give thanks ... S. S. Wesley 4d.
42. O give thanks ...Sir John Goss 3d.
520. O give thanks ... B. Steane 3d.
599. O give thanks ... E. V. Hall 3d.
35. O God, have mercy... J. B. Calkin 4d.
106. O God, the King of Glory H. Smart 4d.
141. O God, Thou art my God H. Purcell 3d.
585. Ditto B. L. Selby 4d.
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188. O God, Thou hast ... H. Purcell 4d.
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204. O Lord God ... ... Dr. Clarke 3d.
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306. O Lord of hosts ... Kate Boundy 3d.
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395. O Lord, Thou art ... Ch. H. Lloyd 6d.
588. O lovely peace ... Handel 4d.
3. O love the Lord Sir A. Sullivan 2d.
460. O my heart was glad A. Carnall 4d.
556. Open to me the gates ... F. Adlam 4d.
380. O perfect love ... J. Barnby 3d.
124. O praise God ... Dr. Clarke 6d.
40. O praise God T. T. Trimnell 4d.
429. O praise God ... G. C. Martin 2d.
355. O praise God Theodore Distin 3d.
479. O praise our God, ye people Boyce 4d.
14. O praise the Lord ... J. Barnby 4d.
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(FROM THE CANTATA, "THE GATE OF LIFE")

ANTHEM FOR ALL SAINTS' DAY OR GENERAL USE

THE WORDS WRITTEN BY SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

FRANCO LEONI.

Price Threepence.

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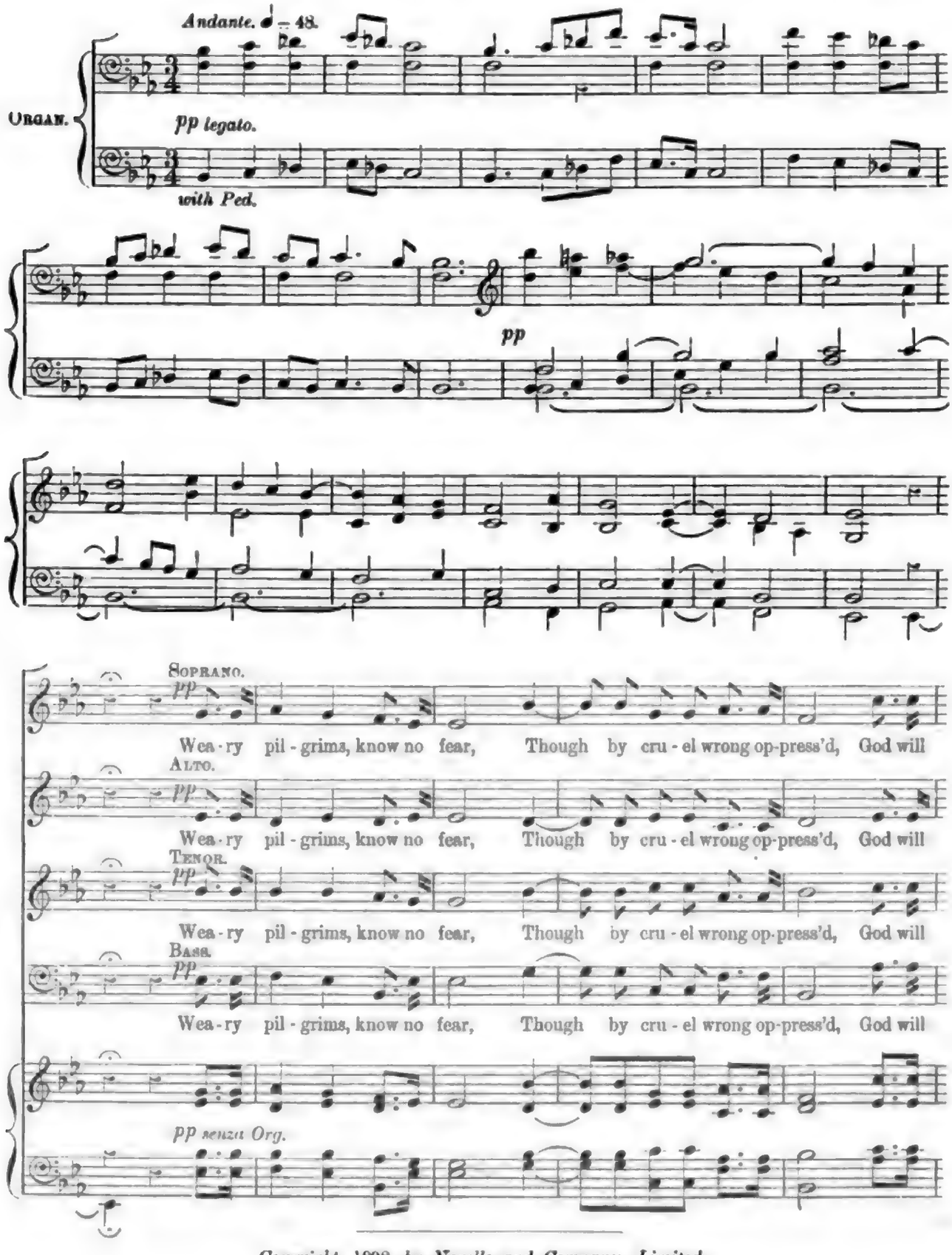
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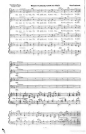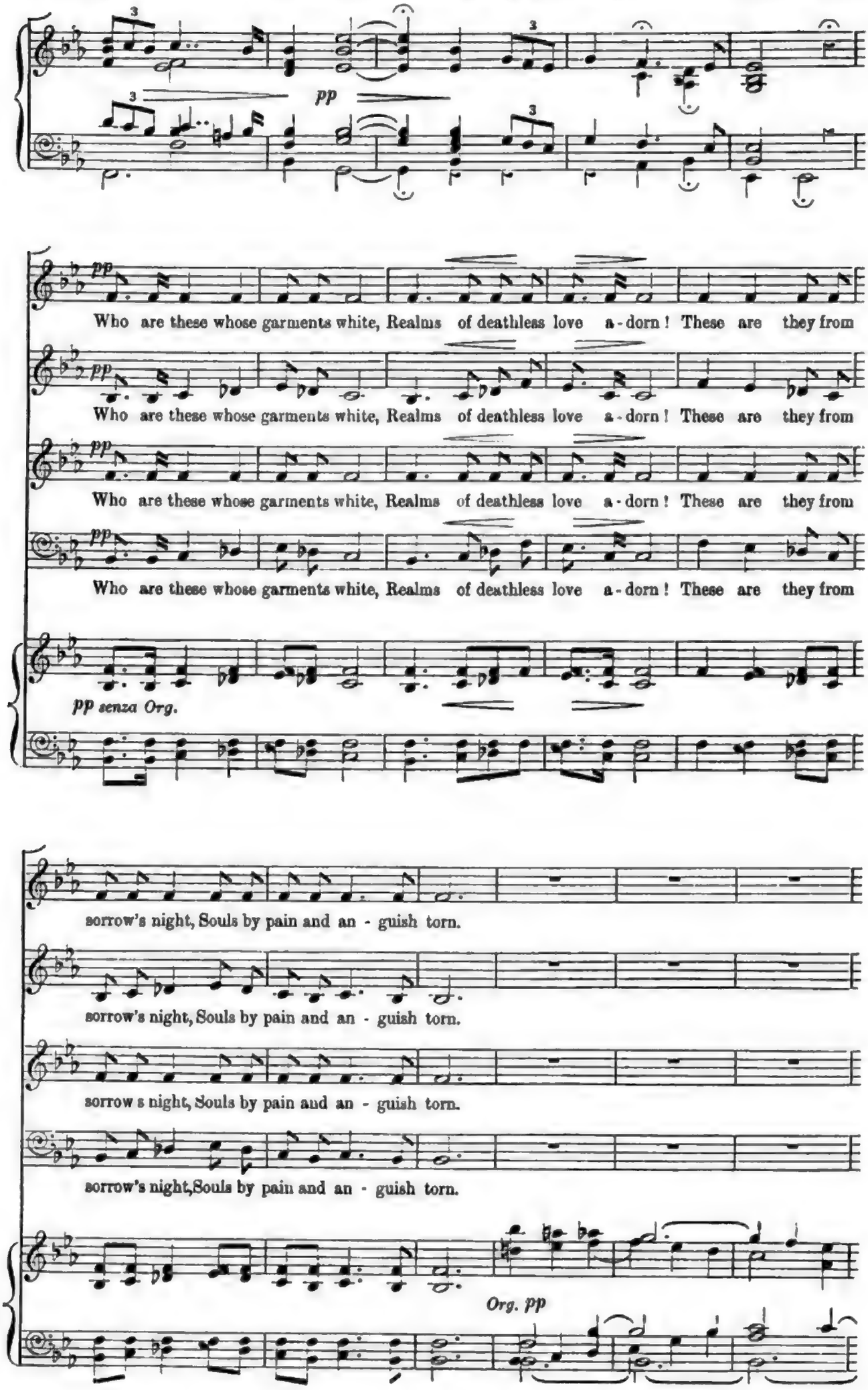
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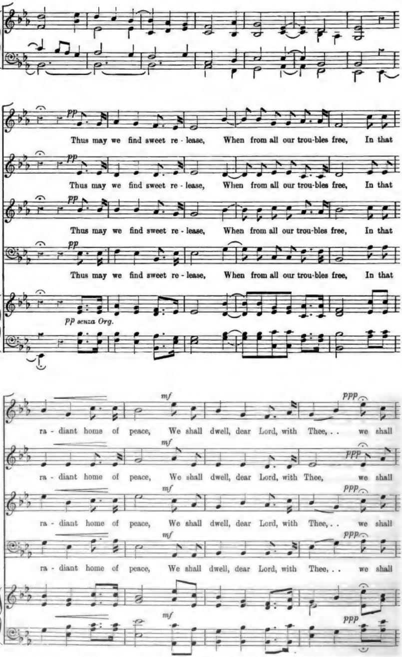

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rit.
dwell, dear Lord, with Thee!
rit.
dwell, dear Lord, with Thee!
rit.
dwell, dear Lord, with Thee!
rit.
dwell, dear Lord, with Thee!
rit.
Org. pp with expression.
ppp
A - - men. . .
ppp
A - - men. . .
ppp
A - - men. . .
ppp
A - - men. . .
pp
ppp

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647.	The Queen—God bless her!	Myles B. Foster.
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659.	Now is my Chloris	Battison Haynes.
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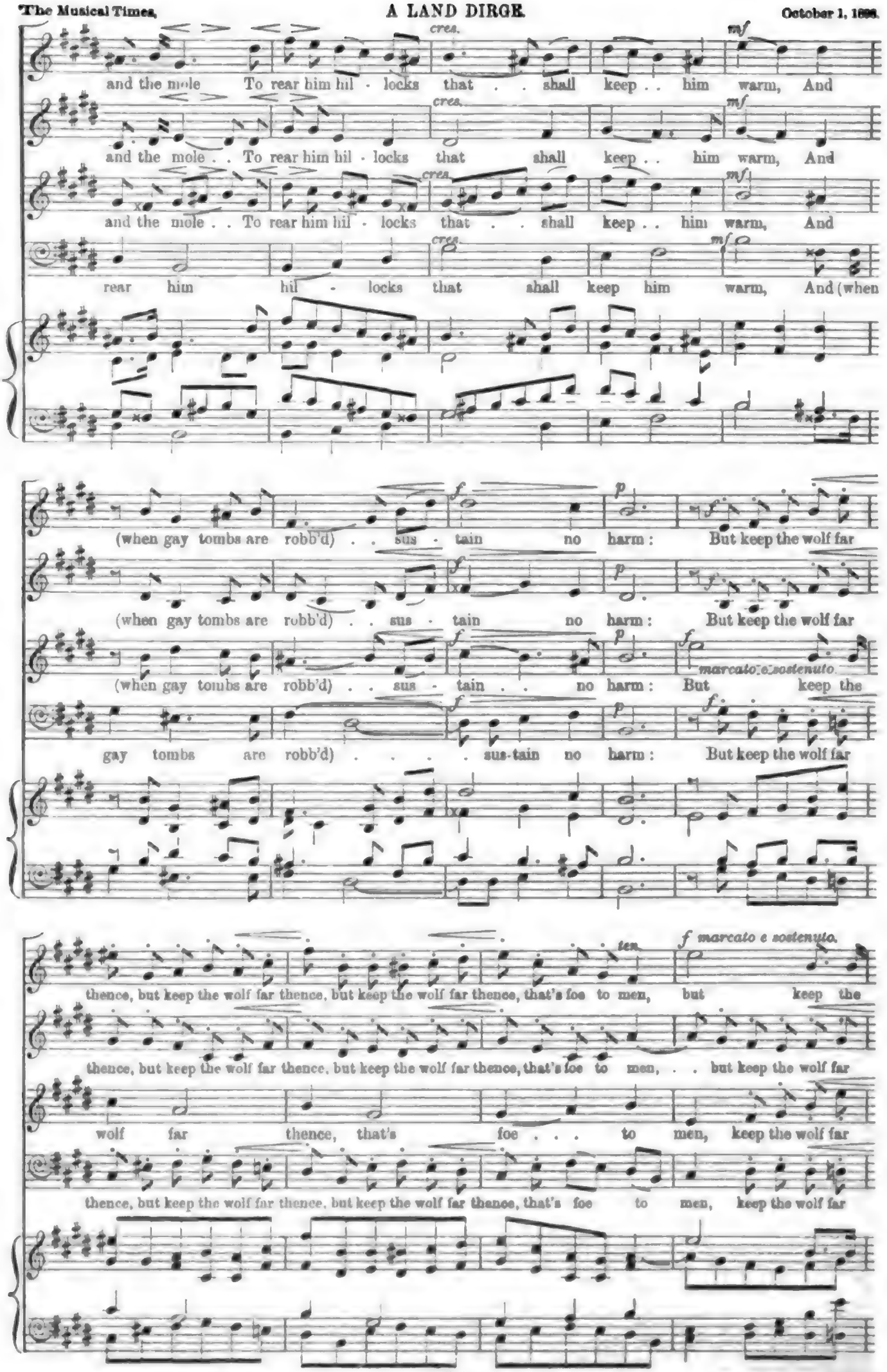
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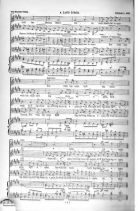
wolf far thence, that's foe . . to men, that's foe to men :
sempre f marcato
thence, but keep the wolf far thence, but keep the wolf far thence, that's foe . . to . . men : For
sempre f marcato
thence, but keep the wolf far thence, but keep the wolf far thence, that's foe to men : For with his
thence, but keep the wolf far thence, but keep the wolf far thence, that's foe . . to . . men, but keep the wolf far
marcato.
For with his nails he'll dig them
with his nails he'll dig . . them up . . a - gain, he'll
nails he'll dig them up, he'll dig them up a - gain, for with his nails he'll dig them up . . a -
marcato.
thence, For with his nails he'll dig, he'll dig them up a - gain, for with his nails he'll
cres.
up . . . . . a - - gain, ... up a - gain.
ff rall.
cres.
dig . . . . . them up . . a - gain, he'll dig them up a-gain, he'll dig them up a - gain.
ff rall.
cres.
- gain, up . . a - gain, for with his nails . . . he'll dig them up a - gain.
ff rall.
cres.
dig them up, he'll dig them up a-gain, for with his nails he'll dig them up a - gain, up a - gain.
ff rall.
ff rall.

who appeared as *Lady Sangazure* at the revival of the work at the Savoy in 1884, again sustains the same part, Mr. Walter Passmore is the irrepressible *John Wellington Wells*, Mr. H. A. Lytton is an estimable *Vicar*, and Mr. Robert Evett, as *Alexis*, uses a genuine tenor voice with skill and dramatic perception. Other characters are well sustained by Miss E. McAlpine, Miss Emmie Owen, and Messrs. James Hewson and Leonard Russell, and an efficient chorus and orchestra well sustain the reputation for artistic completeness of the Savoy Theatre.

MR. FREDERICK CORDER'S MUSIC TO "THE TERMAGANT."

For some years past theatrical managers have shown increasing appreciation of the advantages arising from the assistance of appropriate music, not only between the acts of plays, but also during the progress of the action. *Entr'actes* may not be listened to in the theatre with the attention common in the concert-room, but movements in sympathy with the story being told exert an influence which, though in some cases unconsciously exercised, is none the less present. May be only a few bars of a suave melody or of an agitated movement catch the attention of the thoughtless, amidst participation in conversation concerning the fate of the empire or the price of salmon; but music insensibly creates an atmosphere, and even a few phrases suggest a sentiment of some kind, and, when such are in sympathy with the efforts of the actors, make their endeavours more telling. This is specially noticeable when music is heard during the progress of a play, and the fact is now so widely recognised that dramatic incidental music has become a distinct branch of the art. At first thought it would seem an easy task to provide such music, but in reality it is one of peculiar delicacy and subtlety. It must suggest directly, but never obtrude. It must connect the principal events of the tale, accentuate the passion of the moment, deftly whisper the idea prompting the action, presage coming evil, foretell approaching joy. It must be an *Ariel*, a *Puck*, a *Will-o'-the-Wisp*, an intangible, invisible spirit, but the vibration of whose wings is always felt. These requirements have never been more happily fulfilled than in Mr. Corder's music to Messrs. Louis N. Parker and Murray Carson's four-act play "The Termagant," produced on the 1st ult. at Her Majesty's Theatre. The first number is a tersely developed overture which, after some *staccato* chords, starts with a vigorous theme of insistent character. This is contrasted by a second subject of great melodic beauty given out on the clarinet, and is at once suggestive of a *Leitmotif*, which it subsequently proves to be. During the first act, while the *Princess* is holding a "Court of love," some charming music is discoursed behind the scenes, special prominence being given to flutes and harp. The relation by *Roderigo* of his adventurous voyage is also accompanied by some admirably illustrative strains. The first *entr'acte* is a "Spanish Dance," innocent, however, of castanets and the usual means employed to obtain local colour, and depending for the justification of its title on clever use of characteristic rhythm and form. Some of the best incidental music is heard during the progress of the subsequent act, and that which accompanies the *Termagant's* confession of her love to the well attains an amorous intensity that is as remarkable for its power as for its purity. The same sentiment breathes in the second *entr'acte*, which is most fascinating, and a dainty trio for female voices, sung by the *Termagant's* ladies-in-waiting to attract her attention, is a memorable feature in the third act. Hate, love, and despair seem to alternately find expression in the third *entr'acte*. The themes are treated with consummate skill and the movement raises expectation and accentuates the wayward emotions of the self-willed heroine in a striking manner. In the last act the minstrels behind the scenes again play, and the drop of their music into the minor key practically suggests the tragic close of the work. The music was excellently rendered on the first night, under the direction of the composer, who, we understand, is arranging some of it for performance in the concert-room.

REVIEWS.

Hiawatha's Wedding-Feast. A Cantata for Tenor Solo, Chorus, and Orchestra. Composed by S. Coleridge-Taylor. Op. 30. [Novello and Company, Limited.]

This paper has for several years past spoken of Mr. Coleridge-Taylor as a "coming man," and drawn attention in the most pointed manner to his quite exceptional gifts as a composer. The originality and strength of his music, the absence of commonplaces and cheap effects, and the beauty of theme and workmanship in his best works have been a source of genuine delight to the writer, who has not only studied all of Mr. Taylor's published works, but knows and admires others still in manuscript. Mr. Taylor is the youngest of our "young" composers; he is certainly one of the strongest. His individuality is impressed upon everything he produces, from the simplest song of twenty bars to a long symphony, or the present cantata. In the days of Mr. Taylor's *Sturm und Drang* period, only a few years ago, he sometimes produced works which, in their untrammelled boisterousness, not to say wildness, savoured of that "barbarity" which we find in the worst—*i.e.*, most intensely "national"—Russian music, though Mr. Taylor's thematic material and methods had nothing whatever in common with the Russian naturalistic school. For our young composer has always been himself and nobody else. There is certainly no trace of the influence of Brahms in his music, a very remarkable fact, considering that he has studied at the Royal College of Music, where Brahms is worshipped almost above all other masters. The one composer whose influence may be traced in Mr. Taylor's works, though only in his rhythms and occasionally in the persistent use of a short figure of accompaniment, is Dvorák. And here we may make bold to say that since that evening in St. James's Hall, fifteen years ago, when the Bohemian master's wonderful "Stabat Mater" came to us like a new and beautiful revelation, no work has so impressed us with the feeling of being in the presence of a fresh individuality, a new power in music, as has this cantata of Mr. Taylor's. We do not mean to suggest that "Hiawatha's Wedding-Feast" is a work of the calibre of Dvorák's *opus summum;* it is only a modest effort by the side of that masterpiece. But bearing in mind the fact that our composer was only twenty-two when he wrote this cantata, we are forced to the conclusion that everything almost will be possible to the musician who, at this early age, could produce a work so fresh, so strong, so beautiful. It is a distinct creation, and as such we hail it with the rarest delight and the warmest welcome. "Hiawatha's Wedding-Feast," which occupies fifty-eight pages of octavo vocal score, may almost be said to be constructed upon a few simple tunes, which are rhythmically the direct musical expression of the words. But such is the art of our young composer—and in his careful use of his subject-matter he shows that he has taken a valuable lesson from his master, Professor Stanford—that, in spite of the almost unlimited repetition of such phrases as—

no feeling of monotony is allowed to mar our enjoyment of the music. These and other phrases are so spontaneous, and they are subjected to so many clever metamorphoses, that the ear never grows tired of them. The whole work is, in fact, not only full of interest throughout, but

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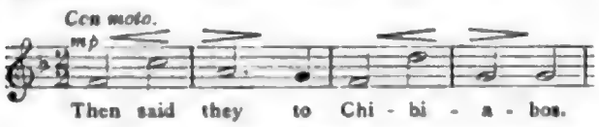
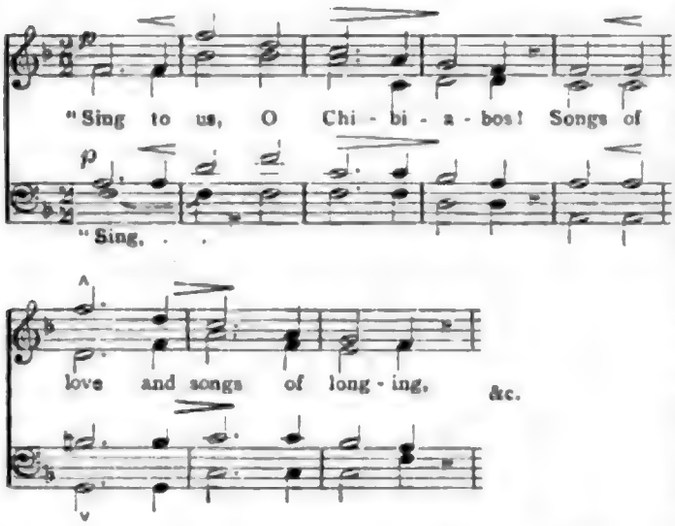
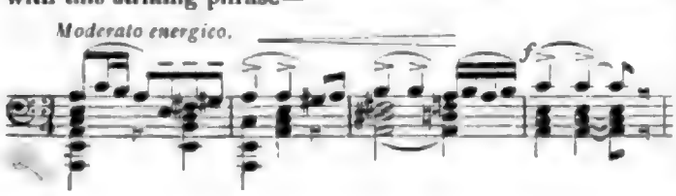
accumulative in this respect as well as in power and beauty, till, from the charmingly naïve phrase commencing (p. 32)—



and leading, *vid* this tender, expressive passage for voices unaccompanied—

into the really lovely tenor solo, "Onaway, beloved" (one of the most perfect specimens of pure musical beauty produced in recent years), we have a display of vigour and tenderness combined of which any living composer might be proud. There is nothing of "pupil's music" about this really fine example of Mr. Taylor's powers. A born musician, a young master rejoicing in his youth and strength, speaks to us here in a beautiful language more congenial to him than speech; a language moreover that, while delighting musicians and music-lovers, can also be "understanded of the people," so direct is it in utterance, so forceful in expression, so deep and true in feeling. The exigencies of space forbid our entering into a detailed analysis of the work, but we may draw attention to a few salient points. Of these not the least remarkable is the fact that, in spite of the monotonous rhythm and peculiar style of the poem—a rhythm and style that are easily burlesqued, as *vide* Mr. W. S. Gilbert's funny specimen in "Princess Toto"—the strength and variety of Mr. Taylor's musical rhythms are quite remarkable, while he steers with a strong hand, boldly and successfully, between the Scylla of clever, "learned" writing and the Charybdis of "barbaric" license and an excess of that local colour which the poem seems to invite. Few composers would have ventured on a musical setting of a long selection from Longfellow's poem, for it cannot be said that the lengthy passages descriptive of Indian customs and costumes are exactly the kind of verse that "yearns for musical expression." But the poem appealed to Mr. Taylor's imagination. Our young Parsifal rushed in where "angels," learned and wise, would have feared to tread, and he dared to set "Hiawatha's Wedding-Feast" as a cantata. The result justifies his confidence, for after perusing the score we seem to feel instinctively that if there *was* a successful way of setting the poem, then *this is* the way, and none other is possible. What could be more straightforward and spontaneous than this music, what more natural and delightful than the way in which he leads up to and produces his powerful climaxes? The means are as nothing compared with the effect produced. Study the few pages dealing with this striking phrase—



and note what our young composer makes of it. This sort of music refreshes us like a breath of bracing moorland air on a stifling day. And that Mr. Taylor possesses the higher qualities of head and heart which alone can produce really beautiful and noble music will be learned from many a poetic and romantic page in this work. We would especially single out the tenor solo, already referred to, the more or less unaccompanied passages preceding it, and the last five pages, where Mr. Taylor reaches his highest level. There is real grip, real heart and soul about this music. To be sure, it is all very simple and natural and not at all "profound." But if "Hiawatha's Wedding-Feast" cannot perhaps be called a great work, these simple and natural outpourings of our young friend are prophetic of great things in the future. Here is a real, Heaven-sent musician, and we feel inclined to quote Schumann *àpropos* of Chopin: "Hats off, gentlemen, a genius!"

Twelve Songs. By Landon Ronald.
Since we parted. Absence. Written by the Earl of Lytton (Owen Meredith). Composed by Frances Allitsen.
[Metzler and Co., Limited.]

Mr. Landon Ronald's songs show talent that has been well trained, appreciation of the value of finish of detail, and intimate knowledge of what is effective, both for the voice and the pianoforte. These qualities should insure the attention of cultured vocalists. The subject throughout the book is love, and mostly love of the fervid kind. Several of the lyrics, however, have been well chosen, and in these the music attains happy sympathy with the words. This is notable in the setting of Shelley's "Love's Philosophy," the passionate whirl of the lines finding eager echoes in the accompanying strains. "To look on thee," the words by Paul England, also possesses perfect accord between text and music, and much genuine pathos is contained in "Could I but weep."

Miss Allitsen's songs are both worthy of her esteemed pen. "Since we parted" is very short, but very sweet, and the music accentuates the ardent affection which the words express. The manly sentiment which breathes in the text of "Absence" also animates the music, which rushes on with emphatic spontaneity and determined impulse.

Novello's School Music. A Merry Christmas. Cantata. Words by Shapcott Wensley. Music by Thomas Facer.
[Novello and Company, Limited.]

No better description can be given of the design of this work than is contained in the preface, which runs as follows: "The cantata opens with a general praise of Christmas time. Then follow allusions to the pleasant re-unions and the merry round games familiar to all. The number entitled 'The Rival Dances' sets forth the respective allurements of 'The Waltz,' 'The Polka,' and the evergreen 'Old Sir Roger de Coverley.' A jocund carol by some singers 'outside in the snow' prompts kindly feelings ever associated with the season, and all ends merrily to the sound of the Christmas bells. The aim has been to provide a school cantata which shall combine brevity and brightness." The work comprises six numbers, and begins with a chorus, "We've placed all our books aside," written in two parts for sopranos and contraltos. The music is in 6-8 time and well expresses the satisfaction of holiday anticipations. It is followed by a duet, descriptive of the enjoyments of the Christmas season at home, the voice parts occasionally answering each other in effective but simple manner. This leads to a short choral recitative for the first and second sopranos respectively, and is followed by a series of vivacious choruses in two parts in praise of the waltz, the polka, and "Sir Roger de Coverley," and severally written in the rhythm of these favourite measures. The fifth number is a melodious Christmas carol, also in two parts for chorus, to which, however, is added a part for a soprano soloist, who comments upon the efforts of the choral singers. This number is ingeniously devised to produce the greatest effect by the simplest means, and the result can scarcely fail to interest its singers and its listeners. The *finale* is opened with some short passages for the soprano and contralto soloists, after which the chorus enters with a gay tune in 9-8 time and finishes the cantata in a spirited manner.

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Novello's Octavo Anthems. (For Advent and Christmas.) Nos. 572, 574, 582, 586, 587.

[Novello and Company, Limited.]

Recent additions to this series are suitable for the Advent and Christmas seasons. No. 572, entitled "Ye holy angels bright," is intended for All Saints' Day, and is composed by Henry W. Richards, who has set No. 546 of "Hymns Ancient and Modern," for four-part chorus and soprano or tenor solo, in a musician-like manner, that would interest the singers of a well-trained choir. "There shall come forth a star" (No. 574) is suitable for Christmas and is written by Orlando A. Mansfield. This opens with a chorus of emphatic character, which is succeeded by a passage for bass solo, which, however, may be taken by the tenors and basses in unison. The chorus then takes up the music, which finishes in a vigorous style. "In the beginning was the Word" (No. 582), by Ferris Tozer, is of course intended for Christmas, and is an excellent example of this season's Church music. After a few bars of recitative for tenors and basses in unison there comes a melodious soprano solo. The chorus which follows consists of four sections, respectively marked *Moderato*, *Allegro*, *Adagio*, and *Allegro*, and the last, in 3-4 measure, has for its chief subject a spirited theme, which is treated with considerable vigour, but without difficulties beyond the capabilities of average church choirs. An anthem of devotional character, richly harmonised in four parts, will be found in No. 586, entitled "My soul truly waiteth," composed by Bruce Steane. It is for general use, but would be particularly suitable in Advent. Some antiquarian interest pertains to No. 587, an anthem for Christmas, entitled "Behold my servant," composed by Sir Frederick Bridge, the words of the final movement being taken from the "Sarum Missal" and the music, in four parts, being derived from an "Ave Maria" of the sixteenth century, attributed to Arcadelt. The composer has made most effective use of this material, and preceded it by three well conceived sections, the first and third of which are written for basses in unison.

Three Shadows. Song. Written by D. G. Rossetti. Composed by Alex. S. Beaumont.

Three Songs. Words by Shelley. Music by Arthur Fox.

Folle Farine. Danse piquante pour pianoforte. Par T. H. Frewin.

[Charles Woolhouse.]

The signature of modern music has been wittily defined as the key in which the piece is *not* written, and on taking up the setting of the "Three Shadows" this definition seems very apt. With a signature of two sharps the music starts in D minor; at the sixth bar it glides into G minor, shortly afterwards arrives at the key of F, and a chord of D major does not occur until the twenty-first bar, when it accompanies the words "In that sweet solitude." Although, however, the eyes of the accompanist are kept in expectation of the unexpected, the efforts of the composer to reflect and intensify the spirit of the poem have been dictated by artistic perception, and the song, which is designed for a baritone voice, deserves recognition and favour.

Mr. Fox's songs have for their text Shelley's poems "Her voice did quiver," "The faded violet," and "I arise from dreams of thee." The first two are allied to music in waltz rhythm and are easy to sing and play. The third calls for more agility from the accompanist, but contains little real difficulty, while the passion of the words are adequately echoed in the voice part.

Mr. Frewin has written a gay and pretty piece which is well suited to pianists of moderate abilities.

The Sacred Choralæon. [Hull: Thomas Shaw.]

This is a collection of hymns suitable for anniversary festivals of Sunday Schools and Bands of Hope. Many of the hymns are old favourites at such meetings, and in some cases are allied to familiar tunes. The new settings are well designed to meet the requirements of such occasions, and in all cases the ordinary notation is supplemented by that of the tonic sol-fa.

Novello's Octavo Edition of Two-part Songs for Female Voices. Nos. 108—110.

[Novello and Company, Limited.]

The three numbers recently added to this series deserve widespread acceptance. No. 108, entitled "Golden Silences," is a setting by G. F. Huntley of some suggestive lines by Christina Rossetti. The part-song begins in a meditative manner, the voices answering each other in free imitative passages. Subsequently the music becomes more animated and concludes with a well worked-up climax. The same poet and musician provide the next number, called "Bird Raptures." This is extremely gay and vivacious, and were it sung after "Golden Silences" would form an effective contrast. No. 110 is the beautiful two-part song "Doubt not Thy Father's care," from Edward Elgar's oratorio "The Light of Life." The assurances of Providential care expressed in the words by the Rev. E. Capel-Cure find singularly happy accentuation in the music, and the canon form in which it is written increases the interest of both executants and listeners. It should be remembered that this was originally intended for soprano and contralto soloists as well as chorus, and the part-writing is so grateful to sing and the compass so moderate that the number should become widely known in the home as a duet.

Take, O take those lips away. Words by Shakespeare. Music by Arthur Somervell.

Love's Apology. Words Anonymous. Music by Arthur Somervell.

Dear Lady. Words by Olive Montague Walford. Music by W. C. Vanderpump.

[Forsyth Brothers.]

Mr. Somervell's talent is much in sympathy with the days of "Queen Bess," and forsooth not without good reason, for in them music was mightily honoured. In the setting of Shakespeare's lyric this sympathy is shown in a striking manner, the smoothness of the flowing voice part, which is eminently singable, having much in common with the music of our forefathers. The harmonic scheme is clever and will interest musicians. The same characteristics pertain to the music of "Love's Apology," the thoroughly English nature of which is increased by the fleeting resemblance of its principal theme to the opening notes of the National Anthem. Both songs are designed for a baritone voice.

"Dear Lady" is an unpretentious little ditty wherein a lover strives to express his devotion to his mistress in spite of the embarrassment which her presence causes him. The vocal part, the compass of which ranges from D below to the fourth space of the treble staff, is of that description which readily fixes itself in the memory, and the accompaniment simply but effectively supports the voice.

Original Compositions for the Organ. Nos. 270—273.

[Novello and Company, Limited.]

The present instalment of this popular series of compositions for the organ consists of four numbers. The first (No. 270) is a March in E flat, with Pastoral Trio, composed by Mr. B. Luard Selby. The former is a majestic diatonic theme in which syncopation is not altogether absent. After a full close in the tonic key, the Pastoral Trio in A flat, 12-8 time, supervenes. It not only fully justifies its title, but forms an agreeable episode. Avoiding a perfect cadence, this movement gently glides, without break, into a repetition of the march, which, with a befitting *coda*, is brought to a triumphant conclusion. The dedication is to Mr. Walter Alcock. The honoured name of George Garrett stands as the composer of No. 271, a Fantasie Overture in the key of D, and therefore it is sure to claim attention. The work opens with an *Andante moderato* in the major key, having an effective *staccato*, or rather *pizzicato*, pedal part, accompanying the superstructure of sustained chords. After a full close, *Voix celeste* and *pianissimo*, the *Allegro* begins in the tonic minor and pursues its course with unflagging energy till some effective contrasts are provided between the swell and great manuals. Four bars of *quasi-Recit.*, given to the clarinet, lead to an *Andante espressivo* in F, 6-8 time, in character quite Garrettic—if the definition may be allowed. This

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pastoral episode is succeeded by a return of the vigorous *Allegro*. At the last page the major key holds sway; the music, by slackening in pace, acquires more dignity; pedals in octaves are introduced, though they are quite easy to play; and, to the joy of the possessor of a four-manual organ, the tuba has a glorious opportunity in the last eleven bars. The effectiveness of the composition as a concluding voluntary, or as a recital piece, is beyond dispute; moreover, it presents no special difficulties.

Mr. Hamilton Clarke is the composer of the next number (272). It is a "Gavotte" in the key of F. The melody is what is known as "taking," and the episode, in B flat, with its detached chords, forms an agreeable contrast to that which precedes and follows it. Like Sterndale Bennett's delightful Minuet and Trio in B flat, from his G minor Symphony, the Gavotte finishes, after a tonic pedal, with the plagal cadence. As a lighter specimen of organ music its merits are self-evident. The able organist of Gloucester Cathedral, Mr. A. Herbert Brewer, has been prominently before the public during the past month as the conductor of the Three Choirs Festival. Here we find him as the composer of two pieces for the organ (No. 273). The first is a Melody in A, 3-8 time, *Andante con moto*, somewhat akin to a pastoral movement by reason of its characteristic pedal points. The simplicity of the piece by no means detracts from its attractiveness as a soft voluntary. Its companion piece is a Minuet and Trio, dedicated to Mr. G. R. Sinclair, organist of Hereford Cathedral. The one-legged pedaller would have no quarter in this piece, and, if for no other reason, its existence may be justified as providing a capital study for the pedals. But it has a value of its own apart from mere technical attributes, which the earnest-minded organist will quickly discern and derive therefrom a corresponding enjoyment in the playing thereof.

Springtime. The Maid and the Elf. Songs. Written and composed by Kate Willis. [Weekes and Co.]

Both these songs merit the attention of those who have studied vocal art, for the music is admirably laid out for the voice and affords many opportunities for the legitimate display of finish and culture. In "Springtime" Miss Willis pleasingly emphasises the fact that, although the period is of brief duration, its animating principle, love, is constant, and can "brighten all life's shade." In the other lyric a sagacious elf gives his opinion that "When e'er a maiden sings tra la" it is because she is in love, a deduction which is quite justified by the "tra las" of the maiden of this song. "The Maid and the Elf" could be made very effective by a soprano singer at a public concert.

MUSIC IN BELFAST.

(From our own Correspondent.)

The musical season here may be said to have opened on the 5th ult., with a brief engagement of the Royal Carl Rosa Opera Company. More than usual interest was aroused in the event from Dr. Osmond Carr having, for the first time, assumed the reins of management. As might be expected, several alterations have been made in the *personnel* of the organisation. The duties of the conductorship have been divided between Mr. Hamish MacCunn and Mr. Harold Vicars—a young musician whose compositions, recently performed in the Queen's Hall, indisputably place him in the ranks of coming composers. These two gentlemen will be assisted, we think wisely, by Herr R. Eckhold, whose knowledge of Wagner must be a distinct advantage to the Company. In regard to the principal vocalists, Madame Lucile Hill has been engaged as *prima donna*, and, as such, she appeared during the week in Gounod's "Faust" and Wagner's "Tannhäuser" with marked success. Dr. Carr is at present in communication with several new English and American soprano singers. Among the tenors, Mr. Barton McGuckin is retained as first tenor and stage director. Miss Kirkby Lunn, who has done good service, has appeared most successfully during the week as *Carmen*. A special ballet, under the supervision of Madame Cavalazzi-Mapleson, is also engaged, and we understand that, recognising the difficulties of proper provincial productions, Dr. Carr shortly intends engaging a permanent band of from twenty-five to twenty-eight performers to travel with the Company. During the past week the usual popular operas have been given. The chorus contains a number of fresh voices, and there is no reason why the Royal Carl Rosa Opera should not maintain its former renown.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The first concert of the season took place in our Town Hall on Saturday, the 10th ult., and was given by a choir of 600 voices, who formed the local contingent at the eleventh National Co-operative Festival at the Crystal Palace in August. Mr. G. William Williams, of London, conducted, and Mr. George Halliley, in the absence of Mr. C. W. Perkins, most ably accompanied on the organ. The programme, which consisted of sixteen choral numbers, was a precise replica of that given in London.

The introduction of court and alley open-air concerts, similar to those organised at Liverpool, has met with the greatest encouragement. These concerts last one hour, commencing at seven o'clock, and seem to be very highly appreciated by the huge audiences, who listen to each piece with rapt attention. The average attendance at the first eight concerts has been over 900.

Four excellent vocal and instrumental concerts were given last month in the Floral Hall of the Edgbaston Botanical Gardens, under Mr. Oscar Pollack's direction. The same director has also issued the list of artists (numbering over ninety) for the forthcoming season of musical *matinées* in connection with the Royal Society of Artists, the first of which will be held on Saturday, the 8th inst.

The annual meeting of the Birmingham Amateur Orchestral Society was held at the Midland Institute on the 14th ult., under the chairmanship of Councillor Johnstone (President). The hon. secretary (Mr. W. F. Audry), in the thirty-fifth annual report, congratulated the members upon the success of the past session under the conductorship of Mr. George Halford. The president spoke with satisfaction of the great improvement the Society had made in *ensemble*, and remarked that they had recently produced works which a few years ago no one would have dreamed of hearing at their concerts.

A concert was given in the Town Hall, on the 17th ult., in aid of the Burlington Hall (Aston) Early Morning School for men. Mr. C. W. Perkins presided at the organ, and Mr. A. Nicholas conducted the Burlington Hall singing class, which consisted of a mixed choir of forty voices. Miss Aimée Wathen, Miss Nellie Pritchard, Mr. Fred A. Thomas, and Mr. William Bennett were the solo vocalists. Master J. H. Dean appeared as solo violinist, and Mr. J. A. Clive accompanied.

MUSIC IN BRISTOL.

(From our own Correspondent.)

There has been little or no musical activity in Bristol for some time. The only public performances have been those given by the three principal male voice societies. The Orpheus Glee Society sang to a very large assemblage of the members of the British Association while they were holding their annual meeting in Bristol. The Bristol gleemen entertained the delegates to the Trades Union Congress, which was also held here, and the Æolian male voice choir took part in a concert at Bath.

Just as preparations are about to be made for the coming season there has occurred a great misfortune which will probably have a serious bearing upon music for many months to come. The Colston Hall, the largest public building in our city suitable for concerts, has been demolished by fire. The great building had already been taken for several musical performances, including those by the Choral Society, which needs a vast audience at each concert to cover expenses. The principal vocalists and the members of the band had, I understand, been engaged for the opening night of the season. The same hall would also be wanted for the Musical Festival next year, if, indeed, it is to be held. The loss, therefore, is serious and has already led to the abandonment of some schemes; but at the time

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of writing Bristol people had been so busy with the British Association that they had not met for consultation. As to the festival, if it be decided to hold it, the chief question to be considered is, Where shall the performance take place? Several suggestions have been made, the principal one being that the sacred works be rendered in the Cathedral and the secular selections in the Drill Hall or the Victoria Rooms. On the other hand, it is said that the Colston Hall can be re-constructed in time for the festival. If that be so, and guarantees to that effect be forthcoming, no difficulties should arise on that score.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

A three days' "National Convention of Music Teachers," organised by Mr. J. Spencer Curwen, was held here last month, at which a large variety of papers was submitted. The conference was opened on Thursday evening, the 15th ult., in the University Music Class Room. The opening address should have been delivered by Mr. Hamish MacCunn, but one hour before the time of meeting the president received a telegram from that gentleman containing the information that he had been appointed conductor of the Royal Carl Rosa Opera Company, and that rehearsals, &c., would prevent him keeping his engagement. He sent his warmest congratulations to the meeting, and assured the members that he was with them in spirit. Of course, on such short notice it was impossible to fill the Scottish composer's place, and the meeting proceeded at once to the second paper—one by the president, Mr. J. Spencer Curwen. Other papers were submitted at the first and two following meetings by Messrs. Cuthbert Hadden, Duncan Fraser, Walter Hately, Mrs. Emil Behnke, and others; but it cannot be said that the papers or the discussions which followed threw much light or leading on the path of teachers gathered together.

The plan of campaign for the winter season in Edinburgh shows no feature of outstanding interest save the appearance of Herr Wilhelm Bruch, from Stuttgart, as the conductor of Messrs. Paterson's series of orchestral concerts. The programmes are rich in promise, and seem to desire to return to the treasures of classical music. The ranks of the various vocal societies are quite full already, and new societies have issued prospectuses and appeals. Everything points to a busy and an interesting season.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The new organisation for carrying on the Choral and Orchestral Concerts in Glasgow during next winter has so far made the following arrangements:—

The season will extend over a period of twelve weeks, commencing on Monday, November 28. The number of classical concerts will be thirteen—nine orchestral and four choral—including the customary performance of "The Messiah." There will also be the usual series of Saturday Popular Concerts.

The choral works already announced include Saint-Saëns's "Samson and Delilah," "Elijah," and Mr. Hamish MacCunn's opera "Diarmid," for the first time on a concert platform. In the absence of stage action and scenic effects the joint workmanship of the Marquis of Lorne and the young Greenock composer may reveal even fresh beauties in "Diarmid." The experiment cannot fail to be followed with much interest. The orchestral programmes are being arranged "so as to include interesting classical works, as also new and important examples of the modern school." Hitherto the programmes appeared to have been framed for the benefit of a limited few, and this has proved a great mistake.

The distinguished vocal soloists already engaged include Madame Ella Russell, Misses Marie Brema, Jenny Taggart, Kirkby Lunn, and Ada Crossley; Messrs. Ben Davies, Braxton Smith, Andrew Black, Daniel Price, and Mr. Santley. The solo violinists are Lady Hallé, Miss Leonora Jackson, and Mr. Maurice Sons, and the pianists include Madame Teresa Carreño, Mr. Frederic Lamond, and M. Busoni. Mr. Joseph Bradley will, as formerly, conduct the choral concerts, and the orchestral performances will, of course, be directed by Mr. Wilhelm Bruch, the new conductor of the Scottish Orchestra, concerning whose career a notice has already appeared in The Musical Times. The band will number eighty performers, with Mr. Sons as principal first violin. It is pleasing to record that the guarantee fund already exceeds £4,500.

On the evening of the 20th ult. Mr. James Airlie, the veteran secretary of the City Hall Saturday Evening Concerts, read a paper to the Glasgow Society of Musicians entitled "Reminiscences of Musical Events and Musical Progress in Glasgow." Mr. Airlie's long experience of concert management, and his knowledge of men and things, entitle him to speak with authority, and, as was generally expected, his paper proved both interesting and instructive.

The prospectus of the Harrison Concerts gives some interesting particulars regarding the four concerts to be given in October, November, February, and March next. The scheme includes one new feature—the "Harrison" Orchestra, selected, it is stated, exclusively from the Richter, Hallé, Mottl, and the London Philharmonic bands. The orchestra will be conducted by Mr. G. Jaeger.

After an interregnum of eight years the Pollokshields Lyrical Society has resumed rehearsals under the direction of its energetic founder, Mr. D. Maccoll. This capable musician has, indeed, a record possessing many features of interest, and his choir had, it will be remembered by local amateurs, the distinction of giving (after the Dedicatory Service by the Choral Union) the opening and closing concerts in connection with the Glasgow International Exhibition of 1888.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

A visit of the rehabilitated Royal Carl Rosa Opera Company to the city of its earliest triumphs has been the event of the past month round which the greatest amount of popular interest has gathered. It was at the old Amphitheatre, which subsequently became the Royal Court, that the late chief of the organisation personally conducted many memorable performances more than twenty years ago. At that time Carl Rosa had control of a compact body of artists—band, chorus, and soloists—all of whom were thoroughly competent. Special attention was directed to the visit of the Company under its new management, for Liverpool has long been regarded as the headquarters of English opera at its best in this century. At the Shakespeare Theatre a brief stay was made from the 12th to the 17th ult., and the following week was devoted to the adjacent town of Birkenhead. Dr. Osmond Carr had decided upon giving the performances at popular prices, a matter which at once brought him into sympathetic touch with the public. It was understood that the old Rosa standard of a good all-round *ensemble* was the great thing aimed at by the present management and in the result such expectation was fully realised. The operas given have been the most popular of the old *répertoire*. The conductors have been Messrs. Hamish MacCunn, Vicars, and Eckhold. Mr. Barton McGuckin has lent the great weight of his experience to the management of the stage, and Dr. Osmond Carr personally controlled the whole undertaking. The latter has been in every respect worthy of the traditions of the famous Company.

The Philharmonic rehearsals began early in September, under Mr. H. A. Branscombe. The chorus is not, however, to be engaged in important work till November 8, when Verdi's "Stabat Mater" and Te Deum and Beethoven's "Ruins of Athens" will be given. The Musical Society has made an excellent start under Mr. F. H. Crossley, and the new conductor appears to have deservedly won the esteem of all concerned. "Elijah" is fixed for the first performance, on the 15th prox. The same conductor has in hand "Creation" at Warrington, but the scheme of his Newton-le-Willows choir is not yet fixed. An attempt is being made to form a large choral society at New Brighton Tower, under Mr. Granville Bantock. It ought to succeed, as this gentleman has command of a fine orchestra and a splendid concert-room. The Post Office Choral Society,

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under Mr. Clark, has elected to give "The Messiah" at its one annual concert of importance. The Sunday Society has issued an important syllabus in which Mr. Argent's new chorus figures as an important factor, "Elijah" being fixed for the 30th inst. as its initial effort. A large number of other musical organisations, such as the Rhondda Choir and the Goossens Choir, have been also laid under contribution, as have also a goodly catalogue of clever musical people, among whom figure the names of the Dolmetsch Party, Mr. Charles Fry, and others of national repute.

The long established and decidedly popular Schiever Quartet intend to give their usual series of performances. Mr. Lawson's new venture in the same direction appears to bid well for popular favour. Mr. Thomas Shaw has announced a capital series of concerts for his coming season. Messrs. Harrison are, it is understood, to give us a liberal bill of fare, and people are on the look out for the prospectus of the winter evening entertainments. At the College of Music, Messrs. Welsing and Courvoisier are to give recitals of Beethoven's sonatas for pianoforte and violin, and a feature of the winter term will be a series of concerts of music of the seventeenth and eighteenth centuries.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Extending the plan adopted last winter, there will be a short break in the continuity of the Hallé concerts at Christmas. There has always been a difficulty at the turning of the years, and sometimes an endeavour has been made to meet it by providing programmes of a lively character, supposed to be suited to the tastes and capacities of the young people then holiday-making and of others not, in the festive season, disposed to settle down to the study of very serious music; but the efforts have never met with complete success, and this winter a fortnight will be allowed for the recovery of a healthy keenness of appetite; so that no performance will be given on Thursdays, December 29 and January 5. The concerts will be resumed on the 20th inst.

The new arrangements, while tending to secure the permanence of an institution of so much importance, not only to this city but to the whole of the Northern portion of the country, will, happily, not interfere with the purely artistic or the business management of the subscription series of Thursday evening concerts. The unique experience which Messrs. Forsyth Brothers have gained during the past forty years will yet guide and control the engagements entered into, as well as the general arrangements and the increased spirit which Mr. Cowen has infused into the provision and performance of the music may still be depended upon by all those zealous students who have, with unremitting interest, watched the course of events during a period of some danger and anxiety. The excellence of the band will, certainly, not be allowed to wane; and the choir, which Mr. Wilson has carefully weeded and pruned, will still have the benefit of his care and energy. The best evidence of the continued and increasing interest of the public is shown by the welcome announcement that the applications for seats far exceed those of any recent year, and more than justify the liberality of the engagements which have been made with all the leading available artists. M. Paderewski will appear on December 8, and will probably present, under Mr. Cowen's direction, a new work of special interest here. M. de Pachmann will, after a long absence, again favour us with those interpretations of the more poetic Chopin effusions which form his specialty. M. Busoni, at his first visit toManchester, created an intense desire to have further opportunities of judging the versatility of his talent as well as the boldness of his style; and it need not be said that no pianist will meet with a more cordial welcome than our countryman, Mr. Leonard Borwick.

It is to be earnestly hoped that the fresh bereavement which has befallen Lady Hallé may not interfere with her two promised visits. Dr. Joachim will also come twice; the many friends of Mr. Willy Hess will cordially greet his visit; and the rapid and continued advance which Mr. Carl Fuchs has made during the last two seasons lead to very high anticipations of the future of our Manchester violoncellist. The long list of vocalists secured shows the zeal of the management and an earnest desire to leave nothing undone which might tend to the enjoyment of the patrons.

But every succeeding season has proved more and more conclusively the growth and expansion of an interest centred not in the solo performances, however excellent, but in the extension of the orchestral *répertoire*, in the more prompt presentation of new works, and in the more finished interpretation of the great masterpieces of musical art. Mr. Cowen promises not only to go through the whole series of Beethoven's symphonies (as Sir Charles Hallé did some years ago), but also to give us fresh enjoyment drawn from the works of Tschaikowsky, Brahms, Dvorák, and César Franck, without withholding the Symphonic Variations of Sir Hubert Parry, which perhaps we might have been favoured with last winter. Mr. Edgar F. Jacques will continue to write the analytical programmes, the interest of which will be increased by the addition of musical examples.

The delightful chamber concerts, the profits of which Mr. Brodsky so unselfishly devotes to the aid of the more promising young students of the College of Music, are also attracting increased sympathy. The destruction of the hall in which they have hitherto been held necessitates their transference to other quarters. The large room of the neighbouring Young Men's Christian Association has been greatly improved in many ways, and it is clear that Mr. Brodsky's zeal and earnestness have secured an attention which will carry him triumphantly through any temporary difficulty.

To the elegant little Comedy Theatre the Moody-Manners English Opera Company has, during a brief season, succeeded in attracting very satisfactory audiences, and, although time has not yet sufficed to bring about absolute smoothness and completeness of performance, there are several young artists of considerable promise, and the progress of the Company will be watched with interest.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Next year's Festival is beginning to occupy the attention of the local musical world, but it is too distant to materially affect concert enterprise in the city and district and we are promised a busy and interesting season. The Festival, which is fixed for October 11, 12, and 13, 1899, will mark an advance on the previous one, both in scope and in the interesting character of the works to be performed. It is particularly satisfactory that a new work by Dvorák will have Sheffield as its birthplace, and the inclusion in the programme of Parry's "King Saul" will delight the many local admirers of the composer of "Job." The other works announced are Elgar's "King Olaf," Beethoven's Choral Symphony, Spohr's "Last Judgment," the "Hymn of Praise," the "Golden Legend," and "The Messiah." Mr. August Manns will again conduct.

The Amateur Musical Society (Mr. Schollhammer) will perform the "Creation" at the winter concert. The Choral Union (Mr. S. Suckley) is rehearsing Handel's "Theodora." The Musical Union (Dr. Coward) announces Gluck's "Orpheus," in which work Miss Marie Brema will sing, and "Acis and Galatea."

The Male Glee and Madrigal Society (Mr. J. A. Rodgers) will perform Lloyd's "Longbeard's Saga," Thomas's "The Tyrol," and other works on November 29. The Society will be assisted by Mr. Charles Fry. Gounod's "Redemption" will be given in St. Mary's Church on the 10th inst., under Mr. J. A. Rodgers.

The other events of the season will include a Richter concert, a De Pachmann recital, a second series of chamber concerts promoted by Miss Marie Foxon, and the usual number of Harrison concerts.

Mendelssohn's "St. Paul" will be performed on the 17th inst. by a special chorus under Mr. S. Suckley, the proceeds being in aid of the widow and family of the late Mr. A. Bayles, a well-known local vocalist.

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The St. Cecilia Musical Society is suspended for the season, pending future developments.

Mendelssohn's "Hymn of Praise" was given at Cherry-tree on the 12th ult., under the direction of Mr. A. E. Trenerey.

MUSIC IN PARIS.

(From our own Correspondent.)

The abnormal heat which we have been experiencing of recent weeks has considerably retarded the usual revival at this time of the year of musical activity. At the Opéra preparations have been going forward for some time for the resumption, at an early date, of the performances of "Die Walküre," which were such a source of attraction during last season, with M. Demauroy, a laureate of this year's *concours* at the Conservatoire, in the part of *Siegmund*. "Gauthier d'Aquitaine," by M. Vidal, the next novelty to be brought out here, is now being actively rehearsed. The performances of opera which have been for some time taking place at the Théâtre des Variétés are meeting with much appreciation, and it may well be that the theatre will eventually develop into a regular opera house.

A highly interesting artistic event was the performance, on August 28, of the drama "Déjanire," by M. Louis Gallet, with music by M. Saint-Saëns. The representation took place in the open air, at the Arênes de Béziers, in the presence of some ten thousand spectators. The work, which is in four acts, had been splendidly mounted, great care having also been bestowed upon the important musical portion thereof, there being an orchestra of 250 musicians, 200 choristers, and a strong *corps de ballet*, recruited chiefly from England. The actors were those of the Odéon, and Mdlle. Armande Bourgeois and M. Duc, of the Opéra, sustained the principal vocal parts. The scenery, which was of an enormous size, had been specially painted, with a view to the open air production, by M. Jambon. The success of the piece was complete, and both author and composer were the recipients of much hearty and well-deserved applause, for there can be no doubt that, apart from the intrinsic merits of the work, the experiment of its production under such novel conditions was a most interesting one. "Déjanire" will be reproduced during the winter months at the Odéon, when M. Colonne will be the conductor.

Musical doings, in other respects, have been lively enough here during the late summer, but they have chiefly taken the form of "musique de Casino" and do not call for any particular mention. There were, however, some exceptions from this general rule, and amongst these may be instanced the very attractive concert given at the Casino Dinard by M. Hardy-Thé, a very excellent baritone, in association with Mdlle. Pacary, of the Covent Garden Theatre. The gifted lady on this occasion scored a considerable success, while M. Hardy was likewise greatly applauded in his artistic interpretation of songs by Bemberg, Lenormand, and Moreau—the latter a highly meritorious pianist-composer.

A fortnight hence all our principal artists will be in town again, and it will not be long then before the season will begin in earnest.

A successful band contest was held at Parson's Green Cricket Ground, on the 8th ult., under the auspices of the London and Home Counties' Amateur Band Association. This Society has been formed by some of the leading bandmasters in the South of England, with a view to securing more support from the public, and also for the purpose of improving the standard of the music performed in order to enable their men to contest with those in the North of England. The Council of the Association consists of Mr. Charles Godfrey (Royal Horse Guards Blue), Mr. C. Kiefert (musical director, Royal Court Theatre), Mr. Warwick Williams (musical adviser to the London County Council), Mr. W. Short (Her Majesty's private band), Mr. J. A. Browne, and Mr. S. Cope. Ten bands, divided into two sections, took part in the contest. At the conclusion of the performances, the judge, Mr. Ord Hume, gave his decision as follows: First section—1, St. Albans City; 2, North London Temperance; 3, Walthamstow Silver; 4, Fulham; 5, Walthamstow Temperance. Second section—1, Barnet; 2, Ilford Horns; 3, divided between Feltham and Epping Forest. Mr. Hume complimented the bands on the display, and said that the music he had listened to showed him that Southern amateur bands were not so bad as they were painted. The prizes were then distributed by Mr. Charles Godfrey, who, after referring to the many contests with which he had been identified in the North of England, and particularly at Belle Vue, Manchester, said he had been pleasantly surprised at the playing by some of the bands. Mr. R. J. Haynes, Holly Cottage, Millfield's Road, Clapton, is the hon. secretary of the Association.

The report and balance sheet of the Musical Society of Victoria for the year ending April 30, 1898, is a most gratifying document, reflecting credit upon all concerned. Artistic enterprise and business management seem to go hand in hand with satisfactory results. There is a Library and a Benevolent Fund, thus mind and body are cared for by the Society. A complete catalogue is about to be issued of the library, and the Benevolent Fund has a credit balance of £106 16s. 8d., which includes an amount of £105 14s. 9d. realised by a concert given by Messrs. Mark and Jakoff Hambourg and Mr. J. Lemmone. The ordinary account of the Society has a balance in hand of about £150, and prosperity prevails. A sentence in the report may be quoted: "Eleven general meetings and musical evenings have been held, the attendance frequently taxing the seating accommodation of our room. The interest shown in the music given has been extremely gratifying." The president of the Society is Mr. E. A. Jaeger, and Mr. W. H. Heathcote, 272, Collins Street, Melbourne, is the hon. secretary. May it continue to flourish more and more.

The Paris municipal authorities have opened a prize competition for a symphony, or dramatic work (soli, chorus, and orchestra), open to French composers only. The very liberal proposal is that if the successful work be a symphony, the sum of 10,000 francs shall be awarded and a public performance be given at the expense of the municipality. If, on the other hand, the prize is gained by a dramatic work, the author, should he prefer its performance in the concert-room, will likewise receive the above sum; but in the event of a scenic performance being desired he will be paid 5,000 francs, while the sum of 25,000 francs will be guaranteed by the authorities to the theatrical manager who may undertake its stage production.

On the 17th ult., at the People's Palace, Handel's "Samson" was performed by Mr. G. Day Winter's choir and orchestra of the Popular Oratorio Concerts, from the Great Assembly Hall, Mile End Road. The principal soloists were Miss Amy Sargent, Madame Joyce Maas, Mr. James Gawthrop, and Mr. Arthur Barlow; Mr. John Solomon played the trumpet obbligato to "Let the bright Seraphim," Mr. Duncan Callow presided at the organ, Miss Kate Griffiths at the pianoforte, and Mr. G. Day Winter was the conductor.

M. Mercier, the well-known Paris sculptor, has just completed the model of the monument to be erected to Gounod in the French capital. It consists of a colossal bust of the composer, surrounded by three female figures representing the heroines of his principal operas—*Marguerite*, *Julia*, and *Sappho*. In the background is a pianoforte, presided over by the Genius of Music. The grouping and general conception of the work are considered to be very spirited and poetical.

Professor Julius Stockhausen, who for many years past has conducted a vocal academy of his own at Frankfort-on-Main, will, we are informed, in future only give private instruction to advanced pupils. He will, however, keep a preparatory school at his residence and under his supervision, where his method will be taught by competent teachers. The great German baritone is in his seventy-first year.

Mr. Frank Winterbottom, bandmaster of the Royal Marine Light Infantry (Plymouth Division), has been giving some excellent performances by the fine band which he conducts at Plymouth during the season under the auspices of the Corporation. The selection of the programmes and the admirable manner in which they were interpreted deserve well merited praise.

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Professor Franz Rummel has received from the Imperial Conservatory in Moscow the flattering offer of the position of professor of the higher classes of pianoforte, but this he has not accepted, as he does not yet wish to give up his public career. Professor Rummel will from to-day again take up his residence in Berlin.

A memoir of the late Sir Robert P. Stewart, Professor of Music in the University of Dublin, is now in the press and will shortly be published. Subscribers' names may be sent to the Rev. O. J. Vignoles, care of Messrs. Bumpus and Co, Oxford Street.

The Stock Exchange Male-voice Choir will resume its rehearsals this month, under the direction of Mr. Munro Davison, owing to the continued indisposition of Mr. George Kitchin.

Professor C. Villiers Stanford's successful opera "Shamus O'Brien" is to be produced, in the German language, at the Breslau Stadt-Theater during the coming season.

The comic opera "Fantasio," by Miss Ethel M. Smyth, first brought out some months ago at Weimar, is to be performed shortly at the Court Theatre, Carlsruhe, under the direction of Herr Felix Mottl.

A clarinet quartet party has been organised by M. Manuel Gomez, the members of which will be Messrs. M. and F. Gomez, Percy Egerton, and George Anderson.

Professor Reinhold Hermann, of Berlin, has been appointed conductor of the Handel and Haydn Society of Boston (U.S.A.).

Mr. Godwin Fowles has been appointed director of the Luncheon Hour Concerts at the Bishopsgate Institute.

FOREIGN NOTES.

Amsterdam.—An interesting contribution to the Coronation celebrations of last month is the publication, under the auspices of the Society of Musical History of the Netherlands, of a series of sixteen marches in use by the army under Prince William of Orange-Nassau, during the Spanish wars of succession (1702-1713). A pianoforte arrangement, *à quatre mains*, of the collection, by M. Averkamp, has been published by Messrs. Breitkopf and Härtel, of Leipzig. Recent festivities have also occasioned the issue of a critically revised version of that characteristic national song "Wilhelmus van Nassauwe," which in the course of time had become somewhat disfigured by "tinkerings."——Miss Fanny Francisca, an American soprano, pupil of Madame Marchesi, has been engaged for the present season at the National Opera House.

Antwerp.—Performances at that interesting and very active national institution, the Flemish Opera, are announced to be resumed in the first week of the present month. Amongst the works to be produced in the course of the new season are Weber's "Abu Hassan," Enna's "Cleopatra," Cesar Cui's "William Ratcliff," and Gevaert's "Quentin Durward." M. Jan Blockx, the successful composer of "De Heerberg-Princes" (which has been accepted for performance by no less than twenty Continental theatres), has nearly completed the score of a new comic opera, entitled "Thyl l'Espiègle" ("Eulenspiegel"), to a libretto by MM. Henri Cain and Lucien Solvay.

Barcelona.—An interesting and highly successful concert was given, on the 2nd ult., by the Orfeo Catala Choral Society, one of the leading musical institutions of Spain, under the direction of Señor A. Millet. The programme comprised numbers by Palestrina, Handel, Mendelssohn, Brahms, and Grieg. A young fourteen-year old *prima donna*, Señora Barrientos, has appeared in "Lucia" and other Italian operas both at the Novedades and the Lirico, where she aroused indescribable enthusiasm.——Wagner's "Die Walküre" is to be brought out for the first time at the Lirico during the present month. Nothwithstanding enhanced prices of admission (consequent upon the heavy war tax), both theatres and concert-rooms are nightly crowded.

Bayreuth.—Frau Cosima Wagner has in her possession a score of "Rienzi" which Wagner himself at one time revised for the purpose of ordinary performances of the work, and greatly reducing its somewhat inordinate length. His widow, finding "Rienzi" given in more or less mutilated fashion on some operatic stages in Germany, has now decided to publish the composer's own revised version, and the work will, moreover, shortly be mounted by Herr Mahler, at the Imperial Opera, Vienna, in accordance with the master's revised score and with new and magnificent scenery and costumes.

Berlin.—Two weeks after the four hundredth performance, at the Royal Opera, of "Tannhäuser," a similar record was made at this institution, on August 17, in regard to "Lohengrin." The chivalrous *Knight of the Swan* first appeared at this house on January 23, 1859, and, like his operatic predecessor of Wartburg fame, was received with anything but universal favour. One critic likened the music to "chaos vainly striving to assume, here and there, some definite shape." In the opinion of another, most of the leading characters in the work were "the very types of a puppet show."——The regular season of the Royal Opera commenced on the 1st ult. with a performance of Lortzing's "Czar und Zimmermann." Frau Schumann-Heink, greatly invigorated after her two months' summer vacation, made her appearance a few days later in "Carmen." The season, as regards opera, bids fair to be an exceptionally busy one. At the Friedrich Wilhelmstadt Theater the "Spieloper," or opera with spoken dialogue, is to have its special home. Frau Schumann-Heink, we may add, will start for the United States towards the end of this month to fulfil a six months' engagement there.——The Philharmonic Concerts, under Herr Nikisch's direction, are announced to commence on the 10th inst., and the symphony concerts of the Royal Orchestra, conducted by Herr Weingartner, were to be resumed on the 30th ult. ——An authoritative biography of Carl Loewe, the celebrated composer of Ballads, from the pen of Professor Heinrich Bulthaupt, is about to be published in the "Famous Masters" series, edited by Dr. Reimann, of Berlin.——Professor Karl Klindworth has resigned his position as teacher of the pianoforte and member of the artistic directorate of the Klindworth-Scharwenka Conservatorium. The esteemed artist will, however, continue to give private instruction to advanced pupils.——At the Ministry of Justice a bill is being prepared with a view to the reform of the present law of the right of authorship, and a commission has been appointed for the purpose of hearing the opinions of experts, which will include several musicians.

Brescia.—An interesting Exhibition of Musical Instruments and Autographs has recently been opened in this town. It includes some very fine stringed instruments by Gaspar de Salo, Nicolas Amati, Maggini, Ruegger, and others, while the section of autographs by celebrated performers and composers is particularly rich; Paganini, De Beriot, Vieuxtemps, Crivelli, Pasta, Rubini, Malibran, and many other noted artists being represented; and there are also many letters written by Bach, Beethoven, Haydn, Weber, Schumann, Auber, Gounod, Bizet, Verdi, Donizetti, and a number of others.

Brussels.—The Théâtre de la Monnaie re-opened its doors, on the 5th ult., with Gounod's "Faust," the most popular with the public here of all the operas on the *répertoire* of this institution. A new ballet, "The Temptation of St. Anthony," by the conductor, M. Flon, will be the first novelty of the present season. Performances in English are to be given at the Alcazar by the Lauri Company during the current month.——The excellent orchestral concerts instituted by M. Ysaye will be resumed on the 16th inst., and will be conducted alternately by the founder and Herr Mottl, M. Ysaye having to fulfil engagements in his capacity of violin virtuoso in Germany and Russia.——An amateur, M. de Groot, has taken out a patent for a new system of violin making. A violin and violoncello of his make, constructed of Italian walnut wood, have recently been tested by a number of experts and pronounced by them scarcely inferior in tone to some of the best Cremonese instruments.

Carlsruhe.—The special performances of opera organised under the direction of Herr Mottl, at the Court

Theatre, commenced, on the 9th ult., with a very successful performance of "Lobetanz," the new work by Herr Thuille, of Munich. Amongst other representations during last month were "Die Meistersinger," the "Nibelungen" tetralogy, and Berlioz's "Béatrice et Bénédict." The last-named composer's "La Prise de Troie" was to be given on the 30th ult., and its companion work, "Les Troyens à Carthage," on the 1st inst. Liszt's "Saint Elisabeth" will be given on the 6th inst., "Tristan und Isolde" on the 9th, Gluck's "Orpheus" on the 11th, and the series will terminate, on the 16th inst., with a second performance of "Die Meistersinger." Berlioz's "La Prise de Troie," it may be remarked, has never yet been performed in the composer's native France.——Herr Mottl has been decorated by the Emperor of Austria with the Order of the Iron Crown, a distinction but rarely conferred upon artists.

Cologne.—Herr Weingartner, the distinguished conductor, has completed the score of a new symphony which will be first produced at the second Gürzenich concert next month. A new string quartet of his composition will be introduced by the Halir Quartet Party this season in concerts at Berlin, Leipzig, and Vienna.

Copenhagen.—A new one-act opera, entitled "Hero," by the Danish composer Louis Schyttes, is to be shortly brought out at the Royal Opera.——A very artistic statue of the famous violinist Ole Bull, by the Copenhagen sculptor Sinding, has been on view here recently, previous to its being dispatched to its ultimate destination, Bergen, in Norway.

Dresden.—Herr Kurt Hoesel, a very able musician and orchestral conductor, has been appointed principal of the Royal Conservatorium in succession to the late Professor Krantz.—— The Symphony Concerts, under the direction of Herr Hans Winderstein, which are to be resumed this month, will present some interesting new works, including a Symphony by Anton Klughardt, and another entitled "Ocean Symphony," for orchestra and organ, by Ferdinand Pfohl. Amongst executive artists announced to appear during the season are Mesdames Carreño, Schumann-Heink, and Lehmann-Kalisch, and Mr. Eugene d'Albert. ——Herr Ludwig Hartmann, the distinguished musical *littérateur*, has resigned his position of musical critic on the *Dresdner Zeitung*, and has become associated, in a similar capacity, with the *Dresdner Neueste Nachrichten*, one of the most widely read papers in the Saxon capital.

Hamburg.—A handsome marble monument has recently been erected over the grave, in the Ohlshorf cemetery, of the late B. Pollini (alias Pohl), the well-known impresario and successful director of the Stadt-Theater.

Leipzig.—M. Paderewski some time since offered a prize of three thousand marks for a new symphony, which has now been awarded, out of a number of competitors, to Herr Sigismund von Stojowski, a young Polish musician, residing in Paris. Professor Reinecke was president of the jury.——Spinelli's lyrical drama "A basso Porto" was produced at the Stadt-Theater, for the first time, on the 9th ult., with immense success.

Madrid.—Mascagni's "Zanetto" was brought out at the Retiro Theatre, last month, by an Italian company, but so coldly received that it was not considered advisable to repeat the performance.——Wagner's "Liebesmahl der Apostel" is about to be produced by the San Sebastian Musical Society, with the co-operation of the Bilbao Choir, under the direction of Señor A. Goni.

Milan.—The famous Conservatory of this town is henceforth to be known as the "Conservatorio Giuseppe Verdi," a Royal decree having just been issued to that effect, and the fact having been notified to the veteran composer by the Minister of Public Instruction in highly flattering terms. The matter is not without its ironical side. When, in 1832, young Verdi presented himself at the Milan Institution to undergo the necessary examination for his admission as a pupil, the examining professors unanimously decided against it, on the ground that "the candidate possessed no musical talent whatever." Time has wrought its revenges, and the composer of "Traviata" has often been heard to remark that had he entered the Conservatorio, his career might have become simply that of a teacher, leaving him but little time for developing his creative gifts.

Rome.—Signor Domenico Cotogni, who for some years past has been a resident vocal teacher at St. Petersburg, has been appointed to a professorship at the St. Cecilia Academy. Signor Cotogni will be remembered by London opera goers as the leading baritone, for many years, at the Royal Italian Opera, during the management of the elder Gye.——The Italian Government having apparently decided upon a policy of retrenchment, amongst the first to be affected thereby will be, curiously enough, the military bands, of which there are at present 112. According to the projected reforms on the part of the War Ministry, the army bands are to be reduced to forty-eight, whereby, it is said, an annual saving of some three millions of lire will be effected. The project meets with decided disapproval in artistic circles and in the press.

Ruhla (Thuringia).—Under the auspices of the Mayence Choral Society "Liederkranz," a commemorative tablet was unveiled last month at the house where the organist and composer, Friedrich Lux, was born. Several of his compositions were performed on the occasion by the Mayence Society, whose conductor Lux had been for many years.

St. Petersburg.—In accordance with a recently issued Imperial ukase, the members of the Court Orchestra are required, in future, to be Russian subjects, and to wear specially designed uniforms at all Court festivities. After ten years' service they will be entitled to a pension of 1,000 roubles for the solo performers and of 700 roubles for the remainder. In former days the Imperial orchestra consisted for the most part of German musicians.——An order of the Ministry of the Interior prohibits the publication in Russia of any arrangements of the music appertaining to the liturgy of the Orthodox Church. Some rather fanciful transcriptions of the chants have, it would appear, been made of recent years, to the extent even of their utilisation as dance tunes, a proceeding which the authorities not unnaturally look upon as a profanation.——Both Dr. Hans Richter and Herr Mottl have been engaged to conduct some of the Symphony Concerts of the St. Petersburg Philharmonic Society during the season about to commence.

Weimar.—The opera season at the Court Theatre commenced on the 18th ult., Herr Kryzanowsky, formerly of Hamburg, being the successor of Herr Stavenhagen in the principal conductorship. Herr Felix Weingartner's "Genesius" is to be brought out at an early date.

Zurich.—A marble commemorative plaque has been placed at the house at Niederbad, on the lake of Zurich, where Johannes Brahms at one time resided.

OBITUARY.

Thomas John Harper.

One after another the members of Costa's famous orchestra follow their chief through the valley of the shadow of death. Not the least distinguished member of that rapidly diminishing band was the trumpeter, Thomas John Harper, who, we regret to record, passed away at his residence, 185, King's Road, Camden Town, on August 27, aged nearly eighty-two years. Born in London on October 4, 1816, he was the son of a still more eminent performer on the trumpet, Thomas Harper. The elder Harper was seized with his fatal illness, terminating on the same day, at a rehearsal of the Harmonic Union (not the Sacred Harmonic Society as a contemporary has it), at Exeter Hall, January 20, 1853. Since then, and until his retirement a few years ago, Thomas Harper, the younger, has been *facile princeps* of orchestral trumpet players. Between 1830 and 1836 he was a student at the Royal Academy of Music, where he was for many years professor of the trumpet and a Fellow of the Institution. He studied the violin and pianoforte in addition to the trumpet, and for a time he was a violinist in the opera band of Her Majesty's Theatre. But he soon devoted himself entirely to the more ancient instrument, upon which he became a very eminent performer. He was Sergeant Trumpeter to the Queen, and for nearly half-a-century trumpeter to the Lord Mayor. The late Mr. Thomas Harper took a prominent part, in a very literal sense, in many state

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functions—royal christenings, marriages, opening of exhibitions, visits of foreign sovereigns, &c.—and, of course, many civic functions. But he will best be remembered to old *habitués* of the Sacred Harmonic concerts by his trumpet obbligato to "The trumpet shall sound," when his smooth, silvery, and unforced tone did much to reconcile one to Handel's too literal treatment of those words. During the preceding chorus, "Even so in Christ," the tall, handsome, black-bearded form of Harper would be seen quietly making his way between the music-desks towards the front of the orchestra. Having arrived there, Costa would turn his stand round, upon which Harper placed his music, and then he would play as a true artist. In like manner he accompanied nearly every *prima donna* of note in the obbligato to "Let the bright Seraphim," always with fine effect and artistic restraint. Two of Mr. Harper's brothers, both of whom predeceased him, were well known in musical circles—Charles Harper, the first horn in Costa's band, and Edmund Harper, of Belfast, organist to the late Marquis of Downshire, and a leading professor in the Ulster capital.

The death is announced of a well-known American musician, Professor John Comfort Fillmore, who died at his native place, New London, Connecticut, on August 15, aged fifty-five. He made a special study of Indian music and wrote several interesting articles on musical subjects in American journals. Professor Fillmore is best known on this side of the Atlantic by his "History of Pianoforte Music," the English edition of which was edited and Bowdlerised by the editor, the late Ridley Prentice. "With regard to Weber," says the English editor, "our author has been cruelly severe, representing his pianoforte compositions as absolutely worthless. By cutting out some of his remarks, and slightly modifying others, I have brought the estimate of Weber's powers more into accord with the general verdict of musicians." This is all very well. But it would have been much more satisfactory if the author's opinion had been allowed to stand, and if, in addition to his justified protest, the Editor had added his own views in different type, or as an appendix.

Much sympathy will be felt for Lady Hallé in her terrible grief occasioned by the death of her son, Norman Néruda, the result of an Alpine accident, in the Austrian Tyrol, on the 11th ult. Mr. Norman Néruda, who was one of the best rock-climbers of the day, was in the habit of annually spending his holiday at the Karersee Hotel. In descending the "chimney" of the Langkofel, known as the Schmidkamin—the longest and most dangerous piece of rock-climbing in the whole of the Dolomites—a piece of rock on which Mr. Néruda was obliged to hold gave way and precipitated him to the rocks some distance below. The party were compelled to remain there all night, and when, from signals of distress, a relief party arrived in the morning, Mr. Néruda was removed from his perilous position, but he died in the arms of the guide who was carrying him. The funeral took place at the village of St. Ulrich, in the presence of the deceased gentleman's wife and Lady Hallé, his mother.

A painful sensation was caused at Portsmouth, on the 14th ult., by the sudden death of Samuel Round, a well-known local musician, who, we regret to say, expired at his Southsea residence from heart disease. Mr. Round was a Fellow of the Royal College of Organists and formerly assistant-organist at Peterborough Cathedral. At the time of his death he held the appointment of organist of Portsmouth Parish Church, though he had just won a preferment to a similar post at the Parish Church, Birmingham, where he played as the selected candidate on the Sunday previous to his death.

On the 5th ult., at 3, Woburn Terrace, Tavistock, William Beare, late senior partner of Beare and Son, 34, Rathbone Place, aged seventy-six years. Interred in Plymouth Road Cemetery, Tavistock. For nearly forty years he was a well-known figure in the musical instrument trade. He had retired from active business for some time.

Miss Stott, probably the senior chorister of Liverpool, died on August 15. The lady had seen an extraordinary long period of service, as, according to Mr. Argent's "Half a Century of Music in Liverpool," she sang in the old series of festivals in the "thirties," at one of which (in 1836) Mendelssohn's "St. Paul" was first performed in England. In 1839 Miss Stott was one of the principals in Handel's Coronation Anthem "The Queen shall rejoice," loyally altered for the occasion, and she was a familiar figure among the choristers of the Philharmonic Society till a period which may be regarded as comparatively recent by the oldest generation of local concert-goers.

Edward Wilberforce, late organist, successively, of St. Francis Xavier's, St. Anthony's, and St. Alexander's Roman Catholic churches in Liverpool, died on the 6th ult. He was a clever musician and son of Charles Wilberforce, one of the oldest orchestral performers of the city on the Mersey.

Belgian musical art has sustained a sensible loss in the death, on the 11th ult., at Ghent, of Adolphe Samuel, for many years director of the Conservatoire in that town. Born at Liège in 1823, he was a pupil at the Liège Conservatoire and also studied at Leipzig under Mendelssohn. He resided at Brussels for a number of years, occupied with teaching and musical criticism, until he was appointed, in 1871, to the directorship of the Ghent Institution, a post which he occupied with much distinction until his death. Amongst his earlier compositions are several operas, symphonies, and chamber works, and he also wrote the cantata performed in connection with the inauguration of the monument erected to Leopold I. at Laeken, in 1880. His most important and valuable works, however, were produced towards the close of his career, chief amongst them being the oratorio or "sacred symphonic poem" "Christus," which met with high appreciation on its repeated performance both in the composer's native country and in German and Austrian concert-rooms, a "Psaume de David," and a Mass which, by his expressed desire, was performed at the funeral obsequies of the deceased artist.

The talented young Neapolitan composer Niccolo van Westerhout, died on August 21, at Naples, at the age of thirty-five. He was a native of Sicily, of Flemish extraction, and made his musical studies at the Naples Conservatorio. He published some important instrumental compositions, amongst them a violin concerto, frequently played by Teresina Tua, and a symphony. His principal operatic works are "Cimbelino" (founded on Shakespeare's drama), "Fortunio," and "Doña Flor."

Jules Lefort, some forty years ago a highly popular drawing-room singer, both in the French capital and in London, died in Paris on the 7th ult., aged seventy-seven. He was the author of a very useful "Méthode de Chant."

CORRESPONDENCE.

MR. ALGERNON ASHTON AMONG THE TOMBS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the current number of your esteemed journal there is a leaderette on the ill-fated musician, Joseph Augustine Wade, concluding with the following words: "The place of Wade's burial is at present unknown. Can any of our readers supply the information? Has Mr. Algernon Ashton an entry of the name in his Burial Ledger, or Tombstone Journal?" I am sorry to have to inform you that in all my wanderings and explorations of notable tombs I have never come across the resting-place of Joseph Augustine Wade. I do not even know the churchyard where he was buried. As Wade died friendless and penniless, there was most probably no monument erected over his grave, which circumstance would render the discovery of the exact spot all the more difficult. By the way, Joseph Augustine Wade had a son bearing the same Christian names, and who was likewise a musician and composer. Whether he is still alive, I am unable to say, but should this happily be the case (which is quite possible, seeing that the father was born not earlier than 1801), then I should imagine that the son would be the most likely person to know all about his father's burial-place.—Very faithfully yours,

Algernon Ashton.

44, Hamilton Gardens, St. John's Wood,
September 14, 1898.

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BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Dover.—The annual report of the Choral Union states that the following works have been selected for performance during the season: Mendelssohn's "Hymn of Praise," Sir F. Bridge's "The Flag of England," and a new cantata, "The Last Supper," by Mr. H. J. Taylor, conductor of the Society.

Gravesend.—The twenty-first season of the Gravesend and Milton Choral Association will comprise three concerts: Beethoven's "Ruins of Athens" is to be given on November 30, a British Ballad Concert on February 14, and Gounod's "Redemption" on April 19.

Melbourne (Australia).—The monthly meeting of the Musical Society of Victoria was held, on July 30, at Glen's Concert Room, which was well filled. Two pieces were given for the first time at the Society's concerts—namely, the recently published Trio in G major (Op 63) by Hans Sitt, a slight but pleasing work, and Raff's Sonata in D for pianoforte and violin (Op. 128). In the first-named Mr. T. J. Hammond, at the pianoforte, was associated with Miss Ethel Mercer (violin) and Mr. Arthur Montague (violoncello), and in the Sonata with Mr. Franz Schieblich. Mr. Annibale Coy gave excellent performances of Ernst's Elégie and Spanish Dances by Sarasate. Miss Annie Jones contributed an acceptable pianoforte solo, and Miss Alice Coy was very successful in the Jewel Song from "Faust" and Costa's "I will extol Thee," from "Eli."

Newcastle.—The Newcastle and Gateshead Choral Union announces two concerts, the first of which will take place on December 8, when Handel's "Samson" will be performed. The second concert will include either Mackenzie's "Dream of Jubal," Elgar's Leeds cantata "Caractacus," Dvorák's "Stabat Mater," or Horatio Parker's "Legend of St. Christopher."

Port Elizabeth (South Africa).—Messrs. Barton and Wilhelmj's second concert was given in the Leidertafel on August 19. Mr. Barton played Schumann's "Faschingsschwank aus Wien," Paderewski's "Chant de Voyage" and Polonaise, Chopin's Valse in E flat, Nocturne in D flat, and second Scherzo in E flat minor. Mr. Wilhelmj sang the Cobbler's Song from "The Meistersinger," "Montrose's Love Song" (Maud Valérie White), "Der Rose" (Spohr), and *Figaro's* air from "The Barber of Seville" (Rossini).

Salford.—Harvest Thanksgiving services were held at St. Simon's Church on the 18th ult. There was a special musical service in the afternoon with an augmented choir. The selections included "O be joyful" (Smart), "Who is this?" (Kent), "Ye shall dwell in the land" (Stainer), "O Lord how manifold" (Barnby), &c. The soloists were Miss Flitton, Mr. Orange, and Mr. Mellor. The choir showed the result of careful training. The services reflected great credit on the choirmaster, Mr. Nelson Stokes. Mr. Shorrock rendered efficient service at the organ.

Southsea.—The annual report of the Portsmouth Orchestral Society, conducted by Mr. W. E. Churcher, announces some of the principal works to be given during next season. These include Hiller's Symphony (No. 1) in E minor, Gade's Symphony (No. 3) in A minor, and Schumann's (No. 1) in A flat. The list includes several overtures, suites, concertos, &c.; but, with the exception of three of the overtures, English music is not represented.

Sunderland.—The Philharmonic Society will perform Mendelssohn's "Hymn of Praise" with Verdi's "Stabat Mater" on November 16, and Sullivan's "Martyr of Antioch" with Mr. Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast" on March 15.

Organ Appointments.—Mr. Wilfrid J. Barnes, to St. John the Evangelist's, Wilton Road.—Mr. Seymour Dicker, Organist and Choirmaster to Clerkenwell Parish Church.—Mr. William C. Dyer, Organist and Choirmaster to St. Stephen's Church, Walthamstow.—Mr. Arthur McConnell, Organist and Choirmaster to Clontarf Presbyterian Church, Howth, Co. Dublin, and Teacher of Music at the Howth Road Schools.—Mr. Albert Mallinson, private Organist to the Right Honourable the Viscount Portman, Bryanston.—Mr. Charles Stott, Organist and Choirmaster to All Saint's, Bradford, Yorks.—Mr. W. Terence Jenkins, Organist and Choirmaster to the Parish Church, Handsworth, Birmingham.—Mr. Joseph W. Walker, Organist and Choirmaster to St. Cyprian's, Upper Baker Street.—Mr. Adam Henderson, Organist and Choirmaster to Ladyburn Parish Church, Greenock.

Choir Appointments.—Mr. George Crampton, Solo Bass to Denver Cathedral, Colorado, U.S.A.—Mr. Roland Hoyle, Bass to Cross Street Chapel, Manchester.—Master Harold Kingston (Treble, of Chapel Royal, Savoy) to Choral Scholarship, Wimborne Minster.

ANSWERS TO CORRESPONDENTS.

Organist.—*The vexed question of the bossiness of a clergyman, who knows absolutely nothing about music, over an organist who thoroughly understands his business, is a difficult one to advise upon, especially when eccentricity forms part of the interfering equipment of the reverend gentleman. The only thing is to pursue a course of courteous firmness, tempered with tact, and to let the good man in holy orders see that, in a quiet manner, you intend to have your own way. You have right and reason on your side, and, if necessary, this should be pointed out to the interferer. If you are thoroughly in earnest, and can induce your vicar to believe that you have the best interests of the musical service at heart, he ought, surely, if he is a reasonable man, to discontinue his erroneous conduct. If he is unreasonable and becomes obstinate, then take the earliest opportunity of getting another appointment. But stick to your principles.*

Student.—*The Chromatic Fantasia by Thiele should be played chiefly or entirely on the great manual; although, with a little contrivance, especially with regard to the tone of the pedal part and use of pedal to great coupler, the passages in chords may perhaps be taken on the swell, or choir coupled to swell. The stops selected should be bright rather than loud, as great (coupled to swell) with eight and four feet tone; for the latter "the harmonic flute" would be better than the "principal." The full organ should only be used in the closing sentences. Suggested metronome rates: Fantasia,* ♩. = 108; *Fugue,* ♩. = 126. *Merkel's Concertstück in E minor,* ♩. = 88.

Agricola.—(1) *It is rather difficult to satisfactorily answer your arpeggio question in a general way. If you will furnish us with a definite example, we shall be glad to give you an opinion.* (2) *You might look at Köhler's Easy Studies (Op. 151), Czerny's "Erster Lehrmeister" (Op. 599), and Doring's "Grundpfeiler des Clavierspiels" (Op. 38, Parts 1 and 2). Kunz's "200 Canons" (Op. 14) are most invaluable for reading purposes and rhythmic cultivation.* (3) *Probably not more than a tone up or down.*

M. W.—*Your question is a little vague. If by the "Royal Academy Exams." you mean the examination for the Licentiateship, which is the only public examination of the Academy, then as a preliminary thereto you could not do better than send candidates up for the examinations of the Associated Board. There are various degrees of difficulty in these testings, all of which are fully set out in the two syllabuses issued by the Board.*

G. J.—*We do not know of any book that exactly covers the ground of "Song-writing as an art." You should read the article "Song," in Sir George Grove's "Dictionary of Music and Musicians," and Sir George's remarks on the Songs of Schubert in the biography of that composer in the same work. A careful study of the best songs would probably serve a better purpose than a treatise on the subject.*

B. S.—*We will endeavour to find out the information you ask for by next month's issue. We do not think that the appointments are yet all made.*

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J. D. G.—*Sir George Grove's "Dictionary of Music and Musicians" is issued in four vols., price 21s. each. It is also published in parts. Parts 1 to 14 and 19 to 22, 3s. 6d. each; 15 and 16, 7s.; 17 and 18, 7s.; 23 to 25, with Appendix, 9s. The complete index to the work is 7s. 6d. Messrs. Macmillan and Co., Limited, are the publishers.*

Banestra.—*Novello's list of operettas furnishes several suitable for adult use. "King Bulbous" and "Prince Ferdinand" are two with parts for adult male voices. No performing fees are charged. Other good operettas of this class are published by Messrs. B. Williams. We do not know whether this firm charges performing fees.*

Cantab.—*The following metronome rates are suggested: Chopin's Fantasie-Impromptu in C sharp minor, ♩ = 84. Grieg's Pianoforte Sonata (Op. 7), Allegro moderato, ♩ = 100; Andante, ♩ = 76; Alla menuetto, ♩ = 92; Finale, ♩. = 104.*

A. B.—*The metronome indications of Beethoven's Sonata for pianoforte and violin in C minor (Op. 30, No. 2) may be approximated as follows: Allegro con brio, ♩ = 144; Adagio cantabile, ♩ = 48; Scherzo, ♩. = 72; Allegro, ♩ = 144.*

Viola Gitana.—*We fear that we are unable to give the names of some of the best violin and singing teachers in London and their fees. They would doubtless be willing to give lessons for a short period of three or four weeks.*

A. M. F.—*There is at present no intention of reprinting in book form the biographical sketches which have recently been appearing in these columns. We are very glad to hear that you appreciate them and find them useful.*

Enquirer.—*The incomparable "371 vierstimmige Choralgesänge" of J. S. Bach would probably suit your requirements. The work is published by Messrs. Breitkopf and Härtel, price 3s.*

F. S. J.—*We know nothing of the system of voice production to which you refer, and before taking any steps caution is very necessary. We regret that we cannot recommend teachers of singing.*

Boehm Flautist.—*We are much obliged for your suggestion. If possible we shall endeavour to carry it out as opportunity offers, but it is quite impossible to do so in the present issue.*

Red.—*The English translation of Helmholtz's "Sensations of Tone" is published by Messrs. Longmans, price 28s.*

B. E. K.—*Your poem is declined with thanks. We have no use for unsolicited contributions of that kind.*

R. P.—*The coincidence you send us is not very good. The subject is played out.*

A few questions, received too late to be answered this month, are held over.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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DAILY TELEGRAPH.

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DAILY CHRONICLE.

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MORNING POST.

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DAILY GRAPHIC.

Sir Hubert Parry's setting, which is laid out for soprano solo, chorus, and orchestra, may be best described as fine music throughout, rising in several numbers to a plane of noble and touching beauty. The instrumental introduction to the strophes headed "Mystery" is eloquently expressive of awe and uncertainty, and the impression is enhanced by the sombre yet beautiful opening chorus. Next we may notice the soprano solo, "In ways of Beauty and Peace," in which the serenity of the words is happily reflected in the musical phrases, while the chorus of "Toil" is instinct with energy and resolve. By far the most beautiful passage in the work, however, is the setting of the section entitled "Tears," a singularly affecting number, with a lovely closing cadence. The work ends as impressively as it begins, but now the faltering accents of uncertainty have given place to the sonorous tones of confidence.

GUARDIAN.

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It is a striking work, and it possesses a masterful force and half untamed and fiery exuberance that give it memorable distinctiveness. . . . These two themes and the initial subject are treated with great skill and command of the orchestra, the work in its entirety possessing a life and individuality that fix it in the memory, and increase expectation of what its composer may write in the future.

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DAILY CHRONICLE.

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In the 'Romance' we have a true 'song without words'—one capable of being made very expressive by pianists who can make their instruments 'sing.' 'Tarantella d'Amore' would seem to be a somewhat paradoxical title, but exception can be taken no farther than the name of Mr. Louis H. Hillier's brilliant pianoforte piece. This is dedicated to Miss Ella Pancera, and it may be recommended to the attention of players who possess nimble fingers. Similar in nature, but much easier to execute, is a 'Saltarello' by Charles Davieson, in which the composer has cleverly suggested the leap from which the dance derives its name. 'Deux Valses,' respectively in A and F sharp minor, by M. Esposito, are pleasing pieces, as are also a 'Polka Eccentrique' and a 'Gavotte Pompadour' by Erik Meyer Helmund, and an 'Allegretto Grazioso' by Norman O'Neill. The same firm have recently published several songs which deserve notice. Mr. Arthur Somervell is never more happy than when his creative talent is aroused by words that call for a setting in the English school of the Elizabethan age; and the music he has allied to Shakespeare's lines 'Take, O take those lips away' admirably reflects the spirit of the text, and is, moreover, grateful to sing. The anonymous words of 'Love's Apology,' also by Mr. Somervell, suggest the same period, and the song may be recommended to baritone vocalists to whom the direct diction of our forefathers appeals. Two songs by Ethel Barns, a clever young violinist, merit praise and the favour of cultured singers. They are respectively entitled 'The Humble Swain' and 'O Tsuri San.' The former is a setting for a baritone voice of some impassioned words by J. Sylvester (1562-1618), and the latter a lament over the untimely death of a Japanese dancer, whose whilom fascinations are recounted to music possessing a dainty quaintness, quite in keeping with the subject of the lyric. The compass of the latter song is within the octave D to D. 'Nature's Lullaby,' by Percy Pitt, is an unpretentious but well-written and melodious song, laid out for a soprano voice; while 'Spring calls to the Flowers,' words by G. Whyte and music by G. Villa, is a bright little ditty, with an effective accompaniment, lying well under the hands. The last-named is also arranged as a duet. The 'Bispham Album' is a collection of ten songs by Schubert and Schumann which have been selected and edited by Mr. David Bispham, and, it may be added, have been sung by him at his recitals. Only two by Schubert are contained in the album, but these are 'An die Musik' ('To Music') and 'Der Zwerg' ('The Dwarf'). These testify to Mr. Bispham's musicianship and conscientiousness as an editor. Breath marks are given whenever a doubt could arise on this important matter, and in the latter song there is pointed out in several places the necessity of change of vocal tone-colour. The same care has been bestowed on Schumann's lyrics, and a welcome feature is found in the excellent English translations which accompany the German text. It should be added that the songs have all been transposed to make them suitable for a baritone voice, but in each case the original key is notified. Music is now recognised as forming an important factor in the pastime and education of children, and the publication of cantatas and part-songs fitted to their abilities, and calculated to engender a love of the art, is to be encouraged. Admirably designed for such worthy purposes is a cantata for treble voices, entitled 'An April Shower,' by Bernard and Arthur Page. The story may be described as 'all about nothing,' but in such cantatas it is the episodes that count, and these in the present instance bring forth songs, duets, and choruses of a bright and amusing character, which are wedded to melodious and appropriately simple strains. 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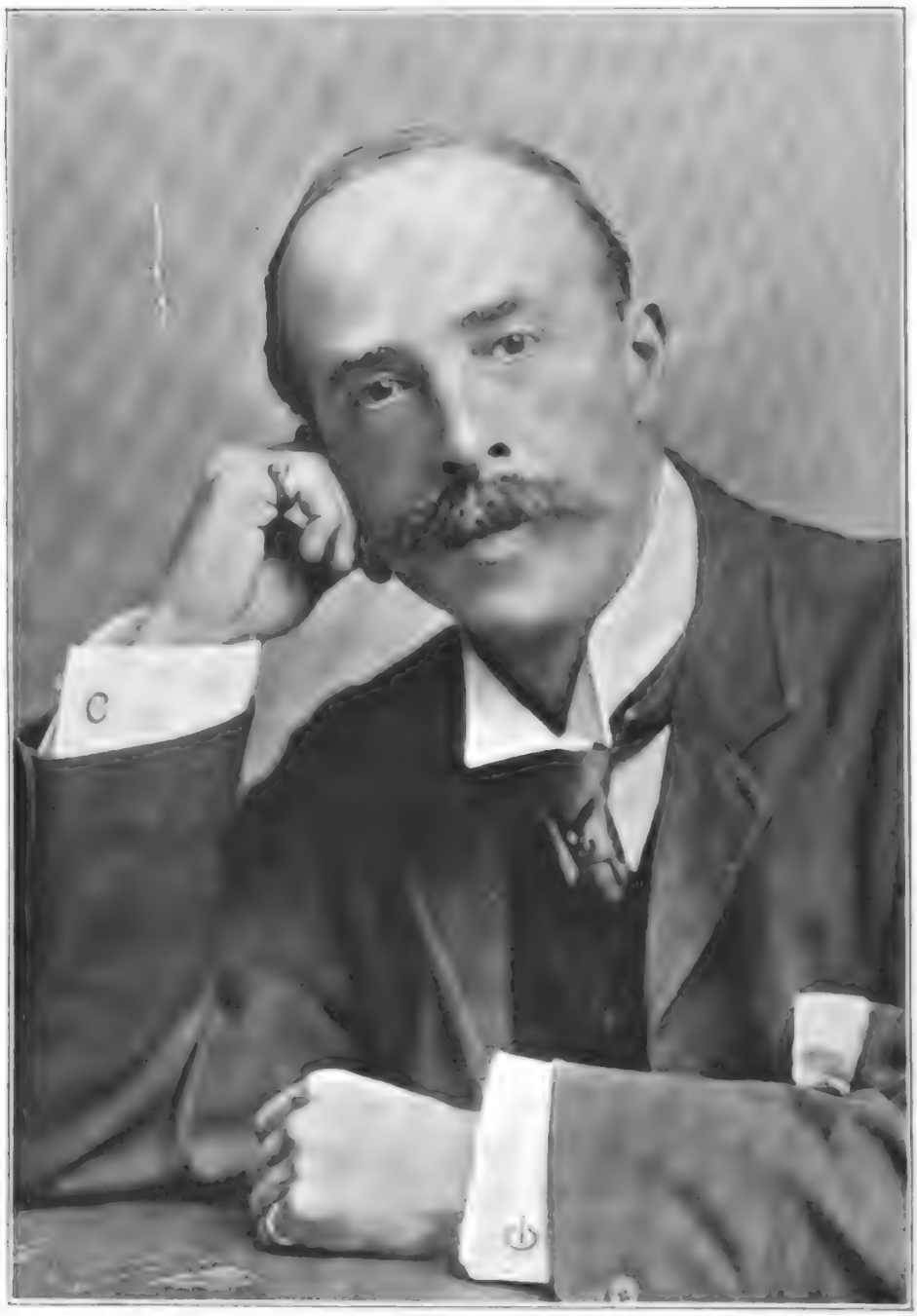

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PRELUDE, "Lohengrin" .. .. Wagner.
SCHERZO, "Midsummer Night's Dream" .. .. .. Mendelssohn.
HUNGARIAN MARCH, from "Faust" .. .. Berlioz.

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Leeds Musical Festival ("Caractacus"), Oct. 6, 1898.—"Mr. Charles Knowles doubled the parts of the *Bard* and *Claudius*. The former he sang with admirable expression and was not unsuccessful in the latter, though he gave to it a slight touch of truculence that was hardly in keeping with a Roman Emperor."—*Yorkshire Post*, Oct. 6, 1898.
"Mr. Charles Knowles, in a dual *rôle*, also justified the confidence reposed in him by his dramatic style and vigorous utterance."—*Leeds Mercury*, Oct. 6, 1898.
"Mr. Charles Knowles proved himself possessed of a fine voice in the part of *Claudius*."—*Bradford Observer*, Oct. 6, 1898.
"Mr. Charles Knowles sang with great declamatory fervour and good vocal quality."—*Manchester Guardian*, Oct. 6, 1898.
"While as *Claudius*, the Roman Emperor, Mr. Charles Knowles revealed an exceptionally resonant and powerful voice and good art of delivery."—*Scotsman*, Oct. 6, 1898.
"Mr. Charles Knowles, the Leeds baritone, was completely successful as *Claudius* and *A Bard*. He has an excellent voice and sings like an artist."—*Birmingham Daily Post*, Oct. 6, 1898.
"The music of *Claudius* was most efficiently sung by Mr. Charles Knowles."—*Sheffield Telegraph*, Oct. 6, 1898.
"The *Bard*, whose able representative was Mr. Charles Knowles, a leading singer of the near future. Mr. Knowles, who filled the *rôle* of *Claudius*, was again eminently successful."—*Sheffield Independent*, Oct. 6, 1898.
"Mr. Charles Knowles, a local singer, took two of the smaller parts and sang them so well that he should be heard more of. He has a fine voice, a good style, and intelligence beyond the common."—*Manchester Courier*, Oct. 6, 1898.
"Towards the end Mr. Knowles was singularly good, and will probably make a name for himself."—*Birmingham Gazette*, Oct. 6, 1898.
"Mr. Charles Knowles doubled the parts of the *Bard* and *Claudius* with distinction."—*London Morning Post*, Oct. 6, 1898.
"A special word must be said for the excellent work done by Mr. Charles Knowles, a baritone who has a fine voice and an exceptionally just idea of musical declamation."—*Musical Standard*, Oct. 8, 1898.
Birmingham Festival Choral Society ("Faust"), Oct. 13.—"With Mr. Charles Knowles, who took the part of *Brander*, the case is different. He is a new man, but one who will undoubtedly rise very shortly into the highest rank. He possesses every qualification, and in Mr. Elgar's 'Caractacus,' produced last week at Leeds, created a most favourable impression."—*Birmingham Gazette*, Oct. 14, 1898.
"Mr. Charles Knowles capitally sang the 'Song of the Rat.'"—*Birmingham Daily Mail*, Oct. 14, 1898.
Newcastle Town Hall, Oct. 12.—"Mr. Knowles's robust rendering of his contribution brought him enthusiastic applause."—*Newcastle Daily Chronicle*, Oct. 13, 1898.
Huddersfield Glee and Madrigal Society.—"In the power and musicianly quality of his baritone voice, Mr. Knowles possesses an advantage which is likely to bring him rapidly to the front. The free and effective style of his singing also enables him to display his fine voice admirably. He gave a fine dramatic interpretation of the prologue from 'Pagliacci,' which, however, loses much of its meaning and effectiveness when dissociated from the opera. His other selection was Pinsuti's somewhat hackneyed 'Queen of the earth.' He did not sing quite as smoothly as might have been desired in this song, but nevertheless gave a good rendering of it, and in response to an encore sang with great power and dramatic fervour in 'Onaway, awake, beloved' (Cowen). 'Of fairy wand had I the power,' from Wallace's 'Maritana,' was charmingly sung by Madame Burgess and Mr. Knowles."—*Huddersfield Daily Chronicle*, Oct. 19, 1898.

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PRODUCTION OF ELGAR'S "CARACTACUS" (LEEDS FESTIVAL, OCT. 5, 1898).—"As the *Arch-Druid* Mr. John Browning, whose voice was of admirable quality, sang with a correctness, excellence of method, and dramatic instinct which made him an entirely worthy associate of Mr. Lloyd and Mr. Black, with whom he shared largely and most effectively in the trio already alluded to."—*Huddersfield Examiner.*

"As the *Arch-Druid* Mr. John Browning had a congenial task to perform, and acquitted himself well, more particularly in the scene about the sacred oak."—*Leeds Mercury.*

"Mr. John Browning did very well as the *Arch-Druid*."—*Yorks. Post.*

"Mr. John Browning sang very well as the *Arch-Druid*."—*Morning Post.*

"The *Arch-Druid's* part was very effectively sung by Mr. John Browning."—*Sheffield Independent.*

"Mr. John Browning was equally acceptable as the *Arch-Druid*, singing well in both solo and concerted items."—*Liverpool Daily Post.*

"Mr. John Browning displayed a fine bass voice in his assumption of the *Arch-Druid*."—*Birmingham Post.*

"ELIJAH" (LEEDS FESTIVAL, OCT. 5, 1898).—"As regards the performance of the soloists, a notable feature was the rendering of the quartet 'Cast thy burden' (executants, Mesdames Albani and Crossley, Messrs. Ben Davies and John Browning), which is rarely sung with such evenly-balanced tone and self-control."—*London Daily Chronicle.*

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1898.

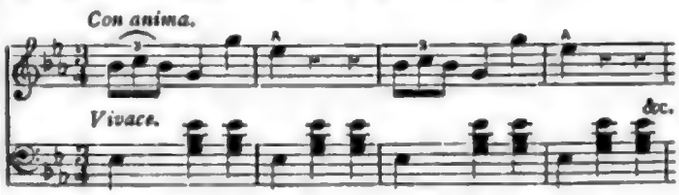
FREDERIC HYMEN COWEN.

After the Queen herself, no feature of the great Diamond Jubilee Celebration of last year attracted so much attention, or aroused so much enthusiasm, as the Colonial representatives—the Premiers and the troops from Greater Britain beyond the seas. Their presence on that memorable occasion created a feeling of genuine interest in our Colonies, such, perhaps, as has never been known before. As time goes on, and with the introduction, on the approaching Christmas Day, of the Penny Post to most of our distant possessions, the bonds of sympathy that unite the Mother Country with her Colonial offspring will doubtless be greatly strengthened. "But what has all this to do with Mr. Frederic H. Cowen?" the reader may well ask. This question may be answered by another: "Is not Mr. Cowen a Colonial product?" We are apt to think of only the *material* resources of our Colonies and to ignore their artistic possibilities. But in the subject of this Biographical Sketch we can point to a distinguished artist in music who was born in one of our West Indian Islands. Who would have thought it possible that a native of Jamaica should become one of our representative British musicians? Such, however, is the fact.

Frederic Hymen Cowen was born at Kingston, Jamaica, January 29, 1852. His father was subsequently treasurer to the Italian Opera, Her Majesty's Theatre for many years, and also private secretary to the late Earl of Dudley. The Earl, to the day of his death, always took a warm interest in the son of his private secretary. When he was four years old young Cowen was brought by his parents to England. He showed a strong predilection for music almost from his cradle. His first teacher and one of his earliest friends was the veteran Henry Russell, the composer of "Cheer, boys, cheer," who cheered the boy on with kindly encouragement and practical sympathy.

Master Cowen began to compose before he was six. His earliest printed composition bears the following title:—

The Minna Waltz, composed and dedicated to Henry Russell, Esq., by his little friend six years old, Hyman Frederick Cowen. Ent. Sta. Hall. Price 1/6. London: Leader and Cock, 63, New Bond Street.

This piece, published in 1858, consists of three pages, and energetically begins thus:—

In the following year (1859) Master Cowen again appeared before the public in the capacity of a prodigy composer, as the subjoined review from the *Musical World* of May 28, 1859, abundantly testifieth:—

"*The Pet Polka*" and "*The Daisy Waltz*"—by H. Frederick Cowen (Cocks and Co.)—are as simple as a hammer, which is the more easily understood, on learning from the title-page that their composer is only "seven years old." Let Master Cowen wait till he is fourteen before he again ventures into print. "A Mother's Love"—song from the same tender pen (Cocks and Co.)—is really pretty, and gives much more evidence of promise than the Waltz and Polka. Master Cowen may compose another ballad forthwith.

The above is evidently from the "tender pen"—or, may we say? the "sympathetic nib"—of J. W. Davison, *The Times* critic and editor of the *Musical World*. The volumes of the latter journal seem to furnish internal evidence that "J. W. D." occasionally contributed to *Punch*. At all events, a fortnight after the above review appeared, the columns of our

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humorous contemporary contained a reference to Master Cowen of a nature distinctly prodigious, not to say pungent. Here it is:—

To Persons fond of Prodigies.

In the way of Prodigies we beg to introduce to the reader the *Pet Polka* and the *Daisy Waltz*, both of which are composed by a Master Cowen, who, we are informed, on the authority of the title-page—and title-pages speak the truth just as much as tombstones—is "only seven years of age." This young gentleman must be a prodigy far in advance of his time, and must put old Cocker's nose completely out of joint; for he notably proves, in spite of all the numbers which that elderly gentleman can bring forward to outvote the fact, that seven can make a score! —*Punch*, June 11, 1859.

"Garibaldi"—an operetta.

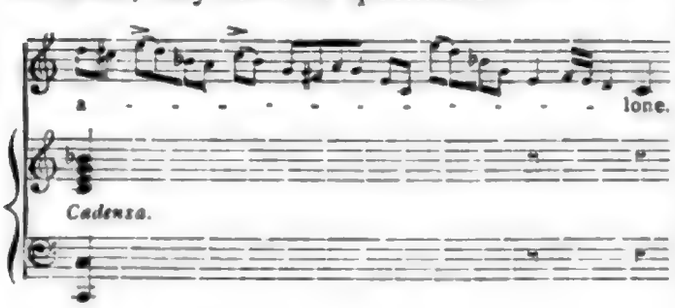
Master Cowen's next attempt in the way of a published composition was a drawing-room operetta. Its title ran:

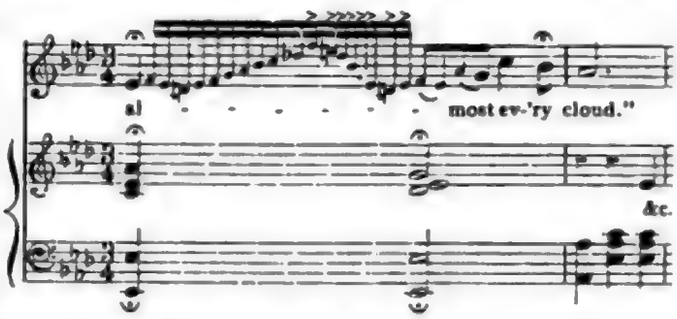
Garibaldi, or The rival patriots: a drawing-room operetta in two acts; the libretto by Rosalind, the music by H. Frederick Cowen.
Ent. Sta. Hall. Author's property. Price [blank].
London: may be had of Boosey & Sons, Holles Street, Cavendish Square.
By kind permission this operetta is respectfully dedicated to the Right Honourable The Earl of Dudley by the youthful composer.

This work was issued in the form of a thin folio volume, very handsomely bound and with gilt edges. The frontispiece consists of a portrait in colours of the "youthful composer" clad in a garb suggestive of the transition period of boys' clothing in regard to the legs, *circa* 1860. "Kind indulgences" are invoked in the preface for the juvenile composer (aged eight) and also for sweet "Rosalind," the fair librettist, who is stated to be seventeen. The operetta consists of two acts of five scenes each. *Garibaldi* is represented as making love to *Theresa*. In order, however, to avoid any sort of shock to the feelings of strict propriety, it is stated that "The authoress is well aware that *Garibaldi* is married, and has only made use of his name to give more interest to the plot"! The opening song, assigned to *Pietro*, *Garibaldi's* aide-de-camp, may serve as an example of the poetry:—

Oh! who can say a soldier's life
Consists of naught but war and strife?
For we have many pleasures, too,
And our duties are but few.

The most astonishing feature of the songs is furnished in the cadenzas, of which the two following, copied with strict accurateness from the score, may serve as specimens:—





"Garibaldi" was duly performed at the "Juvenile Opera House" (!), according to the programme, on February 4, 1860. All the performers, amongst whom were the young composer's sister and brother, were under seventeen: the composer himself, who had just turned eight, presided at the pianoforte. Amongst the audience was Mr. Henry Russell, who presented the composer with a silver cup—now one of the treasures of Mr. Cowen's study—bearing the following inscription:—

H. Fred[k] Cowen | A souvenir of the | performance of his clever opera | "Garibaldi" | from his affectionate friend | Henry Russell | Feby. 4th, 1860.

Benedict and Goss.

In November of the "Garibaldi" year, Frederic Cowen became a pupil of Jules Benedict and John Goss, for pianoforte and harmony respectively. Benedict was very strict. He had a habit of feigning sleep during a portion of the lesson, but he would suddenly arouse when a mistake happened to be made. If Benedict's pianoforte lessons were somewhat dreaded, the harmony lessons with Goss were most delightful experiences. Cowen worked through Goss's harmony, and did much counterpoint and many studies in composition with the former organist of St. Paul's Cathedral. He also studied the organ under Goss and worked at Bach and Mendelssohn on the Cathedral organ.

Goss as a Humorist.

Sir Frederick Bridge has informed us, from the interesting manuscripts in his possession, that Mozart had a distinct vein of humour. Against one of the exercises written by his pupil, Thomas Attwood, Mozart adds the uncomplimentary comment: "You are an ass." Goss was a pupil of Attwood's, and thus, musically speaking, he was Mozart's grandson. What more natural therefore than that, skipping a generation, Goss should inherit the jocosities of the composer of the G minor Symphony? It is very interesting to look through "Master" Cowen's Goss exercise-books and to peruse the letters he received from his witty old teacher. Here are some of Goss's comments: "Too much in a hurry to the tonic." "Make a rondo à la Cowen and a fugue à la Bach." Against an undecipherable correction: "Better remain a mystery." At the beginning of the first movement of a sonata Goss prefixed six words (those in italics) to the young composer's name; by so doing he produced the

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following trenchant criticism on the boy's attempt: "*Written by a remote ancestress of* F. H. Cowen." A few extracts from the letters of Goss to Cowen may be quoted:—

Dear Youth,
I shall have the honour of looking in on you to-morrow as usual for the Harmony—so don't think to escape your weekly whipping.
Yours truly,
J. Goss.

Dear Hymen,
I want to see you at your own dwelling next Tuesday . . . so wishing you a happy New Year and a handsome moustache,
I am, yours truly,
J. Goss.

Sunday evening,
. . . Recollect, if you please, Master F. H. Cowen!!! you have got my credit to uphold; and if you will only *work* as you *can*, will write for *me* without too much fag, why then we will go on, as heretofore, mixing the *Scherzando* with the *Serioso*—if not—
Beware!
I'll *garotte* you!
So no more at present from you know whom!
J. G.

The following epistle shows that Goss's humour could branch off in directions distinctly horticultural:—

25, B[essborough] G[ardens]
May 6/65.

Dear Mr. Fredk. H. Cowen,
I will be with you at 3 on Tuesday. Whereabouts is the *Tree oh!* (as you elegantly style it) to be tried? Is it near Hanover Square? if so, and if I might be allowed to be present—*i.e.*, if I could get the *leaves* of yourself and friends and of the *Tree oh!!*—why then I would "speed my *bark*" that way if I could anyhow contrive to do so.
I should like to taste its *fruit*.
So no more at present, from
Yours truly,
A Professor of *Roots*.

BOYISH APPEARANCES.

During this period of pupilage Master Cowen composed several songs. One of these, "My beautiful, my best," set to words by Charles Mackay (who presented the young composer with the copyright), was purchased by a publisher for five guineas—not altogether a bad start for a boy of eleven. In the year 1863 he played to Thalberg, who expressed himself as being very pleased, especially with his compositions. On December 17 he gave a *matinée* (which we should now call a pianoforte recital) in the Concert-room of Her Majesty's Theatre with marked success, when the leading newspapers spoke in eulogistic terms of the twelve-year-old performer. The pieces played by Master Cowen ranged from Bach to Benedict, all of which, with the exception of Mendelssohn's Prelude and Fugue in E minor, were played from memory—memory playing not being so common thirty-five years ago as it is now. Six months later (June 15, 1864) he gave another *matinée*, this time at Dudley House, Park Lane, at which he played Mendelssohn's D minor Concerto; Joachim also played and Santley sang. "The young phenomenon" appeared at Benedict's "grand morning concert"—one of those monster benefits when the programmes usually consisted of about *fifty* pieces, "enough of music to last them (the audience) for a month to come." At another concert which he gave at Dudley House in the following year (June 22, 1865), a Pianoforte Trio in A of his own composition was performed by himself, Joachim, and Pezze. To this day, whenever he meets Mr. Cowen, Professor Joachim refers to the performance of this juvenile work.

It is quite certain that young Cowen possessed sufficient natural ability to justify his parents in permitting him to follow music as a profession. At that time (1865) the second competition for the Mendelssohn Scholarship (of which Sir Arthur Sullivan was the first scholar) was held. Young Cowen entered for it and carried off this much-coveted prize.

MASTER F. H. COWEN. AGED 13.

But as the Scholarship Committee decreed that the scholar must be placed under their entire control, Mr. Cowen's parents decided that their son should relinquish the honour he had so worthily won. Under these circumstances Mr. (now Dr.) Swinnerton Heap was elected.

LEIPZIG. ORCHESTRATION.

Leipzig was the place decided upon for young Cowen to further pursue his musical studies. In company with his family the former pupil of Goss and Benedict arrived there in October, 1865. He entered the Conservatorium of Leipzig as No. 1,225, and studied under Plaidy, Moscheles, Reinecke, Richter, and Hauptmann. He fully endorses all that Mr. Dannreuther said last month in

regard to Hauptmann's snuff-taking propensities. "Here are the very books in which I wrote my exercises," he says; "you can actually *smell* the snuff to this day." A String Quartet, played at the Conservatorium on January 14, 1866, proved that the young student was making good use of his opportunities. But the Austria-Prussian war cut short his sojourn at Leipzig, and he returned to London. His first appearance as a composer for the orchestra was in an Overture in D minor, performed at Alfred Mellon's Promenade Concerts, Covent Garden Theatre, on September 8, 1866. And here it may be mentioned that Mr. Cowen has never in his life had a lesson in orchestration. All those dainty effects which invest his scores with that characteristic charm peculiar to him are the outcome of natural intuition. The usual concerts took place in the following year (1867): Benedict's—at which he played Bach's Triple Concerto with the Concert-giver and Lindsay Sloper—and his own at Dudley House, when Charles Hallé was his colleague in Mozart's Duet Sonata in D for two pianofortes, and Santley sang a new song by Cowen, "The stars are with the voyagers." The title was somewhat prophetic, as Mr. Cowen has not only been a great traveller, but the stars (even the operatic stars) have ever been kind to him.

BERLIN. CONDUCTING AND ACCOMPANYING.

Thirsting for still further knowledge to equip him thoroughly for his life's work, Cowen went to Berlin in October, 1867. Having entered Stern's Conservatorium, he studied under Kiel. He also had the invaluable advantage — unfortunately denied to the students in our large schools of music—of gaining experience as a conductor, in which difficult branch of the art he has so eminently excelled. Mr. Cowen speaks very strongly, and with just cause, against the neglect of *teaching* the art of conducting in our Colleges and Academies of Music. The student is made to go through the mill of much grinding work which may, or may not, be of supreme importance to him in his after career; but so important and eminently practical a matter as conducting, as well as that of accompanying, is left to the student to find out and pick up for himself; whereas a regular course of training in both these subjects would be of incalculable benefit to him as a part of his professional equipment.

But to return to Berlin. Mr Cowen played before the Crown Princess of Prussia, now the Empress Frederick of Germany, and spent three evenings with Paul Mendelssohn-Bartholdy, the brother of Felix. A setting of Psalm cxxx. was performed, and after playing at a concert at Leipzig on April 16 (1868) he arrived in London in time to play at one of Henry Leslie's concerts a fortnight later. But we must pass over the numerous concerts at the Philharmonic, Monday Popular Concerts, and elsewhere, at which Mr. Cowen played as a solo pianist during subsequent years. Hitherto he had been chiefly known as a pianoforte virtuoso, but December 9, 1869, not only proved to be a veritable red-letter day to him, but the foreshadowing of still greater things to come. On the evening of that day, in St. James's Hall, Mr. Cowen produced his first symphony (in C minor) and his pianoforte concerto (in A minor). "That occasion was the turning-point in my life," he says. The press were unanimous in their eulogy of the young composer—soon to be eighteen. The notice in the *Daily Telegraph*, of December 13, 1869, bearing internal evidence of having been written by Mr. Joseph Bennett, may be reprinted:—

> There is balm in Gilead for those who take to heart the cause of national music. The croakers who go about lamenting that we have no composers, and declaring that the English are not a musical nation, may be silenced by a reference to the public performances of the past week. With what right can people be stigmatised as unmusical who have not only crowded, night after night, into the opera-house, but have thronged each day to listen to high-class concerts brimful of interest and novelty? It is idle to assume that mere fashion is the cause of the phenomenon—men and women of intelligence will not consent to and endure the discomfort of Exeter Hall for three hours unless they take genuine delight in what they go to hear. Equally baseless are the Jeremiads uttered about the decay of English genius. It is true that we have had of late years few writers. But great composers must always be rarities, and we have every reason to be satisfied if activity, promise, and ambition are to be discerned among the younger men. For this reason the experience of the past week justifies us in looking hopefully to the future.
>
> Although we have for some years past recognised the phenomenal talent of Mr. F. H. Cowen as a child-player, and latterly as a clever writer, we looked forward with considerable apprehension to the alarmingly ambitious character of the programme he put forward on Thursday last. A MS. concerto and a MS. symphony by a youth of seventeen, in addition to some smaller works, formed, it must be confessed, a portentous scheme of self-display. But the result justified the boldness of the attempt. The concerto, played of course by Mr. Cowen himself, had many features of interest, but it was quite eclipsed by the more ambitious orchestral work. Here there was not only evidence of musical science, remarkable, indeed, in so young a man, but imagination and originality. The instruments were treated as with a master's hand; while in every orchestral effect was manifest the result of delicate fancy and of careful thought. There was some redundancy in the first movement—an *Allegro* introduced by a short and impressive *Largo*—but the beauty of its second theme may well have tempted the composer to recur to it again and again. The *Scherzo* is deliciously instrumented, while the *Allegretto* is still more engaging. Mr. Cowen conducted his own work with decision and tact, and, after he had laid down his bâton, he was vehemently recalled. We hope soon to have another opportunity of listening to this really remarkable production. Meanwhile Mr. Cowen had better submit his works to the severest self-criticism. He has it in his power to take his place among the foremost of English musicians.—*Daily Telegraph*, December 13, 1869.

FESTIVAL WORKS.

For several years Mr. Cowen was accompanist to Mr. Mapleson's concert-party, and in that capacity he visited many provincial towns. He was also assistant-accompanist at Her Majesty's Opera, under Costa, his duty being

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to play at rehearsals, conduct a chorus behind the scenes, play the organ, and to make himself generally useful in the musical way. He owed his first festival work—"The Corsair," produced at Birmingham in 1876—to Costa's influence. His other festival works have been the "Deluge," an oratorio produced at Mr. Kuhe's Brighton Festival in 1878; "St. Ursula," cantata, Norwich, 1881; "Sleeping Beauty," Birmingham, in 1885, which has been performed over and over again, including a performance at Paris in the French language; "Ruth" (the libretto by Mr. Joseph Bennett), Worcester, 1887; "Water Lily," Norwich, 1893; "The Transfiguration," Gloucester, 1895; and "Ode to the Passions," Leeds, 1898.

THE SCANDINAVIAN SYMPHONY.

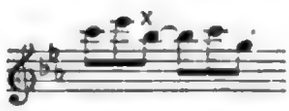
Mr. Cowen has composed six symphonies. The first, in C minor, has already been referred to. The others are: No. 2, in F, produced at the Liverpool Philharmonic Society (where Mr. Cowen has always been a favourite) in 1872; No. 3, in C minor (the "Scandinavian"), 1880; No. 4, in B flat minor (the "Welsh"), Philharmonic Society, 1884; No. 5, in F, Cambridge, 1887; No. 6, in E (The Idyllic), Richter Concerts, 1897. The Scandinavian Symphony was produced at one of a series of four concerts given by the composer in St. James's Hall, in the winter of 1880, the actual date of its first performance being December 18. This work gave Mr. Cowen a European and American reputation. The symphony has been performed in nearly every Continental city of importance, as well as in the United States. It may not be without interest to give the "idea" of the symphony in the composer's own words, supplied to the analyst, Mr. Joseph Bennett, as showing the working of a composer's mind in the conception of a "programme" symphony:

The symphony was suggested by my several visits to Scandinavia. The first and last movements may be taken to portray my general impressions—and all the themes have more or less a Northern character about them, the principal theme of the *Finale* being in fact adapted from an old Norwegian Volkslied.

The *Adagio* might represent a summer's night (moonlight reverie) on one of those lovely lakes—nights and lakes which can only be seen in the North—the theme for the four horns in the middle might be the sounds of a joyful part-song or students' song wafted across the water and breaking in upon the reverie—and again toward the end of the movement.

The *Scherzo* might represent winter—a ride in a sleigh—the constant movement of the strings (muted)—

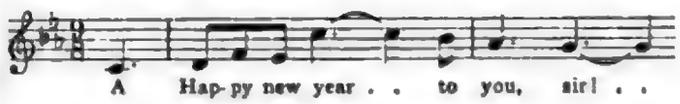
being the noiseless gallop of the horses on the snow and the triangle the bells.

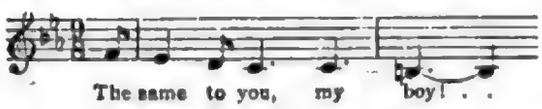
Note, in the first movement, the prevailing minor seventh:

The episode (*tremolo*) after the double bar might represent the wind moving through those immense gloomy pine forests.

Note again the persisting A flat in the horns just before the return to the principal subject.

Note in the *Adagio* the theme repeated twice in canon by the basses (second time *pizzicato*). Note also the modulation into G flat and back to G towards the end of the movement. In the *Scherzo*, I think the combining of the *Scherzo* and *Trio* in the Coda is rather a novelty. Note in the *Finale* the recurrence of the second theme of the first movement, and of that and the *Adagio* combined towards the end of the movement, just before the trombones come in.

The Scandinavian Symphony having been produced only a few days before the advent of the new year, the composer greeted Mr. Joseph Bennett, his analyst, with the first section of the initial phrase of the symphony, thus:—



The response came most felicitously and cleverly in the continuation of the phrase:—

From

Jan. 3, 1881. J. Bennett.

OPERAS AND SONGS.

Mr. Cowen has composed four operas: "Pauline," Carl Rosa Company, Lyceum Theatre, 1876; "Thorgrim" (libretto by Mr. Joseph Bennett), Drury Lane, 1890; "Signa," at Milan, 1893; and "Harold" (libretto by Sir Edward Malet), Covent Garden, 1895. For the German Reed Company he wrote, in 1874, an operetta, "One too many," and in 1871 he composed incidental music to the "Maid of Orleans." Mr. Cowen's songs have carried his name throughout the length and breadth of the land. It is difficult, if not impossible, to say how many lyrics he has set to music. He probably does not know himself; but 250 would be well within the mark. Some of his songs—*e.g.*, "The Better Land" (first sung at the Ballad Concerts, St. James's Hall, on November 21, 1877), "The Children's Home," and "The Promise of Life"—have had extraordinary popularity. Many of his lesser known songs—those dainty Schubertian miniatures that he so deftly produces—take high rank as the genuine inspirations of a truly poetic mind. No less remarkable is the rapidity with which he throws off these vocal gems: in five weeks he composed three sets of six songs!

"I think," says Mr. Cowen, "that my best songs are some of those contained in the nine or ten albums I have written, such, for instance, as 'Because,' 'Outcry,' 'To the Night,' 'Adieu,' &c. Of course, these are not so popular with the general public as are many of my ballads, but I have every hope that they may live, long after the ballads are all forgotten."

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COMPOSITIONS.

The following is a list of Mr. Cowen's published compositions and those in manuscript that have been publicly performed :—

Orchestral.

Symphonies.—No. 1, in C minor (1869); No. 2, in F (1872); No. 3, in C minor, "Scandinavian" (1880); No. 4, in B flat minor, "Welsh" (1884); No. 5, in F (1887); No. 6, in E, "The Idyllic" (1897).

Overtures—In D minor (1866); Festival (Norwich, 1872); Characteristic, "Niagara," Crystal Palace, 1881.

Suites, &c.—"The Language of Flowers" (1880); "In the olden time" (for strings, 1883); "In Fairyland" (1896); "Four English Dances in the olden style"; Sinfonietta in A (1881); Marches, &c.

Concerto in A minor for pianoforte and orchestra.

Operas, &c.

"Pauline" (Lyceum, Carl Rosa, 1876); "Thorgrim," libretto by Mr. Joseph Bennett (Drury Lane, 1890); "Signa" (Dal Verme Theatre, Milan, 1893); "Harold," libretto by Sir Edward Malet (Covent Garden, 1895).

Operettas.—"Garibaldi" (1860); Incidental Music to "Maid of Orleans" (1871); "One too many" (German Reed, 1874).

Oratorios and Cantatas.

"The Rose Maiden" (1870); "The Corsair" (Birmingham, 1876); "The Deluge" (Brighton, 1878); "St. Ursula" (Norwich, 1881); "Sleeping Beauty" (Birmingham, 1885); "Ruth" (Worcester, 1887); "Song of Thanksgiving" (Melbourne, 1888); "St. John's Eve" (1889); "The Water Lily" (Norwich, 1893); "The Transfiguration" (Gloucester, 1895); "All hail the glorious reign" (1897); "Ode to the Passions" (Leeds, 1898).

For Female Voices.—"Summer on the river"; "Christmas Scenes"; "The Rose of Life"; "A daughter of the sea"; "Village Scenes"; and "The Fairies' Spring."

Chamber Music.

Quartet in C minor; Trio in A minor, pianoforte and strings; Sonata Fantasia; Allegretto grazioso; and other pianoforte pieces.

Vocal Music.

Anthems, part-songs, duets, and about 250 songs.

AS A CONDUCTOR.

No biographical sketch of Mr. Cowen could be considered in the least degree satisfactory if no mention were made of his acknowledged gifts as an orchestral conductor. In the year 1884 he conducted five concerts given by the Philharmonic Society, when he received the congratulations of so distinguished a conductor and pianist as Hans von Bülow. From 1888, on the resignation of Sir Arthur Sullivan, to 1892 he was the permanent conductor of the Philharmonic Society, when he discharged his duties with marked success. In 1888 he accepted an offer to conduct the daily orchestral concerts at the Melbourne Exhibition for six months. He also composed a "Song of Thanksgiving" for the opening ceremony. He received the unprecedented sum of £5,000 for this Antipodean engagement, and he was greeted with genuine enthusiasm.

Two years ago Mr. Cowen was appointed to the conductorship of the Hallé concerts at Manchester, the Liverpool Philharmonic Society, and the Bradford Festival Choral Society. The marked ability with which he has carried out the important duties entrusted to him and with which he has raised the artistic tone and financial results of the concerts are too well known to be enlarged upon here.

PERSONALIA.

The subject of this biographical sketch has been a great traveller. Sweden, Norway, Denmark, Australia, the United States (in 1878), and the Continent of Europe have all been visited by him. He speaks four languages fluently, and has a smattering of several others. He is a great lover of books—one of his hobbies being "first editions," of which he has formed a fine collection. He is not without rhyming propensities. Here is a specimen—a *jeu d'esprit*—in the form of an invitation to a party on his birthday :—

There's a humble little dwelling not three miles from Charing Cross,
'Tis but five-and-twenty minutes (in a cab with decent horse).

In this dwelling lives a minstrel (or composer, as he's styled),
Who, although he's always Cowin', is both timid, meek, and mild.

. . . . . .

Of kindly sympathising friends, he knows there is no lack,
But he seldom sees their faces, though they often see his *back*.

. . . . . .

Did he not hope to see around his hearth those friends he owns,
And in "*common chord*" of friendship hear once more their kindly "*tones*."

Ah! dull is work without some play to ease the weary head;
Life's "*rôle*" should sometimes cheerful be while earning daily *bread*.

So, when this minstrel's lines you read, if pity you have got,
Although your leisure hours be *few*, please come and cheer his *lot*.

PROFESSOR PROUT AS A POET.

Many of the invited guests, in natural reciprocation, responded to this invitation in strains poetic. The first, second, and last stanzas of Professor Prout's poem of regret at his inability to accept will serve to illustrate the versatility of that distinguished theorist :—

Dear Fred, I must apologise that I have been so long
Acknowledging receipt of your most kind and tuneful song.

. . . . . .

Until your letter came, I'd no idea you were a poet,
But one never knows what he can do, until he is put *toe* it.

. . . . . .

So, regretting that I cannot find the leisure to get out,
Believe me, ever yours sincerely, Ebenezer Prout.

LETTERS FROM HILLER AND HANS VON BÜLOW.

His albums contain many interesting autographs. Two letters from Ferdinand Hiller and Hans von Bülow may be quoted as examples of their command of the English language, epistolarily expressed :

My dear Mr. Cowen,

I answer rather late to your kind letter, but—I was often unwell, I had no photography—and sincerely I knew not what to say about your question concerning "Saint Ursula." Certainly the cantata deserves to be executed—but you have no idea of the number of composers

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and compositions which are waiting, and waiting a very long time. The execution of your symphony has troubled half a dozen of otherones—a cantata would perhaps despair the dozen entire. After all, as the translation is not a very large affair, at your place I would make it do—though the life is short, the years are long. There is here an other Society, who is always executing new choral works—not badly; but the difference with our band and choir is immense. It would be an introduction—and you would be *sure* of a good critic in our famous *Kölnische Zeitung*. What are you doing now? I shall give next week an act of an ancient opera—"The Catacomben," which becomes a novelty for the public here, though it is of *my* composition!

With the best wishes for the year which begins and for all it's successors,

Very truly yours,

Ferd. Hiller.

Hans von Bülow, who had played under Mr. Cowen's baton at the Philharmonic, wrote:

Dear Sir,

I have just received your kind line of the 13th inst. when I came back from Berlin.

Certainly I shall have great pleasure in playing under your admirable conducting in London again; but I doubt seriously that I would be able to cross the channell again next spring. I am litteraly overburden by business (most for *honours* sake) the whole winter without any intermission, so that at the end of the season, I will feel so thoroughly exhausted both in brain and hands in order that it might be quite impossible to fulfill with your very valuable wishes. I must think of my health.

. . . . . .

Believe me, Dear Sir,

Yours very thankfully,

H. v. Bülow.

Unlike most English musicians, Mr. Cowen has never been a teacher of music. He has always been able to supply his needs entirely by his compositions, his public performances on the pianoforte (in his earlier days), and his conducting engagements. His latest work, a setting of Collins's familiar "Ode to the Passions," for chorus and orchestra, recently produced at the Leeds Festival with unqualified success, has been received with marked favour. The work not only fully upholds its composer's reputation, but it shows a distinct advance upon his previous efforts in the direction of strong choral music. Mr. Cowen is in the prime of life; and his former achievements as an English composer certainly justify the hope that he will continue in the future, as in the past, worthily to maintain the honour of native art in the realm of music.

OXFORD MUSICAL DEGREES.

For upwards of four hundred years the University of Oxford has conferred degrees in the faculty of music. Except in the case of honorary degrees, these distinctions have been obtained after a testing process duly approved by the authorities, but without involving compulsory residence at the University on the part of the candidates. It might naturally be assumed that a system which has stood the test of four centuries in its working would be allowed to continue. But certain members of the University are desirous that the Statutes relating to musical degrees should be so altered by the Hebdomadal Council that no candidate will be able to take a degree in music until he has taken the degree of Bachelor of Arts. This proposal, if adopted, will create a condition of compulsory residence at the University (for a period of three years) before a student can take a degree in music. The practical effect of such a drastic change will be to close the door of Oxford degrees to the musical profession.

One reason—and we must admit that it is a very strong one—given by those who are agitating for the change is that the status of the musician will thereby be raised; that he will be on a level with graduates in other faculties; that he will not be under "a slur," and so on. While fully admitting the importance of raising the status of the musician, it must be borne in mind that you must first get the musician before you can raise his status. Will not the proposed change result in driving away the musical student altogether? What will the University do for talented young musicians without means? What has the University done in the past to promote technical instruction in music? The case of the present distinguished Professor of Music at Oxford serves as a strong reason for the retention of the ancient custom. Sir John Stainer took his degree of Bachelor of Music *before* he went to Oxford as organist of Magdalen College, and prior to his becoming a resident undergraduate at St. Edmund Hall. There can be no doubt that the degree of Bachelor of Music was a strong point in his favour in getting the important appointment of organist of Magdalen. But what if the proposed new regulations had been in force at that time? With all due respect to the University, it may safely be assumed that Sir John would have fallen upon his feet somewhere, but it is quite probable that he might have been lost to Oxford.

It is no wonder that a matter of so much importance as the proposed new Statutes at Oxford, affecting the ancient privileges of musicians, should have attracted such an amount of attention. At a meeting of the Union of Graduates in Music held at the Royal College of Organists on the 7th ult., under the presidency of Dr. Henry Hiles, this question of privilege was brought forward by Sir Frederick Bridge. It cannot be said that the result was a triumph of the unity of the Union. After Sir Frederick had stated his case against the proposed changes, Mr. W. H. Hadow, a Junior Proctor of the University, and one of the most cultured and distinguished of musical amateurs, took the contrary view in such a speech as might be expected of one possessing high attainments.

One of the best speeches in support of Sir Frederick Bridge's motion was that made by Professor Prout, whose remarks, prompted by

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a strong sense of justice to the musical profession, were free from personal interest, as the proposed new regulations at Oxford would undoubtedly send many candidates for degrees in music to the University of Dublin. Professor Prout said:—

I may say that I am personally, as regards my own feelings, very cordially in favour of Sir Frederick Bridge's protest, and that I feel with him that there is far more to be said against the proposed alteration than has been said as yet. I have listened with a great deal of interest to Mr. Hadow, but neither he nor anybody else has touched what I consider one of the most important points in this matter. I do not intend to support Sir Frederick's protest, not on the score of my own feelings, but on the score of what I consider expedient, because I do not consider it right for the Union of Graduates in Music to put itself in a position which is likely to place us at a disadvantage. There is one point which I think has been entirely overlooked. Mr. Hadow says this change will raise the value of the degree. Granted that it will; he has overlooked, or, at any rate, he has not met the objection that it will exclude the very class by whom that degree is most wanted, I mean the great body of professional musicians. Why will it exclude them? For the very reason for which I think there should be a difference between the literary standard required for the degree in music and all other degrees. I maintain, as firmly as anybody can do, that we should have a good literary examination before a man can take any degree at all. At my own University there is, I am happy to say, a good stiff literary examination, including two languages, and a good examination in mathematics and history and other subjects, so that we require a man to be a man of good education before he can come on our books at all. And that being the case, I see no reason why the graduate in music should not rank as high as the graduate in any other faculty. They do in our University of Dublin. What, then, is the reason why there should be in common fairness a difference in the amount of literary culture required for the graduate of music as compared with the graduate in medicine, or law, or theology? The difference is just this: a man who is practising law or medicine as his profession does not begin seriously to work at his profession until he is at all events partly through, and in many cases entirely through, his college course.

In the law, for instance, I do not mean that a man does not pick up any preliminary legal knowledge before he leaves college, but he cannot actually enter on the practice of his profession. The great majority of musicians begin their professional career actually during their boyhood—at least a very large majority of those who attain to eminence in any branch of music. Of those of us here who are professional musicians, the greater number have worked at music from our boyhood, and in a large number of cases had to earn our living at the time when we should have had to enter for college.

If this proposal is carried, it will practically shut out the musical profession as a whole, not so much, as Mr. Woods says, merely on account of the want of means—that was met by the statement that at Selwyn and other places one could live on a very moderate amount—but they had not got the time to give two or three years to college when they ought to be earning their living and beginning to work at their profession. For that reason I think the change is decidedly harmful, and in the circular which was sent to me by Mr. Hadow and several others, I expressed the views which I very strongly hold. All the same, I am speaking against the proposal; if I were speaking simply from a selfish point of view, I should warmly support it. I see that a great many men who would otherwise go to Oxford will come to Dublin. Therefore I am arguing, so to speak, against the interests of my own University. I am simply speaking quite unselfishly, when I say that the musical profession will be mainly shut out from the Oxford degree, and obliged to go elsewhere.

This puts the case, so far as it affects the musical profession, in a nutshell. Not only do we fully endorse the remarks so trenchantly expressed by Professor Prout, but we are very glad, though by no means surprised, to learn that Sir John Stainer—one of Oxford's worthiest sons—holds a similar opinion. This is a matter affecting an ancient right of the musical profession, and we have no hesitation in entering a vigorous protest against the sweeping changes proposed to be made in regard to musical degrees in the University of Oxford.

MENDELSSOHN'S SONGS WITHOUT WORDS.*

"As for the 'Lieder ohne Worte,' I wish you would send them to many millions of amateurs and let them play it [them]." Thus wrote Mendelssohn, in English and evidently in fun, to his publisher in London more than fifty years ago. Had the composer been permitted to "draw his breath" for a period corresponding to the Psalmist's length of days, he would in a large measure have experienced the realisation of his desire. The Songs without Words have so long occupied a place in the affections of players on the household instrument that they have literally become household words in a musical sense. There is no need to adjectivise their merits—they speak for themselves in a language that is at once direct, refined, and perfectly understandable. But it may not be without interest to quote the opinion of one of the accredited and most experienced "advanced" musicians of the present day upon these familiar pianoforte pieces. He says:

"The contents of these lyric effusions of the master are invariably pleasing, graceful, and noble—indeed, at times, passionate and brilliant; the form is always satisfactory, concise, and skilful, and their style as pianoforte pieces is excellent and thoroughly adapted to the instrument. Therefore, the study of these Songs, the technical difficulties of which are in places really considerable, will always continue to be of great educational advantage, both mentally and physically, and, amidst the wild tumult of the concerts of the day, a calm enjoyment to all lovers of good music."

Could any higher tribute be paid to a work of art, even if it were a composition by Brahms or Tschaïkowsky? Some readers may be rubbing their eyes and saying to themselves: "This must have been written by that Mendelssohn-mad J. W. Davison half-a-century ago," were it not the fact that it is the definitely expressed opinion of so acknowledged an authority as Karl Klindworth, the pupil of Liszt and the friend of Wagner, and who, in the maturity of his years, is the editor of the volume of Mendelssohn's "Lieder ohne Worte" now before us.

* "Lieder ohne Worte" for the pianoforte. Composed by F. Mendelssohn Bartholdy. Edited by Karl Klindworth. (Novello and Company, Limited.)

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The question may perhaps be asked: "Why a new edition of the 'Songs without Words'? These editor-fellows work with tinkers' tools, they are not to be trusted; away with them!" We are quite ready to admit that there are editors *and* editors. In regard to some musical publications it might charitably be assumed that the gentleman who is responsible for their editing (so-called) discharges his editorial functions (such as they are) during those periods of leisure snatched from the less responsible duties of the office-boy. Anyone who expects to find traces of this kind of editing in the present publication will, however, be disappointed.

This is a practical age, and anyone who comes forward as a demonstrator of practicability is a public benefactor. This is exactly the position that Professor Klindworth has taken in editing the work now under consideration. First, however, and in order to satisfy those croakers who may rashly assume that the editor has played "ducks and drakes" with the composer's original text, we may quote Professor Klindworth's remarks upon this part of his achievement, in order to show with what artistic reverence he has treated Mendelssohn's music. He says:

"No corrections of any serious importance have been found necessary. Mendelssohn, who was a master of his art and fastidiously correct in the progression of parts and in regard to harmonies, thoroughly understood how to write clearly and euphoniously for the pianoforte. It is only in those cases where a misprint, or a slip of the pen in the manuscript, appears to me to have been made that I have drawn attention to this in my Explanatory Notes; everyone, therefore, according to his own judgment, can either accept or reject my view of the matter."

Can anything be more satisfactory? Such a frank expression of the Editor's method of working at once inspires confidence and commands respect.

But to return to the question of practicability, which, we take it, is the chief *raison d'être* of this new edition. The important art of phrasing in music receives much more attention now than it formerly did. Composers themselves in their manuscripts frequently gave evidence that they had scarcely considered the matter of slurs in their practical bearing on the interpretation of their works. (They are not above reproach in this respect even in the present day.) In fact, from the indiscriminate manner in which slurs were placed, or more often misplaced, it would seem as if they left that matter to the natural intuition of the engraver—when, perhaps, engravers were not so intelligent as they are nowadays—with the result that this gentleman of the workshop embraced every opportunity of executing some of his most artistic flourishes quite regardless of their effect upon the proper performance of the music. Let us furnish an example taken from Professor Klindworth's Preface. "Wherever it seemed desirable," he reverently says, "for the better understanding of the composer's intentions, I have added phrasing-slurs, which extend the short bar-sections into melodic phrases. A comparison of the opening of No. 14 in the old with that of the present edition will serve to illustrate my method of procedure." Here is the example:—

No. 14.

Old Edition.

New Edition.

This "method of procedure" has been followed by Professor Klindworth with scrupulous care throughout the entire work. The enormous advantage arising from having these phrasing-slurs *properly* placed cannot be overestimated from the point of view of an intelligent and, more especially, of a *poetical* interpretation of these lyric effusions.

Before giving some further examples in music type of the Editor's erudition and artistic insight, we may refer to one or two other points mentioned in the Preface. Many marks of expression, which, doubtless owing to carelessness on the part of the original engravers, were inserted in misleading places have been reinstated. No one can find any fault with that. Teachers will hail with satisfaction the announcement that the Professor has given a careful and minute *fingering throughout*. This will be a veritable boon to those who instruct as well as to those who receive instruction. Moreover, the fingering, we are glad to say, that has been adopted is 1, 2, 3, 4, 5, known as "foreign fingering," though it is really good old English. It was in use in England as far back as 1599, and lasted nearly 160 years, the change to the +, 1, 2, 3, 4 probably being the work of German musicians who migrated to this country during the last century, as they do in the present day.

The use of the pedal has also been very carefully indicated throughout the work. Metronome rates have also been given to each Song; and in this connection the Professor's words of wisdom against the excessive speed characteristic of much of present-day pianoforte playing come with timely warning. He says: "The principal thing is to render the

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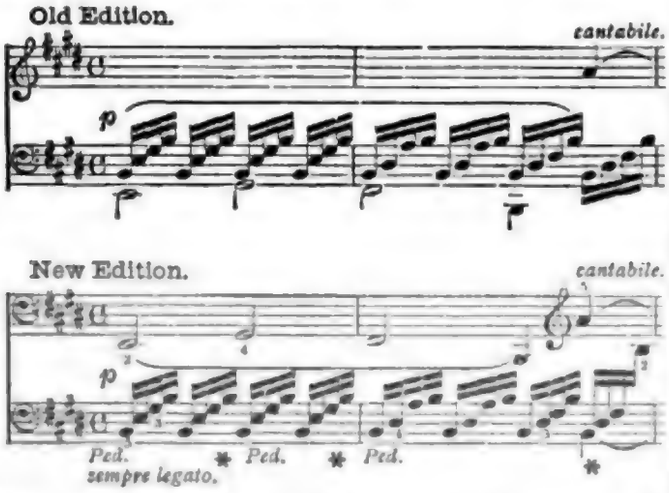
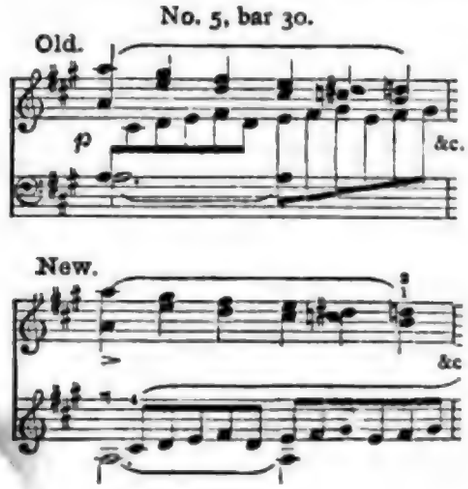
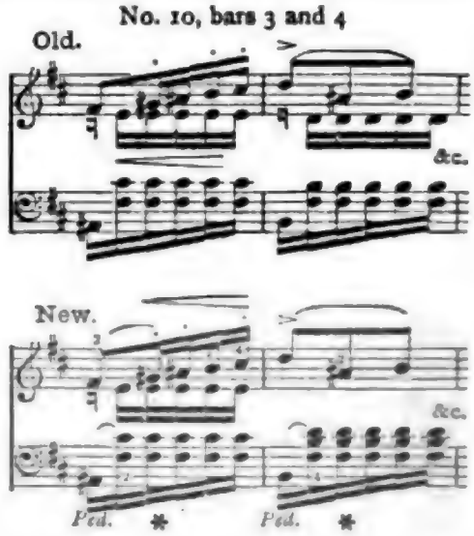
melody expressively, according to its bright or passionate sentiment—in fact, to interpret the *soul* of the composition." Would that these words could be indelibly written upon the mind of every student—*Soul*-playing to take the precedence of manipulative skill.

It is due to Professor Klindworth to say, without reserve, that he has discharged his editorial duties with conspicuous ability. He brought to his task splendid credentials as the editor *par excellence* of Chopin. "I maintain," says Hans von Bülow, "that Klindworth's is the only masterly edition of Chopin." We have no hesitation in applying these words to this edition of Mendelssohn's Songs without Words. No higher praise could be given.

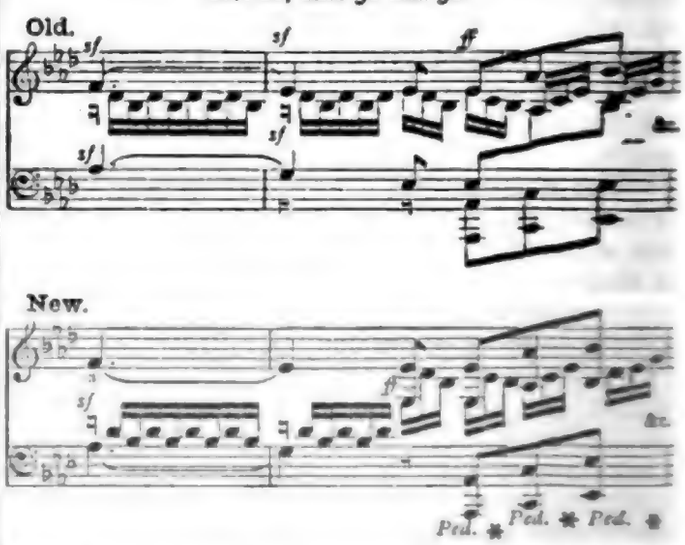
A few examples—comparing the present and the old editions — will suffice to show the microscopic thoroughness characterising Professor Klindworth's editorial operations.

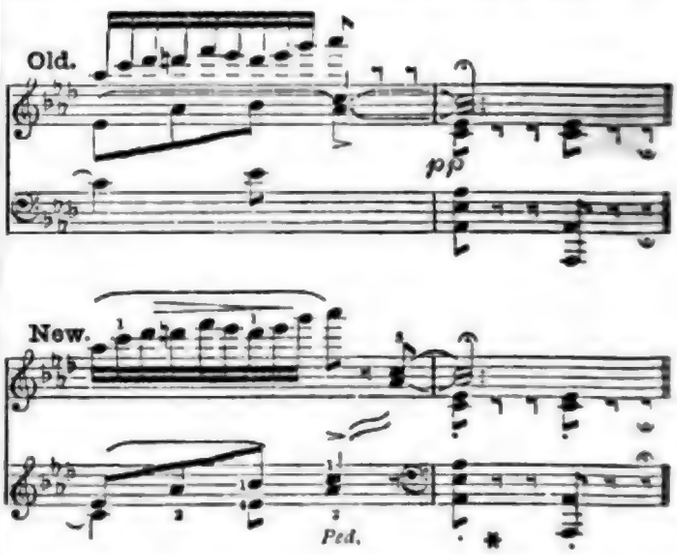
The notation of the first two bars of No. 1 may, at first sight, appear strange. We give them in the old and new editions :—

But the dual advantage of keeping the left hand tranquilised in one position, and of giving full opportunity for the bass minims to be brought out with good, sustained, cello-like tone, are obvious.

Many instances could be given of the great help afforded to the player by the proper distribution of the accompaniment-figures between the two hands, and in their respective staves. Here are two comparative examples :—

No. 5, bar 30.

No. 10, bars 3 and 4

Again, in the familiar Duetto (No. 18), compare the old form with the new at the return of the main theme in octaves—

No. 18, bars 31 and 32.



and also the concluding bars of the Duetto—

Can anyone doubt the immense gain to the performer which such practical assistance affords?

Another, though more subtle, touch of the skilled master-hand is evidenced in the Song in

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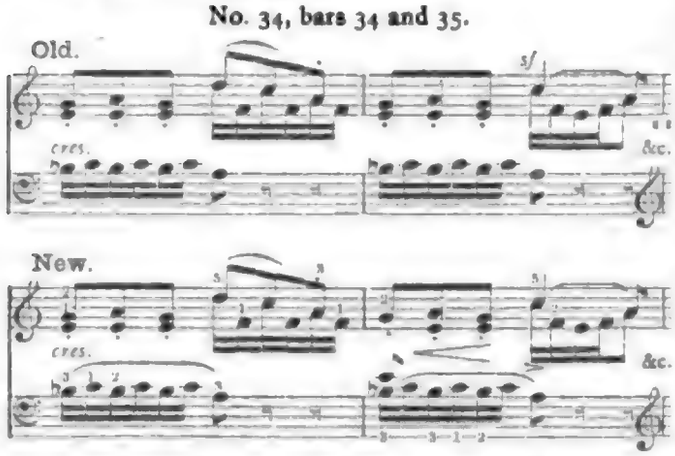
C, often, though unauthoritatively, designated "The bee's wedding":—

No. 34, bars 34 and 35.



The form in which the passage is printed removes any risk of breaking its merry skittishness, by assigning the first E in bar 35 to the left hand. But even here the Professor is not dogmatic, as less competent editors often are. He says in his valuable "Explanatory Notes": "The E may be played with the right hand. Nevertheless, I consider the form in which I have given it to be the easier method." Countless other examples—in fact, they are to be found on every page, if not in every bar—could be adduced to prove, if, indeed, proof were necessary, that such editing as this is not in the least degree a perfunctory business. Professor Klindworth says: "I have endeavoured to make it [this new edition] instructive." No one who carefully looks into the detailed excellence of his editorial insight and ripe musicianship, so ably demonstrated in these Songs, will deny that he has entirely succeeded.

The general appearance and get-up of the volume calls for the highest praise. In the first place, the music is not in the least degree crowded. As a matter of fact, the volume now under review contains *twenty-eight* more pages than does a German edition (including all the eight books) of the same size. Therefore it is obvious that a great advantage from the reading point of view is secured by having the music so well spaced and made comfortable to the eye. The engraving of the book is an artistic piece of work reflecting the greatest credit upon the head of Messrs. Novello's engraving staff, who, we believe, has engraved much of the work with his own hands, and every page of it has received the advantage of his personal supervision. Not only has the minutest detail been considered from a purely technical point of view in regard to engraving *per se*, but such an apparently small matter (to a mere hack-work engraver) as good "turns over"—though of immense advantage to the player—has been carefully considered in setting out the work. In fact, from the distinguished editor downwards, no pains have been spared, no trouble has been shirked in order to make this edition as near perfection as it is possible to make it. The paper and printing of the book are included in this appreciation of its all-round excellence and attractiveness.

It only remains to mention, by way of completeness, another feature of the publication that may be of interest to those who play as well as perhaps to those who only listen to these lyric effusions—we refer to the two pages of Historical Notes which follow Professor Klindworth's Preface and Explanatory Notes.

The publication of this new edition marks an era in the history of Mendelssohn's Songs without Words—those "pleasing, graceful, and noble" pianoforte pieces which, as in the past, will, we feel sure, in the future afford "a calm enjoyment to all lovers of good music."

CONDUCTORS—NATIVE or FOREIGN?

Two questions have considerably agitated the musical world during the past month; to one of these—that relating to the Oxford musical degrees—we refer in another column. The other—the conductorship of the Hallé concerts at Manchester—is of hardly less importance, viewed from the standpoint of native musicianship. The pros and cons of the question have been vigorously discussed, and discord has reigned supreme amongst the votaries of harmony in Cottonopolis. At the time of writing the matter in dispute had not been decided; but the facts of the case are so fresh in the public mind that there is no need to enlarge upon the mere incidents of the controversy.

A year after the death of Sir Charles Hallé, Mr. Frederic H. Cowen was (in 1896) appointed conductor of the celebrated concerts so long identified with the deceased musician's name. Mr. Cowen's engagement, however, was from *year to year*. Such a condition was *prima facie* not a very satisfactory one; at all events, it was not altogether suggestive of permanence. Moreover, at Sir Charles Hallé's death Dr. Hans Richter was approached with a view to securing his invaluable services to fill the vacant post; but the engagements of the great Viennese conductor precluded him from exchanging the bright and animated life of the city on the Danube for the grimy atmosphere of Manchester. But it now appears that the term "year to year," as applied to Mr. Cowen's engagement, was another form of "keeping the place warm" for Dr. Richter. The German colony in Manchester have a strong influence in matters musical, and as soon as there appeared any possibility of Dr. Richter being free of his Vienna appointments, negotiations were again opened with him; the result is now well known. While within their legal rights in the treatment they have meted out to Mr. Cowen—who has done his work splendidly and with marked success—the "powers that be" in Manchester cannot be said to have shown the consideration

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that might have been expected to one who has served them so well.

Feeling has naturally run very high in Manchester and its vicinity, and those who have followed the discussion in the local press can form some idea of the Handel-Buononcini controversy of nearly two hundred years ago. We have no intention of considering this question from the Tweedle-dum *versus* Tweedle-dee point of view. Mr. F. H. Cowen—whose biography, strangely enough, though quite unpremeditatedly, appears in our present issue—needs no eulogy: his abilities as a conductor have been frequently recognised in these columns, and no one will deny that he is a man of marked ability in a sphere requiring many combinative qualities. Then in regard to Hans Richter. Would it not be absurd to say one word derogatory to his pre-eminence as the greatest living conductor? For upwards of twenty years he has been a frequent visitor to these shores and we have come to look upon him almost as one of ourselves. Nevertheless, we do not want our orchestral conductorships to fall entirely into the hands of foreigners. And this leads us to consider the question of an English *versus* a foreign conductor from a higher plane than that of personal considerations and those petty jealousies, which, unfortunately, so often blemish the professional musical life of this country.

The particular location of the incident above referred to prompts us first to call attention to a feature of our musical life that has become a national heritage—we refer to choral music. In no part of the kingdom are the traditions of choral singing more gloriously upheld than in Lancashire and Yorkshire. Is there any danger of this characteristic possession being ousted from its paramount position? We can well imagine 10,000 voices from the hills and dales of the great manufacturing counties responding with an emphatic and overwhelming "No." But there are indications that great watchfulness will be necessary to stem any current that may loosen that position. At Glasgow, for instance, where Mr. (or Herr) Wilhelm Bruch is the conductor of the "Choral and Orchestral Union" (should it not be "Orchestral and Choral?"), only *four* concerts out of thirteen are choral; the remaining nine are entirely orchestral, and these are exclusive of "twelve popular orchestral concerts" on Saturday evenings. Moreover (excluding a performance of "The Messiah"), British music is represented at the remaining twelve concerts by how many examples of native art?—with humiliation we write it—by exactly *four* compositions! Is this a healthy sign of the progress of native art in this country?

To return to the question of the conductor. Cannot we raise the article on our own soil? Are we always to import it? In regard to music, does the great British Public still cling to the old idea that a foreigner is superior to an Englishman? Another question may be asked: Is our national temperament unproductive of those qualities necessary to the making of a good conductor? Can we be charged with being too superficial in our work?

Again: What becomes of our boasted progress in music if important appointments like those of Manchester and Glasgow are *not* to be filled by native musicians? Would such a stigma be tolerated in any other European country? This is a grave matter and one that calls for very serious consideration. If native conductors do not exist (in sufficient quantities), where is the fault? It would be interesting to know if any means are taken at the Royal Academy of Music, at the Royal College of Music, and other training schools, to instruct students in the art of conducting. No pains seem to be spared in turning out composers and performers—with more or less success, be it observed; but how much attention is given to such indispensable qualifications in a professional musician as (1) the art of teaching, (2) the art of accompanying, (3) the art of conducting? Let our great schools look to this!

We trust that the above remarks may be the means of inducing our readers to think seriously upon the important questions we have endeavoured to raise. Finally, it will ever be the policy of The Musical Times strenuously to uphold native art and to promote its influence and welfare.

The following genuine appreciation of Mr. Edward Dannreuther by his old pupil, Sir Hubert Parry, unfortunately arrived too late to be included in the Biographical Sketch of the former in our last issue. Its tardy appearance, however, will by no means lessen its value or interest. Sir Hubert Parry says:—

"The most completely original and independent minded man it is possible to find, and the most absolutely sincere. Conventions of all sorts seem to pass him by as if they did not exist. Whatever the subject, he seems to look into the heart of it and lay hold of the core of it for himself, and with his own grip. It does not matter what anyone else seems to think about it, if their thinking does not seem to him to have been done whole-heartedly. If the whole world said something was one way, and it seemed to him another, the noise of the many herding together after futility would be as nothing to him. And this independence and native decisiveness of judgment is one of the things that makes his influence upon his fortunate pupils so great. But by no means that alone. For he is one of the most sympathetic and kindly of human beings. Though he lives so much alone, constantly unravelling something that interests him, when he does come out of his solitariness and mixes with his fellowmen, he is genial and responsive to the uttermost; full of enjoyment of humour and bursting into veritable explosions of merriment or pleasure over anything really funny or essentially good and enjoyable. His wide sympathies welcome all imaginable subjects—literary, philosophical, and social, as well as artistic, and his pupils feel as if they expanded under the influence of something much more vital and inspiring than the utmost learning and

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wisdom of a mere specialist. Moreover, he gives himself ungrudgingly, and often worries himself by his unsparing generosity in helping and sympathising with anyone who will be the better for help and sympathy.

"One of his most surprising gifts is in the direction of flower growing. His little yard of a garden at the house in which he used to live in Orme Square was all ablaze in early summer like one of Alma Tadema's garden corners in an ancient Roman villa. The irises of every imaginable kind and hosts of lilies and fritillaries jostled one another in indescribable profusion. How they were persuaded to grow in such a fashion in London is a veritable mystery. The flowers seemed bound to thrive when he looked after them, as his pupils are bound to expand and grow full of light and insight. It is no wonder he inspires devotion. The veriest trifler in fashionable society would wake up in very shame if he came across such single-hearted genuineness, and feel the better for it too."

Mr. Dannreuther writes in reference to the aforesaid article:—

"Anent the reading of 'Parsifal' (p. 652), there is an oversight—'*modulation*,' not '*moderation*'—for which latter R. W. was by no means remarkable! Please add at the foot of p. 652, col. 2: 'Most of the songs of Berlioz and Liszt, and Cornelius, and all of Wagner's were sung by Miss Anna Williams.' I am sorry that I forgot to mention her kind assistance."

Church music does not seem to have received so much attention at the meetings of the Church Congress during recent years as formerly. The Congress has now been in existence thirty-seven years, having been started in 1861. It may not be without interest to give, in tabulated form, the dates and places at which Church music had recognition, together with some of the names of those who contributed papers on the subject. (There were no papers read at the first two Congresses, 1861 and 1862.)

1863. Manchester: Sir F. Ouseley.
1864. Bristol: Dr. John Hullah and Rev. L. G. Hayne.
1865. Norwich: Rev. J. B. Dykes.
1866 York: Sir Roundell Palmer.
1867. Wolverhampton: Sir F. Ouseley.
1868. Dublin: Sir R. Stewart.
1871. Nottingham: Rev. J. B. Dykes and Dr. Gauntlett.
1872. Leeds: Sir F. Ouseley and Sir J. Stainer.
1873. Bath: Sir J. Barnby.
1874. Brighton: Sir F. Ouseley and Sir J. Stainer.
1875. Stoke-on-Trent: Rev. J. Ellerton and Dr. E. J. Hopkins.
1879. Swansea: Rev. T. Helmore and Rev. W. Pulling.
1881. Newcastle-on-Tyne: Dr. W. H. Monk.
1884. Carlisle: Mr. W. H. Gladstone and Sir W. Parratt.
1886. Wakefield: Sir W. Parratt and Mr. E. Griffith.
1891. Rhyl: Rev. Owen Jones (Welsh Church music).
1894. Exeter: Sir J. Stainer.
1895. Norwich: Dr. Armes.
1898. Bradford: Sir W. Parratt and Dr. Percy Buck.

Whose fault is it that the subject of Church music has been allowed to suffer such comparative neglect? Is it on the part of the organisers of the Congress? Whatever may be said of the amateur musical parson, such devoted men as Ouseley and Dykes were thoroughly in earnest, and took an interest in the music of the Church which seems to have been lacking in the Church Congresses of the last twenty years.

Congratulation was the predominant note at the final meeting of the stewards of the recent Gloucester Musical Festival, at which the Very Rev. the Dean (Dr. Spence) presided. The financial result was most satisfactory. The report stated that the receipts for the performance of "Elijah" (£1,022) were the largest that had ever been taken, and the attendance at that oratorio was the greatest ever known at the Three Choir Festivals. Sir Hubert Parry, who was present in the capacity of a Gloucestershire magnate—he being a squire and J.P. of the county—paid a very high tribute to the admirable qualities, including "gentleness, consideration, modesty, and everything else," shown by Mr. Herbert Brewer, the Cathedral organist, as conductor of the festival. In replying to a vote of thanks to the various composers who had contributed new works, Sir Hubert Parry said that he was only too delighted if he could serve his old county. He felt a most intense interest in Gloucestershire, not only as regards musical matters, but cricket! When he got his newspaper in the morning, the very first thing he looked for was to see how the Gloucestershire team had been going on. The genial Director of the Royal College of Music evidently believes in runs and catches other than musical.

A red-letter day in the musical history of Lincoln Cathedral is in prospect on Thursday, the 17th inst., when the new organ, built at a cost of over £4,000 by Messrs. Henry Willis and Sons, will be opened with a special choral service. The choir will be strengthened by the Cathedral choirs of Ely, Peterborough, and Southwell; by members of the choirs of St. Peter's, Eaton Square, and St. John the Evangelist, Wilton Road (London); and by members of the Lincoln Musical Society, making a total of about 150 voices. Dr. Haydn Keeton, organist of Peterborough Cathedral, will accompany the service, and Dr. George J. Bennett, organist of Lincoln, will conduct. Sir Walter Parratt is announced to give two recitals on the new instrument—one in the afternoon and another in the evening; and the Dean of Norwich will preach. The music will include: "How lovely is Thy dwelling-place" (Brahms), "Blessing, glory, wisdom, and thanks" (without accompaniment), and Dr. G. J. Bennett's Service in A, revised by him for the occasion. We hope to give a full report of this interesting event by "Our Special Correspondent," who will visit Lincoln for this purpose.

The Temple Church has for more than half-a-century been the stronghold of English Church music. We give, from the official list courteously sent to us, the services and anthems appointed to be sung at the Temple Church during the past month:—

Services.—Smart in F (throughout); Sullivan in D (morning); Goss in E (evening); Wesley in F (throughout); Stainer in A (throughout); Garrett in D (throughout).

Anthems.—"Blessed be the God and Father" (Wesley); "Immanuel, beloved Name!" &c. (Bach); "The Lord hath done great things" (Smart); "Judge me, O God" (Mendelssohn); "Behold, all flesh is as grass" (Brahms); "Ye now are sorrowful" (Brahms); "Hear my prayer" (Kent); "Turn Thy face from my sins" (Sullivan); "Lord, for Thy tender mercies' sake" (Farrant); "Remember now Thy creator" (Sterndale Bennett).

The Bach anthem was a selection (Nos. 38 and 36) from the "Christmas" Oratorio, and those by Brahms, sung at the morning and evening services on the 16th ult., were taken from the German master's German Requiem.

"What is the musical profession coming to?" is the pathetic interrogation of an aggrieved organist. He writes: "The wife of a curate at a church—

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where he receives £140 a year for three services on Sunday and baptisms on Wednesday evenings—is actually giving music lessons at *sixpence* a lesson of forty minutes' duration, ten minutes of which are allowed for 'settling down,' as she terms it! At the church in question there is a professional organist, but of course he does *not* receive the stipend of anything like £140 per annum." Here is the clergyman's wife in a new *rôle*—taking the bread out of the organist's mouth. The spouse of the aforesaid reverend gentleman may or may not be actuated by philanthropic motives in her sixpenny emoluments, while her consort is evidently passing (or parson) rich with exactly one hundred pounds above that annually received by Oliver Goldsmith's village preacher. The ten minutes' allowance for "settling down" is an apparently aggravated symptom of the case. We may be wrong in our diagnosis, but in all probability it is a suppressed form of "payment in advance"—the "settling down" being not unconnected with "settling up."

A very curious and interesting letter addressed by Wagner to Messrs. Schott, of Mayence, in 1832, has just been made public by Dr. Strecker, the present head of the firm. In the preceding year the composer, then eighteen years of age, had offered them a pianoforte arrangement of Beethoven's Choral Symphony, which, however, had been declined. With characteristic perseverance young Wagner returns to the charge in the letter in question, of which the following is a translation:—

Leipzig, June 15, 1832.

Dear Sir,—I send you herewith a transcription for pianoforte à deux mains of the Symphony No. 9, by Beethoven, which has been already submitted to you last year, but which you returned, as you were then oversupplied with manuscripts. I now offer it to you again, leaving the same entirely at your disposal.

I do not ask for any remuneration for this work, but if, in return, you will let me have a few pieces of music, I shall feel much obliged. May I request you then to forward me, in exchange, through Mr. Wilhelm Haertel: 1. Beethoven, *Missa Solemnis* (D minor), score and arrangement for pianoforte; 2. Beethoven, Symphony (No. 9), score; 3. Beethoven, two quartets, score; and 4. Beethoven's Symphonies, arranged for pianoforte by Hummel?

By granting this request, as soon as possible, you will infinitely oblige,—Your most humble servant,

Richard Wagner.

There is something deliciously naïve in the self-confident tone assumed by the perfectly unknown young musician, at that time, as well as in the request made, in return for the disposal of a manuscript previously rejected. The fact, too, of all the music applied for being by Beethoven is significant. It is pleasant to add that Messrs. Schott complied with the request contained in the letter, while retaining the transcription of the Symphony, which, however, was never published. Forty years later it was returned once more to Wagner, by way of a graceful compliment on the part of the eminent Mayence firm. It forms not the least interesting feature in the archives of the villa "Wahnfried."

A grand competitive musical festival, evidently of a Welsh Eisteddfod character, is announced to be given in Queen's Hall on the 24th inst. Prizes are offered for successful competitors in Rhyddiaeth, Barddoniaeth, Cerddoriaeth, Cyfieithiad, Adroddiad, and other equally interesting subjects. The honorary secretary (Ysgrifenydd Myg.) is Mr. J. Edward Davis (Clwydian), 309, King's Road, S.W. The prizes ought certainly to be distributed by a D.D.

The announcement of the impending retirement of Mr. Edward Lloyd from professional life has been received with widespread regret. The great tenor has worthily gained the esteem of the British public, and, at the same time, he has upheld the best traditions of English vocal art in a manner calling for unstinted praise. We hope in the near future to give a Biographical Sketch of Mr. Lloyd. In the meantime, we may refer to the fact that no Academy, College—not even a University—can claim him as one of its alumni. Moreover, with the exception of the ordinary choir boy training, received during his choristership at Westminster Abbey from James Turle, he has been entirely self-taught. Not only has he been able to get along very comfortably without the aid of the expert voice trainer, but he has mercifully escaped the snares of the voice strainer. As his retirement will not take place until the year 1900, there will doubtless be found many opportunities of hearing our great tenor before he settles down to the life of an English country gentleman. That all such opportunities will be embraced to the full goes without saying. The *World*—somewhat too previously, perhaps—chants a farewell in the following strain:—

Oh, sweet-toned singer, man of notes,
Whose voice has charmed us many a day,
Where shall we find in other throats
The "even tenor of your way"?

As from the platform you depart
(To leave, alas! how vast a void),
Farewell, we say, with heavy heart,
And a regret that's un*alloy'd*.

Many English friends and pupils of Professor Klindworth will doubtless be interested in the following extract relating to him, translated from the *Allgemeine Musikzeitung* of September 30:—

The Klindworth-Scharwenka Conservatorium has published its report for 1898. We learn from this that the Institution was attended by 369 pupils, of whom 25 were free. A large number of pupils appeared in public during the course of the winter, some giving concerts of their own, and some assisting at concerts given by other artists. The final examination of the instrumental and vocal classes obtained most satisfactory results.

Several important changes have taken place in the teaching staff of the Conservatorium. To the general regret, Professor Karl Klindworth has felt obliged to retire from the staff in order to devote himself in future to private teaching. What a loss this is felt to be can be estimated from the words in which the report records the fact of the retirement of the honoured artist. They are as follows:

"Klindworth, whose name in conjunction with Scharwenka's the Institution will continue to bear, founded in 1884 a conservatorium for music in Berlin, which became in a short time one of the most pre-eminent of music schools. In the year 1893 it joined forces with the Scharwenka Conservatorium, and Klindworth continued to be the artistic director and principal master for pianoforte playing. He gave his full powers to the work, and rich artistic success crowned his efforts for five years. Not only did so many pupils crowd to his own classes that only his wonderful energy enabled him, at his advanced age of sixty-seven years, to cope with the work; but he was also able to see with satisfaction how the name, which he had made so celebrated both as teacher and artist, reflected glory on the Institution, and caused it to become more and more developed and respected. It is therefore to the great regret of all that we lose from our midst the man to whom all the members of the staff looked up with unconditional veneration, whose sense of duty was an example to them, and whose artistic spirit influenced and animated them all. May the astonishing energy which

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he has hitherto shown be long preserved to him in his old age, and long enable him to continue his work in the direction in which success has always attended him as a disciple and pioneer of Progress in Art."

Professor Klindworth will, however, continue to give his class and private pianoforte lessons in Berlin, at the pianoforte warehouse of Mr. Müller, Potsdamer Strasse, No. 119. He will have the assistance of a professor of theory, who will give his class lessons in English, for the benefit of those whose German may not be a strong point, and a professor of the violin has been engaged for *ensemble* music.

Professor Klindworth is announced to visit England during the present month for the purpose of conducting two orchestral concerts at St. James's Hall, on the 22nd and 29th inst. The programme of the first concert will consist of:—

1. Beethoven's "Eroica" Symphony; 2. Liszt's Second Pianoforte Concerto (in A), played by Mr. Frederick Dawson; 3. Selection from Berlioz's "Romeo and Juliet": (*a*) Fête chez Capulet, (*b*) Scène d'amour, (*c*) Fée Mab; 4. Wagner's "Meistersinger" Overture.

The programme of the second concert (on the 29th inst.) is hardly less interesting:—

1. Weber's "Der Freischütz" Overture; 2 and 3. Brahms's Pianoforte Concertos, No. 1, in D minor, and No. 2, in B flat, both played by Mr. Frederick Dawson; 4. Wagner's "Tannhäuser" Overture.

Apart from the intrinsic merits of the music to be performed on these two occasions, and the opportunity that will be afforded of hearing the two pianoforte concertos of Brahms performed in immediate succession, these concerts are sure to arouse special interest from the fact that they will be conducted by so distinguished a musician and eminent conductor as Karl Klindworth.

The recently published "Memoirs" of the late Henry Reeve, the distinguished editor of the *Edinburgh Review* and one of H. F. Chorley's literary friends, contains an interesting reference to Liszt, on an occasion when the playing of that king of pianists ended in a fit of hysteria. In his youth Reeve lived much abroad. During his sojourn in Paris, in the year 1835, when he was twenty-one, he was present at a concert given by Liszt, then in his twenty-fourth year. Reeve thus describes the scene:—

When we arrived at the concert-room, it was very full, and I stood the greater part of the evening. I do not know whether I ever described to you my friend Liszt. His person is slight and tall, a delicate frame, not worn or wasted by weakness and malady, but perpetually strained by the flow of animated thoughts, by the violence of a musical soul, for which no sound affords an adequate expression. Liszt had already played a great Fantasia of his own and Beethoven's 27th Sonata, in the former part of the concert. After this latter piece he gasped with emotion as I took his hand and thanked him for the divine energy he had shed forth. At last I had managed to pierce the crowd and I sat in the orchestra . . . my chair was on the same board as Liszt's piano when the final piece began. It was a duet for two instruments, beginning with Mendelssohn's "Chants sans Paroles," and proceeding to a work of Liszt's. We had already passed that delicious chime of the "Song written in a gondola." . . . As the closing strains began, I saw Liszt's countenance assume that agony of expression, mingled with radiant smiles of joy, which I never saw on any other human face, except in the paintings of our Saviour by some of the early masters; his hands rushed over the keys, the floor on which I sat shook like a wire, and the whole audience were wrapped in sound, when the hand and frame of the artist gave way; he fainted in the arms of the friend who was turning over for him, and we bore him out in a strong fit of hysterics. The effect of this scene was really dreadful. The whole room sat breathless with fear, until Hiller came forward and announced that Liszt was already restored to consciousness, and was comparatively well again. As I handed Mdme. de Circourt to her carriage, we both trembled like poplar leaves, and I tremble scarcely less as I write.

Any utterance of so distinguished and versatile a writer and antiquary as the Reverend S. Baring Gould is sure to be interesting. Mr. Baring Gould has written the libretto of a comic opera, entitled "Red Spider," composed by Mr. Learmont Drysdale, which was produced at the Prince of Wales's Theatre, Liverpool, on the 13th ult. At the close of the performance the author was called before the curtain, when he made the following very pertinent remarks on English opera, and the domination of the music hall in the amusements of the people. We quote from *The Times* report:—

Mr. Baring Gould said he believed he was expressing the purpose of the composer as well as his own when he said that their object was to stem a current adverse to the English romantic musical drama and threatening to sweep it away. The English musical drama had its birth last century in Gay's "Beggar's Opera," which emptied the benches of the Italian Opera-house and revealed to the *dilettanti* that the English people dearly loved their home-made music to English themes. The adverse current to which he alluded was the music hall entertainment, which had invaded and altered the character of English opera, reducing it to the merest thread of story strung with a succession of not always relevant songs. He ventured to think this tendency was to be resisted. Secondly, he thought they had gone too much to foreign themes for their English operas, deserting the path indicated by Gay, Arnold, and Dibdin. Surely English country or sea life supplied abundant material, and if the opera were an idealisation, the motives of the heart—love, good humour, self-devotion, and mirth—were the same in all ages.

"The Deluge," as the subject of an oratorio, has attracted the attention of at least one other composer—if, indeed, he can be called a composer—in addition to Mr. Frederic H. Cowen and M. Saint-Saëns. Robert Nicolas Charles Bochsa is the name of that composer, and he it was who produced his oratorio of "The Deluge," the libretto "written by C. Dibdin, Esq." (whether the elder or younger is not stated), at the Lenten Oratorios, Covent Garden Theatre, on February 22, 1822. Three weeks earlier, quite regardless of chronological propriety, "Moses in Egypt" had been given, with such success as to anticipate a natural feature of the Bochsa business. The playbill of "The Deluge" performance actually stated that, "In consequence of the *great overflow* from the Pit on the 30th of January last, the Theatrical Orchestra will be opened for the accommodation of the public." Whether the said "Theatrical Orchestra," after their experiences with "Moses in Egypt," and in anticipation of the event associated with the name of Noah, found a Mount Ararat of their own is not recorded. It would be interesting to know if they—the orchestra—found the music very dry. It was probably very watery.

"The analytical program-book is an impertinence to the musician, a stumbling-block to the amateur, an injustice to the composer." Thus says *Musical Record*, and, as it is published at the Hub of the Universe, it ought to know. We should be almost inclined to believe the statement, if the following extract from the "Boston Symphony Program Book"

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were the *only* specimen of the programist's handiwork. Here it is: "Imitation is the sincerest form of flattery. The Philistines have taken to use Samson's favorite weapon, but with the difference that they do not take it from the *dead* animal." Mr. Edgar P. Jacques must soar to far greater heights than he has hitherto analytically attained in any attempt to rival that programist of cultured Boston, Mass.

"The annual performance of Mendelssohn's 'Judas Maccabæus'" was announced to be given at the People's Palace, Mile End Road, on the 22nd ult. We seem to have some sort of dim and distant recollection of hearing of an oratorio entitled "Judas Maccabæus" by *Handel*, but not by the composer of "Elijah"; however, we are quite open to correction. By the way, how very appropriate a performance of Handel's "Water Music" would have been at the People's Palace during the recent water famine in the East-End, played, of course, in the main on standpipes.

Handel's "*Elijah*" was announced to be performed by the Kyrle Society at St. George the Martyr, Southwark, on the 26th ult.—so said the *Daily Mail*.

The old-established business of Messrs. Robert Cocks and Company—goodwill, copyrights, and musical instruments—is about to be sold by auction, by Messrs. Puttick and Simpson, the first portion of the sale beginning on the 7th inst. Messrs. Cocks's music-publishing business has existed for three-quarters of a century, it having been founded in the year 1823. The Royal Academy of Music was opened in the same year.

Mr. J. A. Fuller Maitland will deliver a series of four lectures on "The Music of Johannes Brahms," at the late Lord Leighton's house, 2, Holland Park Road, Kensington, at 5 p.m., on Thursdays in November. The subject will be divided as follows: November 3, Pianoforte Works; November 10, Concerted Instrumental Works; November 17, Choral and Orchestral Works; November 24, Songs. The proceeds will be devoted to the fund for erecting a monument to the composer in Vienna.

Professor Villiers Stanford will form the subject of the Biographical Sketch in our December issue.

Mr. Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast," in spite of the absence of the prestige attached to a work that has been produced at an important Festival, is making remarkable headway. Performances are already announced to be given at the Royal College of Music (London), Plymouth, Torquay, Sunderland, Glasgow, The People's Palace (London), Bridlington, and Middlesbrough. Mr. Coleridge-Taylor's Gloucester Festival work, the Orchestral Ballade in A minor, is to be performed at several musical centres, London, naturally, *not* included. In such a respect London is a musical *dis*centre.

Dr. Henry Fisher, of Blackpool, is the author of "The Pianist's Mentor: a text book for students of all grades" (J. Curwen and Sons). The book is founded on the fact that "it epitomises the experience gathered during the writer's long and busy career as a teacher of the piano." Teachers of the pianoforte will find many useful hints scattered throughout Dr. Fisher's pages.

Dr. E. J. Hopkins, reversing the practice of many dwellers in the Metropolis, spends the week-end in London, when, notwithstanding his octogenarianism, he does a day's teaching every Monday at the Normal College for the Blind at Norwood. During the remainder of the week he resides at his Herne Bay residence, where he is hard at work on his forthcoming "Handbook of the Organ."

Sir Walter Parratt, who had the honour of dining with the Queen and the Royal Family during his recent brief stay at Balmoral Castle, conducted the musical portion of the Memorial Service for Her Majesty the Queen of Denmark held in Crathie Church, on the 15th ult.

Mr. J. Percy Baker has just issued a practical little sixpenny pamphlet, entitled "The choir boy's handy book of musical theory and vocal exercises," which he has dedicated to his old master, Dr. Charles Steggall.

Dr. William Creser, organist and composer to Her Majesty's Chapels Royal, has been appointed the Examiner for Trinity College (London) in India this year in practical subjects: pianoforte, organ, violin, singing, &c.

Mr. Ernest Ford has been appointed director of the operatic class at the Guildhall School of Music. An excellent choice.

Sir Arthur Sullivan has joined the Board of Direction of the Crystal Palace Company, which is being reconstructed with regard to its financial basis.

The Lincoln and Peterborough Triennial Oratorio Festival will be held (by permission of the Dean and Chapter) in Lincoln Cathedral, on Thursday, June 8, 1899. The principal works selected for performance are Gounod's "Redemption," Brahms's "Requiem," and Mendelssohn's "Hymn of Praise."

The Dean and Chapter of Norwich have instructed Messrs. Norman and Beard to build a new organ for the Cathedral at a cost of £3,000. The new instrument, like its predecessor, will stand on the screen. It is expected to be completed by next June.

Maxim for a young pupil:—"Take care of the *pianos*: the *fortes* will take care of themselves."

CHURCH MUSIC.

The most interesting Church news of recent date, and dealing with sacred art, was contained in the addresses on the subject delivered at the Church Congress held at Bradford. Sir Walter Parratt, as is his wont, pronounced his views, and very interesting they proved to be, with straightforward clearness and decision. The first chief point of his discourse was a feeling and thoughtful appeal for the overworked and much too small Cathedral choir; and nothing could be more timely than this appeal.

Then he quite gently urged congregations not to join in trying to sing Cathedral music they did not know. Again these words were timely, for there is still a sufficient number of church-goers who, knowing nothing of music, "rush in where angels" might well "fear to tread." It was more difficult to follow Sir Walter with satisfaction when he urged that: "The

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Confession, Apostles' Creed, and Litany ought always to be said and not sung." This opinion was partly based upon a desire to relieve the tiring tediousness of the monotone.

With regard to the Confession, it might be urged that the beautiful ancient comma and sentence inflections of the ancient Latin Confession, so strangely neglected, will afford the necessary relief and variety. Taking the question all round, it may be asked, Is not the simple people's song their real medium of public worship, as distinguished from private prayer? This view would seem to have guided the Church in ancient times, and surely remains a good argument for the complete employment of choral services.

The proposal of Sir Walter Parratt to judiciously mingle ancient with modern music was an admirable piece of advice. Some forty years ago the late Cardinal Wiseman gave similar advice to the musical authorities of his own Church, with the difference that he recommended the judicious employment of the ancient plain chant with the music of the various great schools of Church music from the sixteenth century onwards. This was not only eminently practical advice, but it further enforced an expansive thought to the effect that the Church belongs to all ages, and possesses a glorious continuity of sacred art linking all time into one great song of prayer and praise.

One of the most valuable and practical utterances of the distinguished organist of Windsor Chapel Royal was his denunciation of the monster organs in our Cathedrals and other churches, and he justly said "everything that can be desired could be obtained in fifty sounding stops." He further condemned these huge, roaring giants as disfiguring our fine churches and occupying precious space, an invasion never contemplated by the great architects of our noble cruciform churches. It is to be hoped these words will have good effect ere the rage for organ idolatry has been carried hopelessly too far.

Dr. Percy Buck, the organist of Wells Cathedral, gave an address on the subject of the ancient Plain-song of the Church. He summarised the points in favour of the old Psalm chants thus:—

(1) Plain-song is the only authorised Church music (see Queen Elizabeth's injunctions). It is not for me to discuss how far this is an argument in favour; indeed, I will admit that if the music were proved unworthy, then no amount of authority would convince me that it ought not to be supplanted. (2) It is the most ancient Church music, having in the case of psalmody an origin possibly contemporary with the words. Whatever may be the force of authority, traditions should certainly carry weight. Chants which survived throughout the Church down to the end of the seventeenth century should not lightly be set aside for a substitute certainly not superior. These "tones" owed their survival to their strength, and their strength to their origin, for they were the gradually-perfected work of a series of humble, unknown men, who laboured in obscurity with love and patience, impelled from within to give utterance to the faith that was in them. (3) The tones preserve, and even adorn, the beauty of the Psalms. This they do by allowing the natural accent of the words, and by progressing at a slow pace. The singers have but to know the notes of their tone by heart, and then accent the words exactly as they would in reading. (4) The tones are easier to sing, both for choir and congregation, and can be joined in by that large number of persons who have no singing voice. This is partly due to the absence of any suspicion of breathless hurry in singing, partly to the fact that, as all the notes of the tones are well within the speaking voice, they may be almost monotoned by those who cannot sing well.

Dr. Buck's words have a by no means indirect ring of sympathy with the previously quoted opinions of Cardinal Wiseman. In both cases there is an underlying thought of the employment of the artistic wealth of the Church with appropriate judgment, and with the right application of all means, be they simple or elaborate, old or new.

One feature of the Harvest Festival at St. David's, Merthyr Tydfil, was a violin and organ recital, in which Mr. A. C. Handley-Davies with Mr. T. Davies, of Cardiff, took part. Further, at the Sunday services on the same occasion, the assistance of a small orchestra was secured; an arrangement alike indicative of the advance of Church music and of the growth of instrumental music in Wales.

From Thorpe Parish Church comes a list of special oratorio services for the ecclesiastical year beginning with Advent. Among the new works undertaken are Mr. Somervell's "A Song of Praise," "Intercession," by H. T. C. Collis, Dr. Alan Gray's "A Song of Redemption," and "A Harvest Song of Praise" by Stephenson, a composer whose name is not familiar to us. The year's work thus announced evidences earnestness and method, and will, it is to be hoped, be crowned with success. An interesting feature at a musical service at St. David's, Denbigh, during the past month was the introduction of Garrett's Harvest Cantata, which, one would suppose, should command a wider recognition than it has so far received.

The Harvest Festival season has been kept with even more than "wonted fervour." At St. Anne's, Soho, Handel's Twelfth Chandos Anthem and Dr. Hopkins's Cantate Domino and Deus Misereatur were sung; the service music being orchestrated by the able organist of the church, Mr. E. H. Thorne. At Uppingham Parish Church, Dykes's Te Deum, scored for orchestra by Mr. G. Lightfoot, the organist, Dr. Lloyd's setting of the Evening Canticles, and Hall's anthem "O God, Thou art praised," scored for orchestra by the organist, were sung. The instrumental music was selected from Mendelssohn's "Hymn of Praise," Haydn's Second Symphony, Beethoven's First Symphony, and included Handel's "Occasional" Overture. The music at St. Philip's, Queen's Road, Battersea, formed quite an imposing list, including, as it did, two of Smart's Services, Gounod's "Messe Solennelle," Barnby's "I will give thanks," Tours's "While the earth remaineth," Martin's 150th Psalm, and Mendelssohn's "Hymn of Praise."

At Abney Congregational Church, Stoke Newington, a place of worship recalling memories of Dr. Isaac Watts, the hymn-writer, the Harvest Festival, on the 16th ult., was celebrated musically under the direction of Mr. Leonard C. F. Robson. Spohr's "God, Thou art great," was a vocal feature of the evening service, and the organ, it is satisfactory to note, was supplemented by a small "string" orchestra.

ORGAN MUSIC.

One of the most interesting MS. compositions left by the late Dr. Garrett has recently been issued by Novello and Co., Limited. This is a Fantasie Overture for organ, built upon quite sonata lines, with stately introduction, vigorous, but withal, graceful *Allegro* in the keys of D minor and major, with, by way of episode, a singularly melodious *Andante espressivo*. So characteristic and fine a piece of musicianship will soon have a prominent place in the *répertoires* of organ players.

The organ recital has long since claimed a place in connection with the harvest festival, and a good many organists have been engaged in unfolding the beauties of organ music upon these joyous occasions

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during the past month. In addition, however, to these special opportunities, many excellent performances during the same period show that the recitals of the musical year have recommenced in earnest. Amongst these schemes is announced a series which has been planned and arranged for by Dr. Warriner, who has secured the Royal College of Organists as his field of action, and has been fortunate enough to obtain the services of so distinguished a performer as Sir Walter Parratt to lead the way, by a recital to be given before these lines reach our readers.

Mr. E. H. Lemare's excellent recitals at St. Margaret's, Westminster, still continue to attract special attention. To show the wide scope of Mr. Lemare's selections, it will suffice to say that one programme included Bach's Toccata and Fugue in D minor, Saint-Saëns's "Danse Macabre," and Wagner's "Tannhäuser" Overture. Another of the St. Margaret's recital programmes included Bach's Toccata and Fugue in C and the *Finale* to Dvorák's symphony "The New World." A special feature of interest has been the production of Mr. E. H. Lemare's new organ symphony in G minor, the *Adagio* of which has been repeated by desire.

At the Moravian Church, Salem, Oldham, Mr. Herbert England gave a good selection recently, including a well-written Fantasia and Fugue by Herr Otto Dienel, the well-known Berlin organist. On the 4th ult., at the Parish Church, Ealing, Mr. Owen H. Mead played a recital, including in his scheme Bach's Toccata and Fugue in E major and Mr. E. d'Evry's Meditation in F and Toccata in C. At Kelvinside, Glasgow, on the 11th ult., Mr. J. H. M. Ledger's programme included a Sonata in A minor, by Dr. Creser, which was listened to with interest and appreciation, and a Grand Marche Triomphale, by J. Grison. On the same date Mr. F. G. M. Ogbourne gave a recital at Trinity College (London), his scheme including Bach's Toccata and Fugue in C and a well-considered rendering of Rheinberger's fine Sonata in A minor (No. 18). Mr. George Vincent has been giving a very interesting series of organ recitals at St. Thomas's Church, Sunderland. Upon the last of these occasions his scheme included a Caprice of his own and movements by Smart, Lemmens, and Widor. Mr. Herbert Gisby gave a recital at St. Nicholas Cole-Abbey recently, in the course of which he played such interesting pieces as Rheinberger's Sonata in C (Op. 165) and an Organ Concerto in C by Dr. W. B. Gilbert, who, it will be remembered, returned to London a few months ago, after a long and successful professional residence in New York, and who was one of the original members of the Royal College of Organists.

Recitals have recently been given at St. David's, Denbigh, by Mr. A. H. Allen, the programmes of which were of high class if not novel materials. At Holy Trinity Church, Upper Tooting, a recital was given by Mr. Charles Stott, whose programme included pieces by such recognised and promising younger composers of the English school as Messrs. E. H. Lemare, E. d'Evry, E. T. Driffield, and Arthur Foote. The organ at St. Walburge's, Preston, after a thorough overhauling by the builders, Messrs. Hill and Son, has been re-opened, when the organist, Mr. Chas. Beddoe, played a suitable selection of organ music, vocal sacred music being also given upon the occasion.

Mr. H. M. Higgs's clever incidental music to Baring Gould's poem "The Building of San Sofia" was performed by Mr. E. G. Croager on the organ, at the [illegible] of the Blind School, Swiss Cottage, on the [illegible]lt., and by the composer at the Queen's (Small) [illegible]n a Mustel organ) on the 22nd ult., Mr. Charles [illegible]iting the poem on each occasion.

At the Temple Street Wesleyan Chapel, Keighley, Mr. L. Barton gave a recital, in which Dr. Prout's fine Organ Concerto was performed with orchestral accompaniment. Mr. J. Keighley's organ recital at the Parr Hall, Warrington, on the 18th ult., was made specially interesting by the performance of Dr. H. Hiles's excellent organ pieces, the Sonata in G minor and Impromptus, Nos. 8 and 12. Mr. A. Herbert Brewer, of Gloucester, gave a recital at St. Mary's, East Brent, on the 19th ult. His programme included two pieces of his own, a Melody in A, and Minuet and Trio in D. Mr. J. Capner gave a recital at St. John's, Hackney, on the 20th ult. His admirable performance included Mendelssohn's Sonata, No. 4, and Bach's Toccata and Fugue in C. A feature of the recital was the expressive and artistic singing of Miss Bushnell, an Australian contralto.

Mr. Sydney F. Somers, organist of Odiham Parish Church, commenced a series of recitals on the 19th ult., with the assistance of Miss Bessie Greenhill (violin). Mr. Somers proposes to play all Mendelssohn's Organ Sonatas at future recitals.

At St. Thomas's Church, Crooke, the Rev. J. S. Barry gave a recital, on the 16th ult., his pieces including Bach's Prelude and Fugue in B minor and Widor's Organ Symphony, No. 5.

THE LEEDS MUSICAL FESTIVAL.

(By our Special Correspondent.)

In one important respect Leeds is greatly to be envied of other festival towns. Its festival committee can draw up their programmes without being constantly haunted by the fear whether they may attract or repel the public to whom they appeal. A festival which, for the past eighteen years, has never failed to make a profit of from £2,000 to £3,000 is an institution that commends itself to the hard-headed Yorkshireman, whose confidence is shown by the avidity with which he puts down his name as a guarantor. It is understood to be thoroughly recognised in Leeds that to have one's name opposite a substantial sum is to all intents and purposes as satisfactory as its appearance in a subscription list, without the annoying pecuniary liability that attaches in the latter instance. Consequently, it is not surprising to find that the guarantee fund on the present occasion amounted to over £40,000—a record at this and probably every other provincial festival.

An indirect result of this prosperity is the comparative absence of the hackneyed from the programme. I do not so much refer to the orchestral pieces, which presented nothing of commanding interest or novelty, as to the choral works. At the Three Choirs the necessity of a liberal allowance of the most familiar oratorios is an obvious necessity. The wants of the people, who have not so many opportunities of hearing good choral concerts as are fairly common in the West Riding; the necessity of appealing to popular tastes; and, above all, the very limited time allowed to full rehearsal; these afford an ample excuse for repeating, year after year, half-a-dozen stock oratorios.

The committee, in a manifesto prefacing the programme, expressed their belief that the performance of Bach's B minor Mass and Beethoven's "Choral" Symphony would be welcomed by all musicians, and went on to point out that not the least important feature of the festival would be the adoption of the low pitch, which would not only enable these two masterpieces to be heard in accordance with the intention of their composers, but should materially lighten the labours of the singers. Both these prophecies were fulfilled. Now that the majority of London orchestras employ the normal diapason, its adoption was a gain rather than a hindrance to the band, composed as it was exclusively of London players. As for the chorus, though it would be absurd to say they showed any marked improvement in these great works, which they have long made their own, it can at least be affirmed that in no respect was there deterioration. In delicacy there was indeed a distinct advance. That Bach's Sanctus was more impressive than it has ever been at Leeds

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is due chiefly to the fact that Sir Arthur Sullivan took it at a distinctly slower speed than heretofore, more closely approaching to that adopted by Mr. Otto Goldschmidt, and very greatly to its advantage in nobility and grandeur of effect. To the quality of the choir, on the other hand, must the fine singing of the Crucifixus be attributed. Not only was the intonation distinctly better than at either of the former performances, but the beautiful *pianissimo* at the close was an achievement that will not easily be forgotten. The soloists in the Mass were Miss Palliser, Madame Marian McKenzie, Mr. William Green, and Mr. Plunket Greene, who did excellently well, though they could not hide the fact that Bach's solo writing is overshadowed by his colossal choral effects. Two pieces, the Agnus Dei and the Dona nobis, were omitted, and though one cannot but sympathise with those who resented being deprived of a single note of Bach's music, it was surely going too far to denounce the omission as an act of Vandalism. It is only necessary to point out that a Mass is different from an oratorio, never being meant to be heard continuously; that this particular Mass is in its origin practically a compilation from various sources; and that it is hardly consistent to protest against omissions in Bach and to accept the omissions, and worse than omissions, to which Handel's music is always subjected in performance.

My allusion to Handel is prompted by the recollection of the treatment to which his "Alexander's Feast" was subjected, by a curious coincidence, the very same day as that on which Bach's Mass had been heard. Handel has, of course, an incontestable right to be heard at a great choral festival, and it is obviously appropriate that he should be represented by a work that is comparatively unknown to the present generation, so far as actual concert performances are concerned. Of the cuts that Sir Arthur Sullivan made it would be mere pedantry to complain. In our impatient age the perpetual *Da capo* and incessant repetition are simply wearisome. But if Handel's music is worth doing at all, it is worth doing well, and the slackness and indifference that manifested themselves in the Leeds performance made the blood of at least one hearer boil. From this somewhat sweeping charge I would particularly except Mr. Ben Davies, who, in the air "Softly sweet" and the strongly contrasted "War, he sung," showed that Handel may be made effective if only he be taken seriously.

From what I personally look upon as the blot of the festival it is pleasant to pass to the second of the great "test works." It came in Saturday morning's programme, in Beethoven's colossal "Choral" Symphony, and the performance, taking it all round, may certainly be said to have "crowned the work." Sir Arthur Sullivan's reading, though not so broad or impressive in its general outlines as that of Richter, for example, is thoroughly sympathetic and artistic, and is marked by a close attention to details. The virile rhythm of the *Scherzo* is certainly apt to be slurred over when it is taken at his excessively quick *tempo;* but the first movement lent itself to his reticent interpretation, and the vocal character of the third was admirably brought out. As for the choral *Finale*, it was sung with all the delightful absence of apparent effort that alone can reconcile one to it. The relief afforded the chorus by the lower pitch need not be insisted on.

The novelties proved unusually interesting. Mr. Elgar made his first appearance at a Leeds festival with his cantata "Caractacus," a work showing the same extraordinary freshness, vigour, and wealth of colour that distinguish his "King Olaf." It was only at the eleventh hour that the committee gave Mr. Elgar the commission, and I think it is possible to perceive some signs of haste in the vocal writing. The composer uses the leading motive system more thoroughly, more consistently, and with greater freedom than any other British composer. He introduces, develops, and combines his themes with amazing ease and mastery, and quite belies the common notion that they are necessarily a hindrance to inspiration. At the same time, he is not content to follow Wagner's plan of making the solo voice parts chiefly declamatory, save at moments when the expression of a strong emotion calls for a more lyrical treatment. The effort to fit in the vocal melody with the symphonic music of the orchestra has, then, the natural result that the soloists have to sing many passages that are not only crabbed from a melodic point of view, but fail to give full value to the words. Having allowed for this defect, enough remains to stamp the composer as a thoroughly original and inspired genius. His score is brimful of ideas—perhaps almost too full—and his fertility of resource is quite remarkable. He can be vigorous, as in the dashing Song of the Sword; grandiose, as in the processional music of the last scene; tender, as in the delicious sylvan music that introduces the third scene; or deeply impressive, as in the noble "Lament"—in 7-4 time, by the way—a truly inspired piece. There is, indeed, in "Caractacus" sufficient material to set up half-a-dozen average composers for life. And Mr. Elgar has one excellent characteristic—he is always himself. It may be possible to find a snatch of melody reminiscent of something; the law of permutations and combinations make it impossible that it should be otherwise. This rarely happens, however, even with the melodies, and never with their treatment, which is always fresh and original. Certainly, a single hearing of "Caractacus" makes one anxious for another, which may be taken as a very wholesome sign. The performance was remarkably good, considering the difficulty of the music and the impossibility of really adequate full rehearsal. Madame Medora Henson, Mr. Edward Lloyd, and Mr. Andrew Black worked indefatigably in the chief parts, and Mr. John Browning and Mr. Charles Knowles, two very efficient local basses, took the smaller ones with credit. The composer conducted.

Dr. Stanford's Te Deum is cast in the same mould as his Requiem, and was written about the same time. As in the Birmingham work, there is mingled with Teutonic sobriety and intellectuality a distinct feeling of Latin sensuousness. The ingredients form a blend that is not in the least incongruous, and the work must be pronounced among the best balanced and best sustained of all Dr. Stanford's compositions. It is, moreover, thoroughly grateful and effective music. It soon won the favour of the chorus, and it was obvious that the soloists, Madame Albani, Madame Marian McKenzie, Messrs. Lloyd and Plunket Greene, liked their parts. The result of this and of Dr. Stanford's clear and inspiriting beat was one of the very best first performances I can recollect. One naturally compares Dr. Stanford's latest work with its immediate predecessor and pendant, the Requiem. Though the Te Deum, as a text for music, does not afford the same opportunity for emotional treatment, and there may be no moments of such power to move the hearer as are found in the Requiem, it is perhaps more evenly sustained and better balanced. The quartets, for example, are not only beautiful in themselves, but afford a grateful relief from the more developed movements that precede and follow them. So the hearer's interest is never allowed to flag, for not only is there genuine melodic beauty in the themes and ripe scholarship in their treatment, but there is that sense of proportion so necessary in every art-work conceived on a large scale.

If there may be differences of opinion as to the exact merits of Dr. Stanford's Te Deum as compared with his Requiem, there can be little doubt that Mr. Cowen's setting of Collins's poem, "The Passions," is as a whole the strongest choral work he has yet given us. The various pictures which the poet conjures up in rapid succession afford an opportunity for varied and suggestive descriptive music that is in Mr. Cowen's very happiest vein. His success, too, is by no means partial. One would expect him to be at home with "Cheerfulness, a nymph of healthiest hue," and so indeed he is; but he is at least equally happy in his treatment of Revenge, which shows genuine power. The four-part writing marks in many places an advance, one instance being the passage in which "Pale Melancholy" appears on the scene, while the well wrought peroration that begins with the apostrophe "O Music, sphere-descended maid," brings the work to a grandiose conclusion. Mr. Cowen's graceful and appropriate use of the orchestra need not be insisted on, for it is nothing new; but it must be said that it adds greatly to the suggestiveness and charm of the work. The Ode, which is for chorus only, and takes twenty-five minutes in performance, was sung and played with really admirable

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spirit, and, like the Te Deum, showed what could be got out of band and chorus by a practised and energetic conductor.

A fourth choral novelty was afforded in the "Song of Redemption," by Dr. Alan Gray, who, as a native of York, had a claim to be heard at the great Yorkshire festival. It is a setting, for soprano solo and chorus, of Mason Neale's Easter hymn "The foe behind," and is a short cantata evidencing sound musicianship and good taste. Madame Albani showed that much could be made of the solo part—a sort of *Miriam's* song—which she sang with great expression and admirable restraint. Last of the works specially written for the festival is Mr. Humperdinck's "Moorish Rhapsody" for orchestra. The composer, who is familiar with Southern Europe—he held for some years an important post at Barcelona—has here translated into music some of his experiences. The music is of the "programme" order, but its effectiveness does not by any means depend on its illustrative power. The first movement has for its subject an "Elegy at Sunset—Tarifa," the plaintive tones of a shepherd's pipe, combined with the glories of departing day, suggesting the past glories of the Moorish people. The same theme is suggested in the second movement in more definite fashion. It is styled "Scene in a Moorish Café—Tangiers." A popular song, recalling the once happy days of Moorish dominion, is sung by a native musician, with whom the others join in turn with an ever increasing animation, until at length they succumb to the effect of hashish and sink into a deep slumber. Of these the second movement, with its animation and humour, makes the more immediate impression, the other being rather protracted, especially as regards the long unison passage for the violins in *altissimo* with which the movement both begins and concludes. In both the composer takes charming snatches of diatonic melody and weaves them into a rare and beautiful texture of polyphony in his own individual manner. Unfortunately he is not at his best as a conductor, and there can be little doubt his music would make a still more favourable impression under a more practised and expressive beat. It may be added, too, that, to those who heard rehearsals as well as performance, the music gained enormously with each successive hearing.

There were two other novelties. Mr. Otto Goldschmidt contributed an "Ode," which turned out to be a soprano solo with an accompaniment for small chorus of female voices, harp, and organ. Though sung by Madame Albani, it was at a distinct disadvantage in a festival programme, and it reflects no great credit on the judgment of those who placed it in such a false position. Mr. Gabriel Fauré's "Naissance de Vénus," too, was somewhat out of place. It is a graceful, musicianly work, but lacks contrast, and not even Mr. Bispham could give much point or interest to a long and monotonous baritone solo. As it has been written some years, though not heard in England, it is rather difficult to understand on what principle it was admitted.

One of the most interesting features of the festival was the performance of Palestrina's "Stabat Mater" for double chorus, the work edited by Richard Wagner for the Court Church at Dresden. This was the first appearance of the Leeds chorus in Palestrina, and there was some curiosity, and perhaps a little misgiving, as to the result. There need not have been, for it was sung with a flexibility and beauty of vocal tone that placed the Leeds chorus in a new and even more favourable light than before. Wagner's edition was used, but his suggested employment of a double quartet of soloists was not adopted, and his marks of expression were considerably modified, chiefly in the direction of greater simplicity, by Sir Arthur Sullivan, who conducted this beautiful work with exceptional sympathy and good taste.

Second to nothing in the deep impression it made upon the audience was an unpretending little composition by Cornelius. This was his setting of Uhland's ballad "Die Vätergruft" for bass soloist, without any accompaniment save that of a small chorus. It was sung in German by Mr. Plunket Greene and the Leeds contingent of the chorus with a sympathy and delicacy past all praise, and, like the Palestrina, afforded a striking instance of the capacities of the West Riding singers in a new and unsuspected direction. Brahms's Rhapsody (Op 53), very finely sung by Madame Brema, was another striking feature in the programme, and the Wagner selection proved distinctly more successful than usual, Madame Brema and Mr. Bispham giving it real distinction by their fine reading of the last scene from "Die Walküre," which, it will be remembered, they sang at Birmingham a year ago. The purely orchestral pieces were good, but presented no features of special interest, a very finished performance of Mozart's "Prague" Symphony standing out from among them in one's mind as most worthy of remembrance.

It remains to pay a tribute to the excellent band, composed entirely of London players of eminence, with the exception of one or two additional instruments for Bach's Mass, and Mr. Fricker, the recently appointed Town Hall organist. Sir Arthur Sullivan, who conducted for the seventh time a Leeds Festival, performed his duties with his accustomed zeal and ability, and deserves congratulations on the success of the festival.

A word or two on the organisation of the chorus may be of interest. As at the festivals of 1892 and 1895, the singers, numbering 356 in all, were chosen from different centres in the West Riding. Leeds naturally supplied the largest contingent, furnishing 149 voices, trained by Mr. Alfred Benton, organist of the Parish Church. The other contingents were from Bradford, 52 voices, trained by Mr. F. K. Hattersley, of Leeds; Huddersfield, 51 voices, trained by Mr. John Bowling; Halifax, 52 voices, trained by Mr. Thomas Smith; and Dewsbury with Batley, 52 voices, trained by Mr. J. Bowling. There was a greater infusion of new blood than usual, quite one-half being new members as against about one-third in previous years. This system of local contingents, though it presents obvious practical difficulties in the way of rehearsal and involves great expense, has two overwhelming advantages: it widens the area of selection, and consequently makes it possible to adopt a higher standard for each individual singer, and it distributes an interest in the festival over the whole West Riding, instead of confining it to Leeds.

On the organisation and finance of the festival there is little need to dilate. It reflects the same credit upon the Hon. Sec., Mr. F. R. Spark, and the committee that has been due to their labours in past years. It may be necessary in future to place some restriction upon the enormous audiences at the full rehearsals, which certainly tended to hinder business. At the same time, the admission of the friends of the chorus and committee does undoubtedly form some answer to the reproach that only wealthy people can taste of festival enjoyments. This reproach had indeed more weight than usual on this occasion, when the hall was filled with none but first seats at all the concerts covered by the ordinary serial tickets, and only on Saturday night were there any second seats. It is pretty safe to assume that this is a "record."

RICHTER CONCERTS.

There is really very little to be said about these concerts, for the simple reason that the programmes contained absolutely no novelties, the performances were almost as superlatively fine as any that Dr. Richter has ever conducted, and the orchestra is neither worse nor better than it has been for years past. The first concert, on the 17th ult., attracted a huge audience to the Queen's Hall, and the great conductor's reception was, if anything, even heartier than usual. London music-lovers love their "dear old Hans Richter," and never fail to show their affection when he is in their midst.

A programme consisting of a few dreadfully hackneyed Wagner pieces and an equally hackneyed Beethoven Symphony can be made enjoyable enough by a conductor of Dr. Richter's stamp, but even the superb playing (if we except one very bad false entry by one of the solo violins) of the orchestra cannot make Rimsky-Korsakoff's suite, "Scheherazade," anything else than an infliction. We expressed a very strong opinion on this work a few months ago (page 389), and after this new hearing we are more than ever inclined to resent the inclusion of such an empty, irritatingly prolix effusion in

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a programme otherwise devoted to two such giants as Beethoven and Wagner. We see no occasion to withdraw one word of what we said before. On the contrary, we were more than ever delighted with the superb orchestration, which excels in beauty and *raffinement* anything that even Tschaïkowsky ever attempted; but we were also more than ever annoyed by the endless reiteration of a few short and more or less uninteresting phrases until they become positively hateful. If splendid orchestration could make a work great, then this Russian composer's suite should be accounted a masterpiece of the highest rank. But that part of a musician's technique, highly as it is valued in these days, has never yet alone helped a composition to greatness, and never will. To young composers wishing for a valuable lesson in orchestration, this "Scheherazade" will be a boon. But we hope they will content themselves with the perusal of the full score in the sanctum of their study. Of the Wagner pieces, the "Charfreitagszauber" from "Parsifal" and the Introduction to Act III. of "Die Meistersinger" were played with all the wonderful serenity which Dr. Richter knows so well how to infuse into them. The "Tannhäuser" Overture and the *Tristan* Prelude and "Liebestod," on the other hand, we have heard better performed on previous occasions. In the "Eroica" Symphony conductor and band were at their best, hence we were regaled with a magnificent reading of that glorious masterpiece.

At the second concert, on the 24th ult., a new pianist, Herr Ernest de Dohnányi, made his first appearance in England, and, after his performance of Beethoven's Fourth (G major) Concerto, left no doubt in his hearers' minds that he is a real artist. The exquisite first movement was played with a poetry and finish, a beauty of phrasing, and a wonderful command of tone gradations that were quite enchanting. Scarcely less excellent were his readings of the short *Andante* and the final *Rondo*, though in these his shakes were a little unsatisfactory. However, looking upon the performance as a whole, we were delighted with the young artist's account of what is, from an interpretative point of view, one of the most difficult works in the pianist's *répertoire*. He will be heard of again. The orchestral accompaniments were played with the utmost refinement and beauty of tone; nothing, in fact, could have been better. The "Meistersinger" Overture (for which we feel inclined to thank Heaven each time we hear it!) went splendidly and was, as usual, pure enjoyment. Tschaïkowsky's Third Suite, with those trivial, not to say laughable Trios to the Waltz and *Scherzo*, the very melodious and impassioned Elegie, and the brilliant variations, as well as the "Harold en Italie" Symphony by Berlioz, were given with all possible brilliancy and dignity. Even where the music itself seemed devoid of the latter quality, Dr. Richter did his best to cause his audience to believe that dignity should ever be upheld in our art. And for this we owe him thanks.

PROMENADE CONCERTS.

Mr. Robert Newman's fourth series of Promenade Concerts at the Queen's Hall was concluded on the 15th ult., when the enterprising manager took his benefit, which was attended by a crowded audience.

The artistic value of these concerts has been fully maintained, and since the notice of them in our issue for October many interesting performances have been given and several novelties produced. The recently formed "Gomez Clarinet Quartet" made its first appearance on September 25, and won immediate acceptance by reason of the rich quality of the tone produced by this combination and the skill evinced by the players. These were Messrs. Manuel Gomez, P. Egerton, G. W. Anderson, and F. Gomez, who severally used two B flat clarinets, a tenor, and a bass clarinet. At the same concert a new orchestral piece, entitled "Sweet Brier," by Mr. W. H. Squire, was produced, and proved a dainty and piquant composition in gavotte measure. A notable feature of this evening was the performance of a paraphrase, by Mr. Percy Pitt, of Paganini's familiar piece for violins and orchestra, entitled "Moto Perpetuo." Mr. Pitt has shown artistic discretion in his arrangement and it was played with the utmost brilliancy by the first and second violins, with Mr. A. W. Payne and Mr. W. H. Eayres doubling the solo part. Tschaïkowsky's Symphony in four *tableaux* after Byron's "Manfred" was heard for the first time in England on September 28. It was probably written about 1886 and is decidedly a pretentious work. The composer has furnished a programme which closely follows the scheme of Byron's poem, and in striving to give musical expression to its tragic elements he has written some very impressive passages. It contains a highly original and attractive *Scherzo*, but, taken as a whole, it is inferior to Tschaïkowsky's last three symphonies—and it took one hour and three minutes in performance.

The following night Mr. W. H. Squire introduced a new and pleasing Serenade for violoncello solo by Mr. J. Ansell, a member of the Queen's Hall orchestra, who was born in 1874 and is a pupil at the Guildhall School of Music. Mr. Albert Fransella's highly trained Flute Quartet also appeared and played with delightful clearness and unanimity.

On the 1st ult. notable pieces in the programme were the Bourrée and Gigue from Mr. Edward German's incidental music to "Much Ado about Nothing," written for Mr. Alexander's revival of the play on February 17 last, at the St. James's Theatre. These pieces had not previously been heard in the concert-room, but assuredly they should become familiar to concert-goers, for they are thoroughly English in conception and expression, and in spirit have much in common with the popular "Henry VIII." Dances by the same composer. Mr. Sims Reeves, who a few days before had celebrated his eightieth birthday, made a re-appearance on this evening at these concerts and, considering his years, sang with wonderful expression and vigour.

The first performance in London of Liszt's sixth Hungarian Rhapsody in G was claimed to be given on the 3rd ult., and, in common with some of its companions, proved a highly characteristic and richly scored piece.

Tschaïkowsky's Fantasia for orchestra (Op. 18), on Shakespeare's play "The Tempest," was performed for the first time in London on the 5th ult. This was composed in 1873 at the suggestion of the distinguished scholar, Vladimir Stassoff, and is programme music of a pronounced type. It contains some remarkable passages, but must be regarded as a work of promise rather than achievement. Miss Katie Goodson's brilliant rendering of the solo part of Tschaïkowsky's exuberant Pianoforte Concerto in B flat minor was a feature of this concert.

The performance on the following evening was begun with a Festmarsch (Op. 1) by Richard Strauss. Being acquainted with this composer's symphonic poems "Till Eulenspiegel's Pranks" and "Thus spake Zarathustra," it was interesting to hear his first attempt, but having heard it we do not yearn to do so again. The first concert performance in England of the Polonaise from Tschaïkowsky's opera "Eugène Oneguin" was also claimed to be given on this evening.

A "Mazur" (Mazurka) from Stanislas Moniuszko's opera "Halka" opened the concert on the 8th ult., and proved a stirring example of this dance. "Halka" was Moniuszko's first opera, and was produced at Warsaw in 1846, where he died in 1872. Mr. Rayner Willis created a favourable impression on this evening by the brilliancy of his rendering of the solo part of Liszt's Hungarian Fantasia for pianoforte and orchestra.

The concert on the 11th ult. partook of a patriotic character, Mr. Newman having invited the First Battalion Grenadier Guards, which had recently returned from Khartoum. The programme was appropriately provided by British composers, and comprised Mr. Cowen's attractive "Four Old English Dances," Mr. Percy Pitt's clever, but somewhat over-elaborated concert-overture "The Taming of the Shrew," Mr. Edward German's ever-welcome Three Dances from "Henry VIII.," Professor Villiers Stanford's Overture to "Shamus O'Brien," Sir Alexander Mackenzie's "Britannia" Overture, and "Three Bavarian Dances" from Op. 27 by Mr. Edward Elgar. These are orchestral versions of movements from a choral suite entitled "From the Bavarian Highlands," which comprise six numbers, severally entitled "The Dance," "False Love," "Lullaby," "Aspiration," "On

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the Alm," "The Marksmen." The composer has arranged the first, third, and last of these for orchestra, and very charming and vivacious pieces they make; so much so, indeed, that they incite a desire to hear the work in its original form.

An interesting orchestral suite by M. Massenet, entitled "Scènes Hongroises," not previously heard in London, opened the performance on the 13th ult. It comprises four movements: "1. Entrée en forme de danse; 2. Intermède; 3. Adieu à la fiancée; 4. Cortège, Benediction nuptiale, Sortie d'Eglise," these titles being fairly justified by the character of the portions of the work they respectively head. Little can be said in commendation of a new overture, "Bellona," composed by Mr. T. H. Frewin. This composer has written some pleasing music, but in this instance appears to us to have overtaxed his powers. A fine performance of Heinrich Hübler's effective Concertstück for four horns and orchestra, the solo instruments being in the hands of Messrs. A. Borsdorf, R. Livesey, T. R. Busby, and A. E. Brain, went far to soothe the agitation caused by the previous offering to the Goddess of War, and a duet for flute and oboe, on themes from Rossini's "William Tell," rendered in a finished manner by Mr. Albert Fransella and Mr. Desire Lalande, also deserves to be recorded.

Distinction was given to the concert on the 14th ult. by the performance of Bach's Second Concerto for solo trumpet, flute, oboe, violin, violoncello, and strings, concerning which Spitta has written: "The plan of the first movement is a model of clearness and simplicity; but an indescribable wealth of episodical invention and the most delicate combination sparkles and gushes forth from all sides. On account of its crystal, clear, and transparent organism, this [second] Concerto is a greater favourite than the first; the feeling, moreover, is throughout of a kind easily entered into. The marvellously beautiful *Andante* is only soft and tenderly simple, while the first and last movements rush and riot with all the freshness and vigour of youth." These remarks proved justified by the music, which probably was new to the very large majority of those present, for it is doubtful if it had been played before in the metropolis.

Features of the concluding evening were the first performances of two flute solos by Mr. Fransella, one entitled "Invocation," by J. Donjon, for flute and organ; and the other called "Das Waldvöglein" ("Bird of the Forest") for flute and four horns, by F. Doppler. Both pieces possess merit above the average, the horn parts in the latter being written with great skill. The Gomez Clarinet Quartet was heard to much advantage in an arrangement by F. Gomez of the Serenade from a "Fantasia Morisca" by R. Chapi, a Spanish composer, and a long programme was interpreted, under the direction of Mr. Henry J. Wood, in a manner that brought a remarkably successful season to a brilliant conclusion.

CRYSTAL PALACE CONCERTS.

The music of Schumann has long occupied a warm place in the heart of Mr. Manns. What more natural, therefore, than that the veteran conductor should inaugurate (on the 9th ult.) the forty-third annual series of the Crystal Palace Saturday concerts with so representative a work as the "Rhenish" Symphony? In listening to its noble strains, it seemed almost impossible to believe that the leading critics of former days could have anathematised a composer so delightfully spontaneous, melodious, and interesting. Herr Rosenthal again displayed his wonderful virtuosity in Xaver Scharwenka's Pianoforte Concerto in B flat minor (Op. 32) and in Liszt's "Don Juan" Fantasia. The remaining orchestral pieces were Wagner's Prelude to "Parsifal" and Mr. Edward German's "English Fantasia on March Themes," originally composed in celebration of the Queen's Diamond Jubilee, and now performed for the first time in its revised version at this concert. Mdlle. Christianne Andray, a soprano with a well-trained voice, sang songs by Paesiello and Victor Joncières.

At the second concert, on the 15th ult., M. Emile Sauret was the violinist. He played with excellent effect Max Bruch's first Concerto in G minor and Saint-Saëns's Introduction and Rondo Capriccio. A Fantasia for the unusual combination of trumpet and organ, by Mr. C. H. Couldery, was a decided novelty. This effective work, in three sections, was most ably interpreted by Mr. Walter Morrow (who played on the trompette-à-pistons in F) and Mr. Walter Hedgcock, the organist of the Crystal Palace. Miss Marie Berg and Mr. Andrew Black were the vocalists, and the remainder of the programme included Beethoven's "Eroica" Symphony (the dearly-beloved of Sir George Grove, who we are glad to say continues to occupy his usual place in the end gallery of the concert-room) and Mr. Edward Elgar's Triumphal Procession music from his Leeds cantata "Caractacus," conducted by the composer.

Tschaïkowsky's "Pathetic" Symphony and the Dead March from Wagner's "Götterdämmerung" were familiar features of the programme on the 22nd ult. Madame Blanche Marchesi sang "Elsa's dream," from "Lohengrin," and Stanford's "There is a bower of roses"; and M. Vladimir de Pachmann played Weber's Concertstück and the usual Chopin selection in his own inimitable manner. The novelty was a Pageant March by Dr. Charles Maclean, which calls for no special remark.

RECITALS.

M. Vladimir de Pachmann may be said to have begun the autumn series of recitals when he played a Chopin selection, on the 14th ult., at St. James's Hall. The Russian pianist's interpretations on this occasion were distinguished by exquisite finish, entrancing command of the subtleties of expression, and delightful crispness of execution. Every note seemed struck with intention and to be linked in close association with its fellows, and the pianoforte seemed to sing with many voices. The programme for the most part consisted of Chopin's most happy inspirations, and they have never been interpreted with more manifest enjoyment, earnestness, and skill than on this occasion.

Madame Blanche Marchesi gave distinction to her recital on the 20th ult., at St. James's Hall, by submitting to a London audience, probably for the first time, Bach's cantata "Schlage doch" for solo voice, string quartet, and campanella accompaniment. The bells in the original score are written on the third space in the bass clef and the B above, and unless the bells of the church in which the cantata was sung were utilised, it is difficult to imagine how sufficiently large ones were procurable for such low notes. At St. James's Hall tubular bells were used, which, however, gave sounds an octave higher than the notes written by Bach, with a certain loss of impressiveness. Otherwise the cantata was excellently interpreted by Madame Marchesi and Messrs. Wolff, Kreuz, Hobday, Squire, and Henry Bird, and proved an interesting example of the Leipzig master's genius. Madame Marchesi was also accompanied by the same string quartet in M. Gabriel Fauré's song "En prière." It is scarcely necessary to add that her singing in these and other vocal pieces was remarkable for perfection of voice production and command of tone colour. Several attractive violin solos were contributed by M. Johannes Wolff.

Señor and Señora Carlos Sabrino, who gave a pianoforte and vocal recital on the 17th ult., at the Steinway Hall, are artists worthy of the attention of music-lovers. Señor Sabrino is a pianist who commands the keyboard with agile and insistent fingers, but who never overstrikes his instrument. His renderings of Beethoven's Sonata in D (Op. 28), Schumann's "Papillons," and Chopin's first Scherzo in B minor (Op. 20) were distinguished by a manly style, although with a certain coldness of expression, and the remainder of his selection deserves commendation for its avoidance of hackneyed pieces. A series of "Stimmungs-Skizzen" (Musical Sketches) (Op. 10) by Rebikoff, one of the modern school of Russian composers, in particular proved pleasing and characteristic trifles. Señora Sabrino has a soprano voice of excellent quality, and her singing testified to admirable training and an artistic temperament.

Madame Hanka Schjelderup gave her first pianoforte recital in London, at the Salle Erard, on the 18th ult., when she played a Grieg selection with a *verve* and power that justified the reputation she has acquired on the

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Continent. Madame Schjelderup is inclined to exaggerate the eccentricities rather than accentuate the charms of Grieg's music, but her renderings command attention and excite esteem.

Mr. Emil Kreuz introduced two new works from his pen at his recital on the 18th ult., at the Steinway Hall, a Ballade for viola solo and a series of six Norwegian Dances (Op. 46, No. 3) for violin solo. The former is somewhat sombre in character and rhapsodical in design, but the latter are full of life and highly pleasing, and they were excellently played by Miss Marie Motto. It may be mentioned that Nos. 1 and 2 of Op. 46 are respectively sets of German and Russian dances. Perhaps it may occur some day to Mr. Kreuz to write a set of English dances.

Only record is required of the vocal and pianoforte recital given on the 19th ult., at St. James's Hall, by Mdlle. Olga Vandero and M. Emile Blanchet. The former sang an artistic selection of songs in an expressive manner, and the latter is a young Swiss pianist of promise.

Mr. Maurice Aubrey gave a vocal recital on the 22nd ult., at the Queen's (Small) Hall, and sang with taste a number of high-class songs, notably two pleasing lyrics severally entitled "She is far from the land" and "Speak but one word," by Mr. Frank Lambert. Other singers were Miss Hilda Raab, Miss Grace Furniss, Mr. Frederick Addison, and Mr. Lane Wilson, the last-named giving impressive interpretations of Karel Bendl's clever settings of "An old song my mother taught me" and "Sound the pipe and tabor," and two of his own effective arrangements of old English melodies, respectively entitled "Sweet Nelly" and "When dull care." Some violoncello pieces were neatly played by Miss May Mukle, and a feature of the afternoon was the recitation, by Mr. Charles Fry, of "The Building of San Sofia," whose dramatic delivery of the text was enhanced by some new incidental music by Mr. H. M. Higgs, played by the composer. Mr. W. A. Gardner and Mr. Frank Lambert were efficient accompanists.

THE ELDERHORST QUARTET.

When Mr. Arthur Chappell announced his determination to give no Monday "Pops" this autumn, there went up a wail over the alleged degeneration in public taste in no longer supporting these long established entertainments; but, judging by the number of chamber concerts to be given this month and next, string players would seem to have abundant confidence in the existence of widespread appreciation for this delicate and refined branch of music. Foremost amongst such must be placed Herr Elderhorst, who has arranged to give twenty-four chamber concerts on Wednesday afternoons at the Steinway Hall. The first series of eight performances were commenced on the 19th ult., when musicianly interpretations were given of Mozart's fine Quintet in G minor and Brahms's Pianoforte Quintet in F minor, the string players being Messrs. Elderhorst, Kornfeld, Hobday, Tomlinson, and Whitehouse, and the pianist Miss Fanny Davies. The last-named gave a delightful rendering of Schumann's "Drei Fantasiestücke" (Op. 111), and some songs sung by Mr. Whitney Tew completed the selection. An analytical programme was provided, but the comments suggested an inexperienced writer; and those explanatory of the slow movement of Mozart's work must have somewhat puzzled the audience, as what Otto Jahn describes as the expression of "a mind deeply wounded, tormented with self-questionings," was referred to as being "so replete with happiness, that it seems to burst out into smiles and laughter!"

THE SUMMERSCALES MUSICAL COMPETITION.

The seventh musical competition passing under this name was held at Keighley, on the 15th ult. The entries were unusually numerous. A dozen men's voice choirs and nine mixed voice choirs, together with two solo singing sections, brought together about 600 competitors. The solo singing, which was judged by Mr. F. James, was fairly satisfactory. Miss Rudkin gained the soprano prize and Mr. Joseph Clough the bass prize. In the mixed voice competition there were two "heats," five choirs being selected for the second hearing. Three of the choirs had chosen the same piece, Dudley Buck's ever attractive "Hymn to Music." The Saltaire Wesleyan Prize Choir, of which we have not heard much lately, was awarded the first prize. Mr. A. H. Ashworth, as usual, conducted. The second prize fell to the Huddersfield Crosland Moor Wesleyan, under Mr. R. H. Dyson, for an excellent performance of Dr. Rogers's setting of "The Three Fishers." In the men's voice section, Mr. I. Thompson's Nelson Arion Glee Union came first, the Harrogate Prize Glee Society coming second, and the Morley Vocal Union third. These three choirs were remarkably close in the marking. Dr. Henry Coward adjudicated in the choral sections.

REVIEWS.

Concert Sonata in D major. For the Organ. Composed by Warwick Jordan.

Rameau's Favourite Gavotte in D Arranged by the same composer.

[Novello and Company, Limited.]

Dr. Warwick Jordan, unlike some modern composers, has been content to follow old and well-tried precedents in the plan of his sonata. The first movement is an *Allegro maestoso* of a vigorous and animated character, in which imitation has full scope for its effectiveness. The second subject, in the orthodox dominant, is not without that semi-quaver liveliness which characterises the main theme. After the working-out the recapitulation follows in due course, and a succession of bold chords by way of *coda* completes a movement as concise as it is effective. The second movement, *Adagio con molto espressione*, in B flat, 12-8 time, is headed "Meditation," and is somewhat in the nature of one of Field's Nocturnes. Pleasant relief is provided by an episode in the dominant key. The *Adagio* would by itself admirably serve as an attractive voluntary or recital piece. The concluding portion consists of an Introduction (in D minor and major) and a Fugato—the latter consisting of a short diatonic subject, two bars long. Its due development gives place to some brilliant arpeggios, leading to a *con fuoco*, which concludes the work with stately emphasis. The sonata, dedicated to Mr. W. S. Hoyte, is an honest, straightforward piece of work, which well merits the attention of those organists who possess the technical skill necessary to its proper interpretation, though it is not abnormally difficult.

Rameau's tuneful and well-known Gavotte in D has been effectively arranged by Dr. Warwick Jordan. Apparently in order not to wound the susceptibilities of those to whom the term "Gavotte" might not sound altogether ecclesiastical, a footnote states: "For Church Programmes this may be styled Allegro in D, if desired."

Advent. Sacred Cantata. Words selected by the Rev. H. E. Clayton. Music by J. Varley Roberts.

Behold, I bring you good tidings. Short Anthem for Christmastide. Composed by Myles B. Foster.

Six Short Anthems. By J. Varley Roberts.

[Weekes and Co.]

The above cantata is intended to be sung by the choir and congregation, the former being given solos and choruses and the latter chorals. The solos are designed for tenor and bass voices respectively, and are vocally written. The chorus parts require a well-trained choir, some of the entrances demanding neatness of attack. The music is melodious, but possesses little distinctiveness.

Mr. Foster's anthem opens with a brief passage for a tenor voice and has considerable vivacity. The choral writing is easy to read, but the *ensemble* would have to be crisp and unanimous for the music to have a good effect.

Dr. Roberts's "Six Short Anthems" have for their text familiar Biblical words, which are set in a flowing and graceful style. Several of them have brief vocal solo passages, and the sixth anthem concludes with a choral fugue which is tersely and vigorously worked out.

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A Modern School for the Violin. By August Wilhelmj and James Brown. Section I., Book 1; Section II., Book 1. [Novello and Company, Limited.]

A careful perusal of the first two sections of this School gives an insight into a scheme of training for violin students which is quite unique in its aim and scope. It thoroughly enters into all the essential points of violin playing. Everything of importance is clearly indicated in the most understandable way and is easy to remember and apply, yet it is not overcrowded with details so as to be confusing to a student. Each step forward is simple, and the student is able to carry along all he has learnt before. The all-important question of intonation is treated in quite an original way, and is calculated to develop a full, true tone, ringing and clear. Professor Wilhelmj as a player is remarkable for the quality and sonority of his tone with the most perfect control of every gradation and shade, from the loudest to the softest. The invaluable ear tests given in the easy sections of the school always speak truth to the student, and are evidently the touchstone Wilhelmj has used himself in the development of his own extraordinary powers. That these tests should now be made public through the medium of this School will meet with cordial recognition from violin students and teachers. The high aim of the School is fully set forth in the short preface, which may well be given here.

The main object of the present work is to provide, in one systematic and comprehensive scheme, all that is essential to the acquirement of the Art of Modern Violin Playing.

The equipment of the student of any musical instrument divides itself into two distinct classes—*technical studies* and *pieces*. The importance of *technical studies* in Pianoforte practice has long since been recognised by Professors of the keyboard. In the case of the Violin, however, the average performance of candidates presenting themselves for examination seems to point to a general lack of thoroughness in the study of the Art on its technical side. This being so, it is believed that there is yet room for "A Modern School for the Violin," which is based, even more firmly than is usually the case, upon well-considered educational principles, the result of many years' experience of the needs of both elementary and advanced pupils.

The Work is divided into two principal sections—viz.,

I. Technical Practice.
II. Studies.

Section I. deals exclusively with the important subject of *Daily Technical Practice*, and contains a sufficient supply of material for the gradual and steady development of fingering, bowing, intonation, the positions, &c. The section is issued separately, in six Books, progressively arranged. Incorporated therein will be found all the Scales, Arpeggi, &c., which are needed by Candidates entering for the Associated Board and other Examinations.

Section II. is formed of a series of original and selected *Studies*, in six Books. In point of difficulty the Books are carefully co-ordinated with the similarly numbered Books of Section I., and are intended to be used concurrently with them.

As a sequel to "A Modern School for the Violin," the Authors intend to issue an extensive repertory of *Pieces* suitable for teaching. The majority of such pieces will be selected from the works of acknowledged Masters, and all of them calculated to encourage the Student and to further the development of a good style.

Each piece will be published separately, with pianoforte accompaniment, and the violin part will be furnished with complete marks for fingering, bowing, and expression.

Section I., Book 1, is purely technical, and the admirably clear introduction, in a few short pithy sentences, gives invaluable simple directions as to position, bowing, and the management of the hands. Section II., Book 1, contains studies accurately graded, and is to be used concurrently with the first book of Section I. The introduction deals with those vital subjects: tone production, intonation, bowing and expression. With the assistance of a good master, and following the course laid down in this School, earnest students may look forward with confidence to a complete mastery of the violin.

The Village Organist. Edited by J. Stainer and F. Cunningham Woods. Books 13 to 16.

[Novello and Company, Limited.]

It may perhaps be more satisfactory if we give a general survey of these four books—by no means an unimportant addition to the "Village Organist"—than to treat their contents *seriatim*. An "Andante tranquillo" by Dr. E. J. Hopkins will at once attract attention for its melodic charm and finished workmanship. Moreover, its freshness is so marked a feature that it might have been written by one sixty years younger than the veteran organist, if that "one" could expect to rival the "father of English organists." M. Alexandre Guilmant contributes two pieces. The first is a characteristic Offertoire in E minor, 9-8 time, with a 3-4 section in the tonic major; the second, a Minuetto in D minor, vigorous and animated. Both these pieces are sure to be found acceptable to English organists, who hold the name of Guilmant in high esteem. A further pair of attractive pieces by another distinguished Parisian organist consists of a "Cantilène religieuse" in C and a Prelude in C minor, these being the compositions of so appreciated a composer in this country as M. Th. Dubois. The remaining original contributions to this quartet of books are all by Englishmen. Mr. Thomas Adams has written a "Marche Solennelle," a "Vesper Melody," and a "Short Fantasia on the hymn-tune Abridge." This last-named piece is an excellent feature, and one that might be still further extended. Congregations always appreciate hearing anything they know; and anyone who provides means for the outgoing voluntary to be founded on a familiar Psalm tune—probably sung during the service—is a benefactor. An "Allegro pomposo," from the experienced pen of Mr. John E. West, two pleasing pieces by Mr. Coleridge-Taylor—an "Elegy" and "Arietta"—as well as two melodious and unaffected movements by Mr. W. G. Ross, are by no means the least attractive features in this four-book instalment. The organist and the ex-organist of Gloucester Cathedral—Mr. A. Herbert Brewer and Mr. C. Lee Williams—follow each other; the first with an Interlude in F and the other with a Diapason movement in C. Other pieces, contributed by Messrs. Oliver O. Brooksbank, E. H. Fellowes, G. J. Elvey, E. F. Rimbault, Adolph Hesse, W. Griffith, and W. A. Montgomery, go to make up a very practical and useful addition to the organist's library. Mention must also be made of the usual quota of arrangements: these include Nos. 9, 22, and 48 of Mendelssohn's "Songs without Words," ably adapted to the organ by Mr. John E. West; also an *Entr'acte* from Schubert's "Rosamunde" music, the same composer's *Andante* (abridged) from the Symphony in C, two movements from the "Occasional" Overture, and a Minuet by Handel, all of these being effectively arranged by Sir John Stainer's co-editor, Mr. F. Cunningham Woods.

Nénuphar. Nocturne for violin (or violoncello), with pianoforte accompaniment. By Herbert Bunning.

Canzone d'Amore. For violin and pianoforte. By Emanuele Móor.

A Night in May. Melody for the pianoforte. By Costantino de Crescenzo.

[G. Ricordi and Co.]

"Nénuphar" is a melodious piece of unpretentious character that can be played at sight by executants of average abilities.

"Canzone d'Amore" calls for some command of the violin and keyboard. It manifestly has for its poetic basis the proverbial love whose course does not run smoothly, and the string part goes high and low, and now and again with no little celerity in search of adequate expression; but it ends peacefully and ethereally high, which is satisfactory—at least, it should be.

"A Night in May" is stormless but not passionless, and pianists will find it dulcet and pleasing and easy of execution.

Irische Volkslieder (Irish popular songs). With German words by Claire von Glümer. Arranged for a medium voice with pianoforte accompaniments by Ernst von Stockhausen. [Breitkopf and Härtel.]

The many English vocalists who apparently prefer to sing in any language but their own now have an opportunity of delivering Irish ballads in German. The translation preserves much of the force and character of the original text and has been cleverly fitted to the music, which has been carefully edited by Herr Ernst von Stockhausen. The selection embraces the best-known ballads, and is comprised in four books, three of which are arranged for a medium voice, and the fourth consists of six well-known ditties arranged as duets. It should be added that the English text is also given, so that for once justice has been done to Ireland.

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See amid the winter's snow.

CAROL-ANTHEM.

Words by Rev. E. Caswall, M.A. Composed by John E. West.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.

Andante con moto. ♩ = 76.

Organ. *Sw. pp* *legato. Ch. 8 ft. Sw. Diapn. coupd.* *Ped.*

Sopranos. *mp*

See a - mid the win - ter's snow, Born for us on earth be-low,

cres.

See the tender Lamb appears, Pro - mised from e - ter - nal years.

cres. *Gt.*

Soprano. *f* *cres.*

Hail, thou ev- er- bless-ed morn ! Hail, Redemption's hap-py dawn ! Sing thro' all Je -

Alto. *f*

Hail, thou ev- er- bless-ed morn ! Hail, Redemption's hap-py dawn !

Tenor. *f* *cres.*

Hail, thou ev- er- bless-ed morn ! Hail, Redemption's hap-py dawn ! Sing thro' all Je

Bass. *f*

Hail, thou ev- er- bless-ed morn ! Hail, Redemption's hap-py dawn !

f *cres.*

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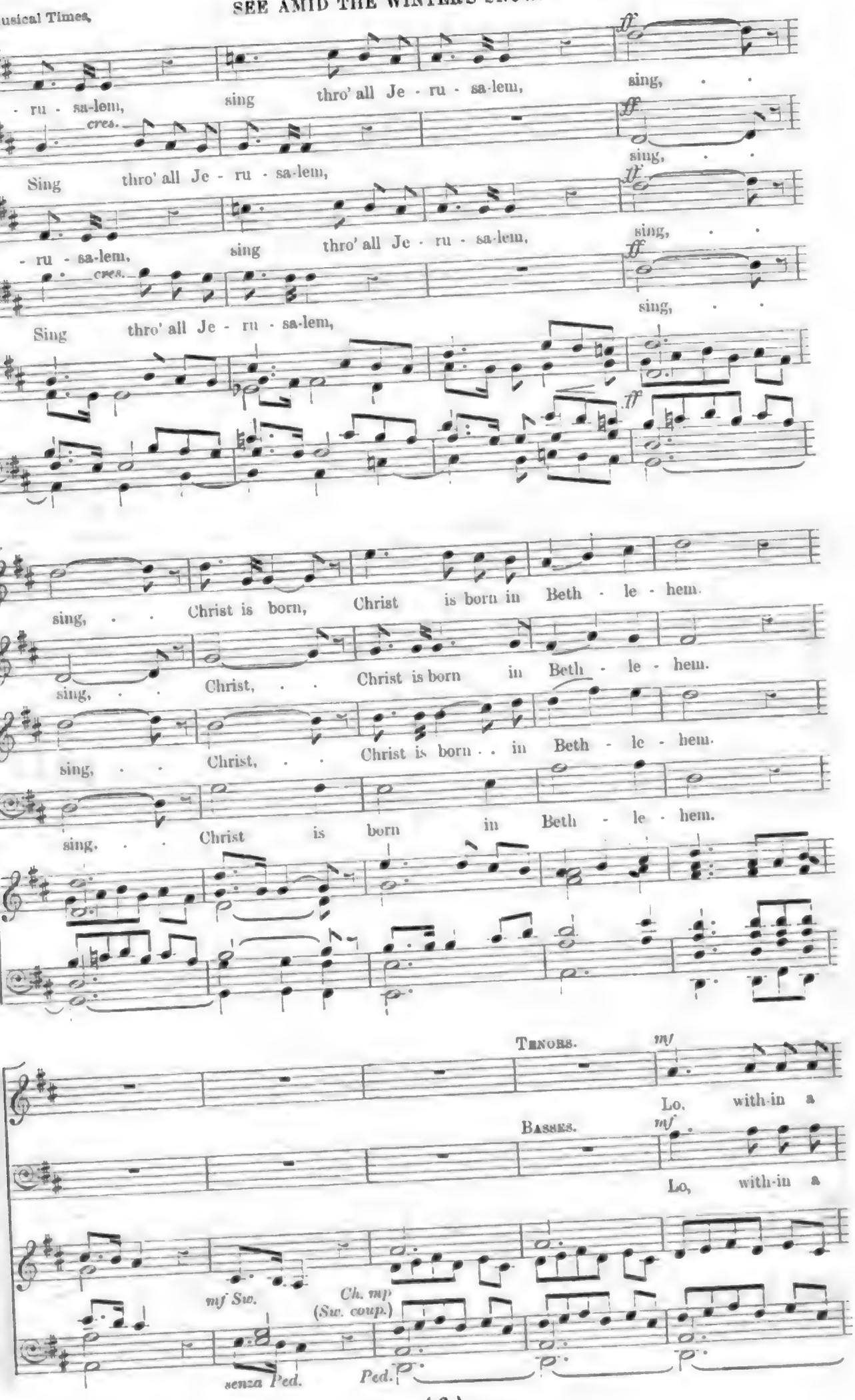
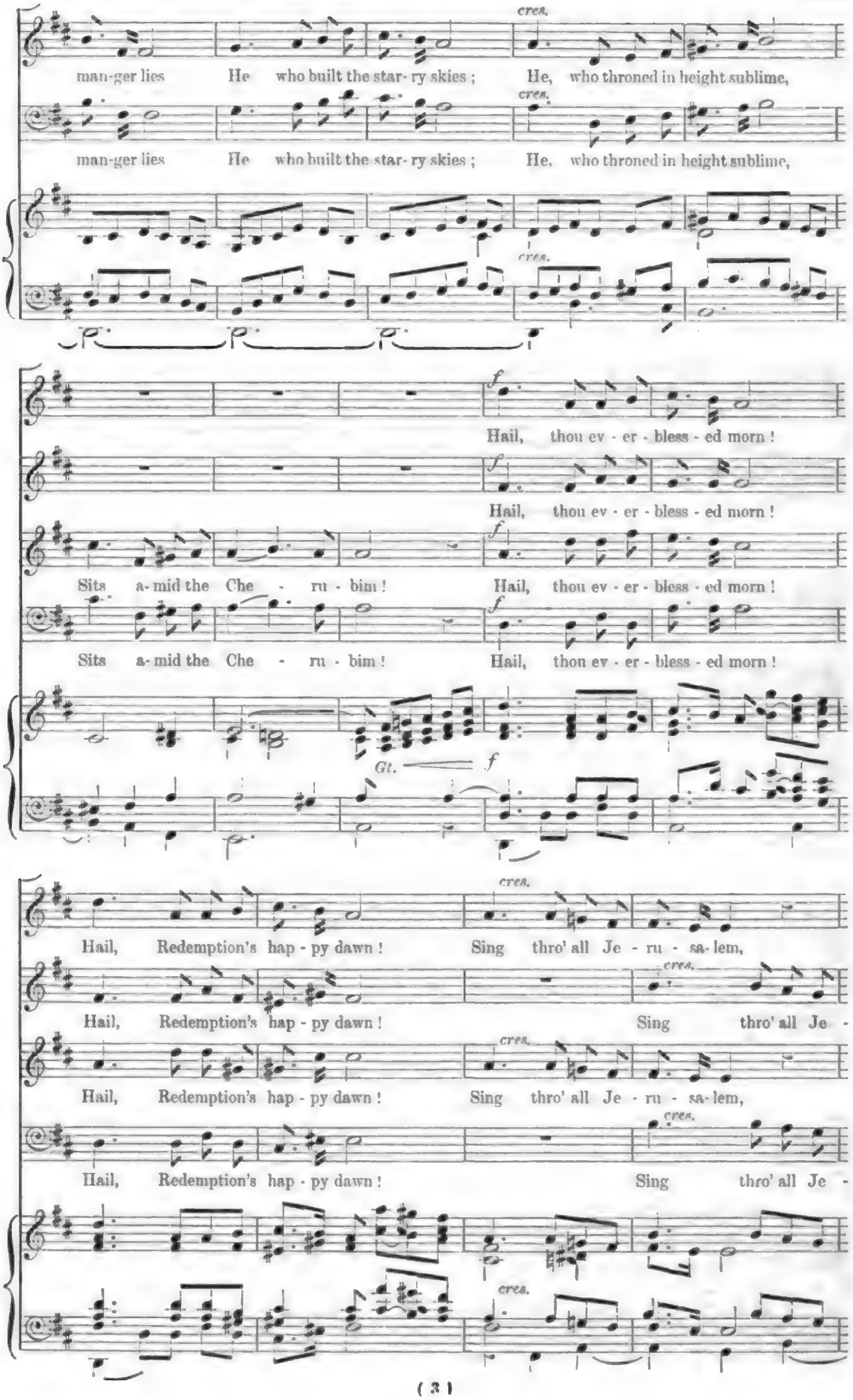

- ru - sa-lem, sing thro' all Je - ru - sa-lem, sing,
cres.
Sing thro' all Je - ru - sa-lem, sing,
- ru - sa-lem, sing thro' all Je - ru - sa-lem, sing,
cres.
Sing thro' all Je - ru - sa-lem, sing,
sing, . . Christ is born, Christ is born in Beth - le - hem.
sing, . . Christ, . . Christ is born in Beth - le - hem.
sing, . . Christ, . . Christ is born . . in Beth - le - hem.
sing, . . Christ is born in Beth - le - hem.
Trebles. mf
Lo, with-in a
Basses. mf
Lo, with-in a
mf Sw. Ch. mp (Sw. coup.)
senza Ped. Ped.

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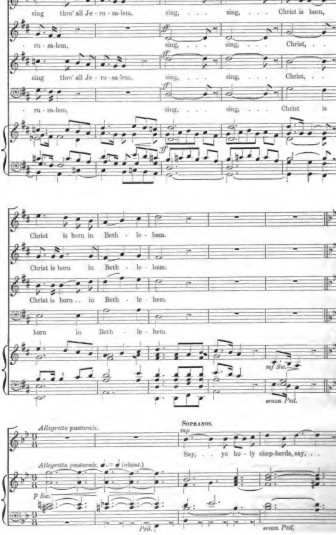
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The Musical Times. EXTRA SUPPLEMENT. November 1, 1898.

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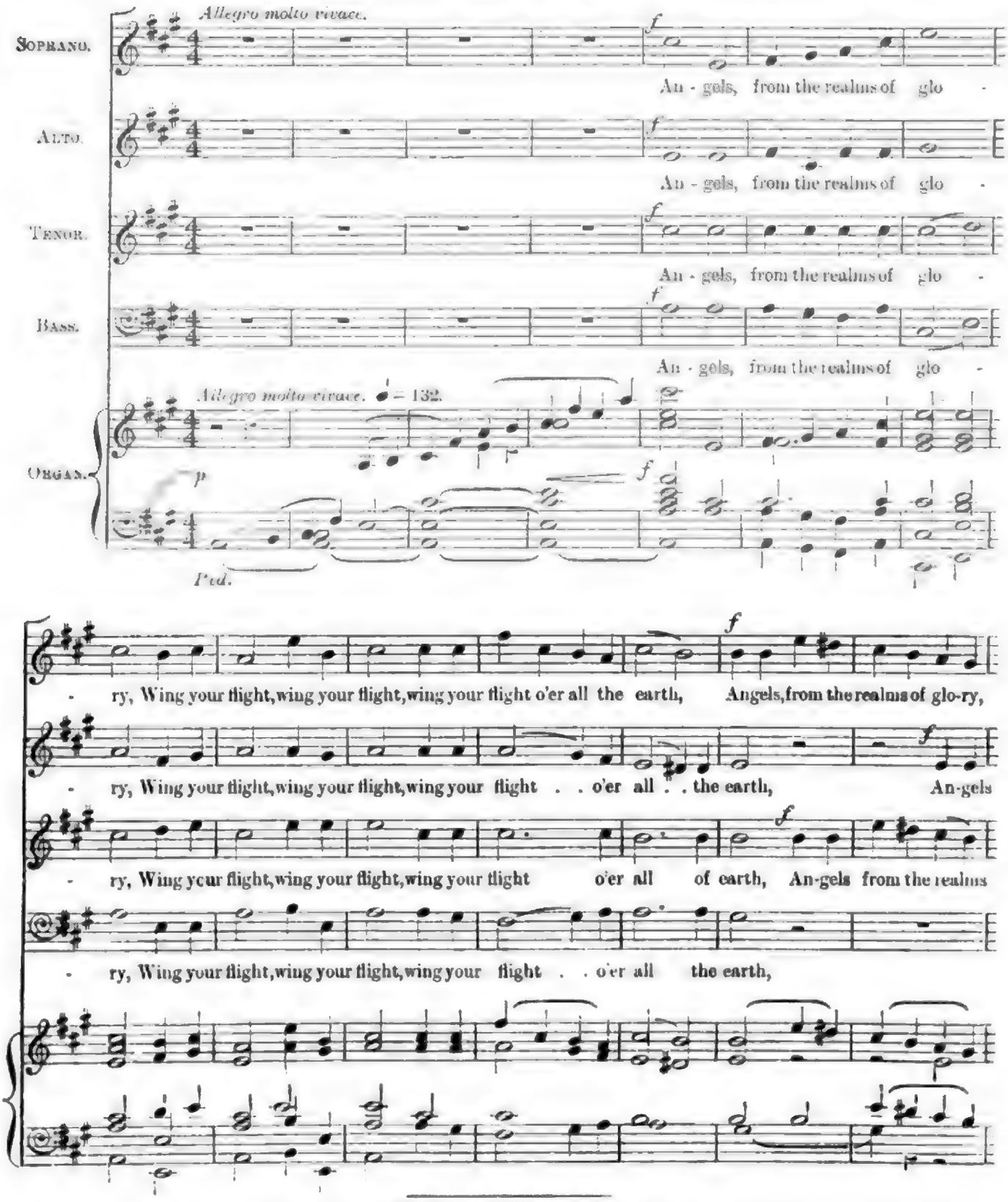
ANGELS, FROM THE REALMS OF GLORY

ANTHEM FOR CHRISTMAS

THE WORDS WRITTEN BY J. MONTGOMERY

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

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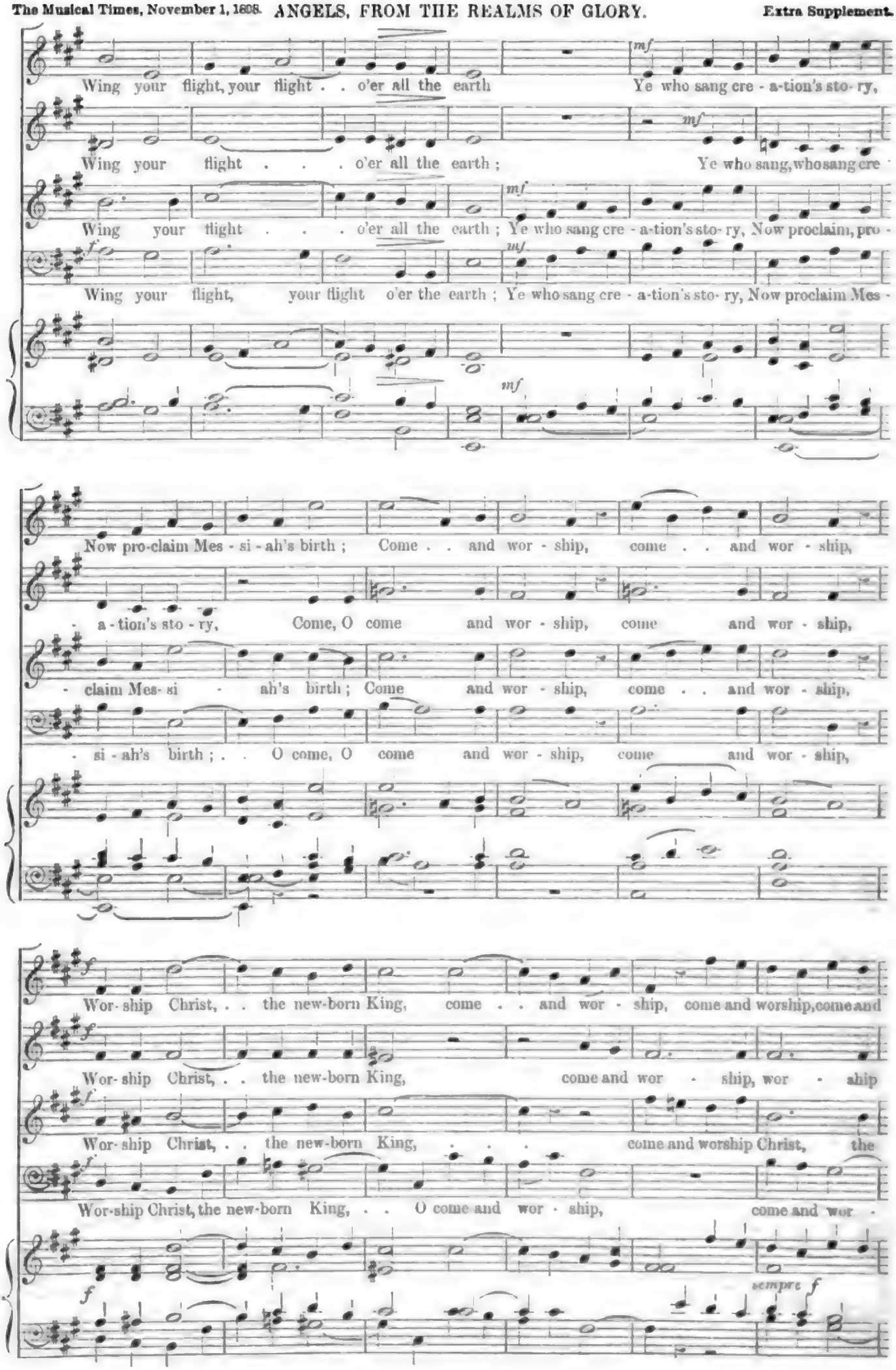
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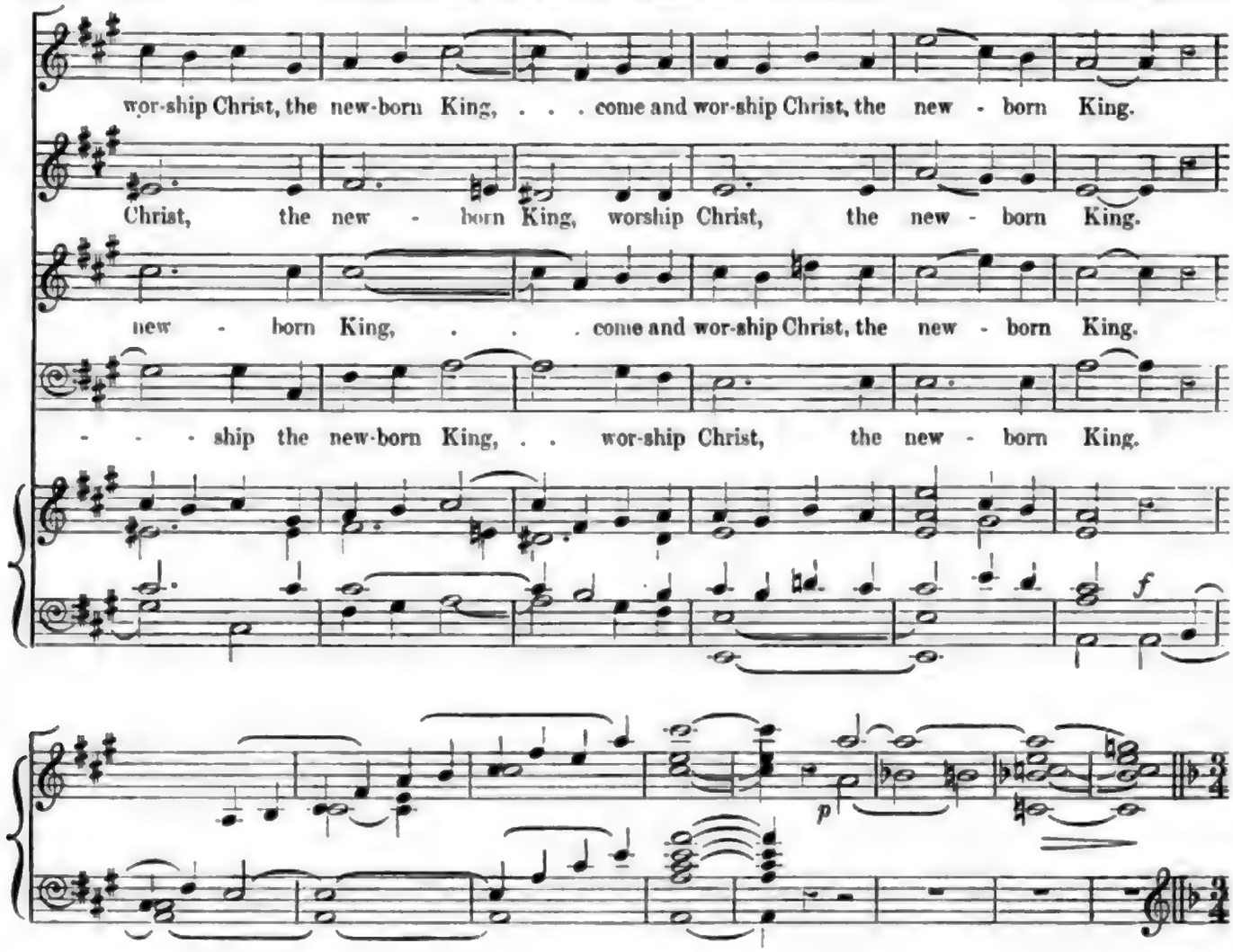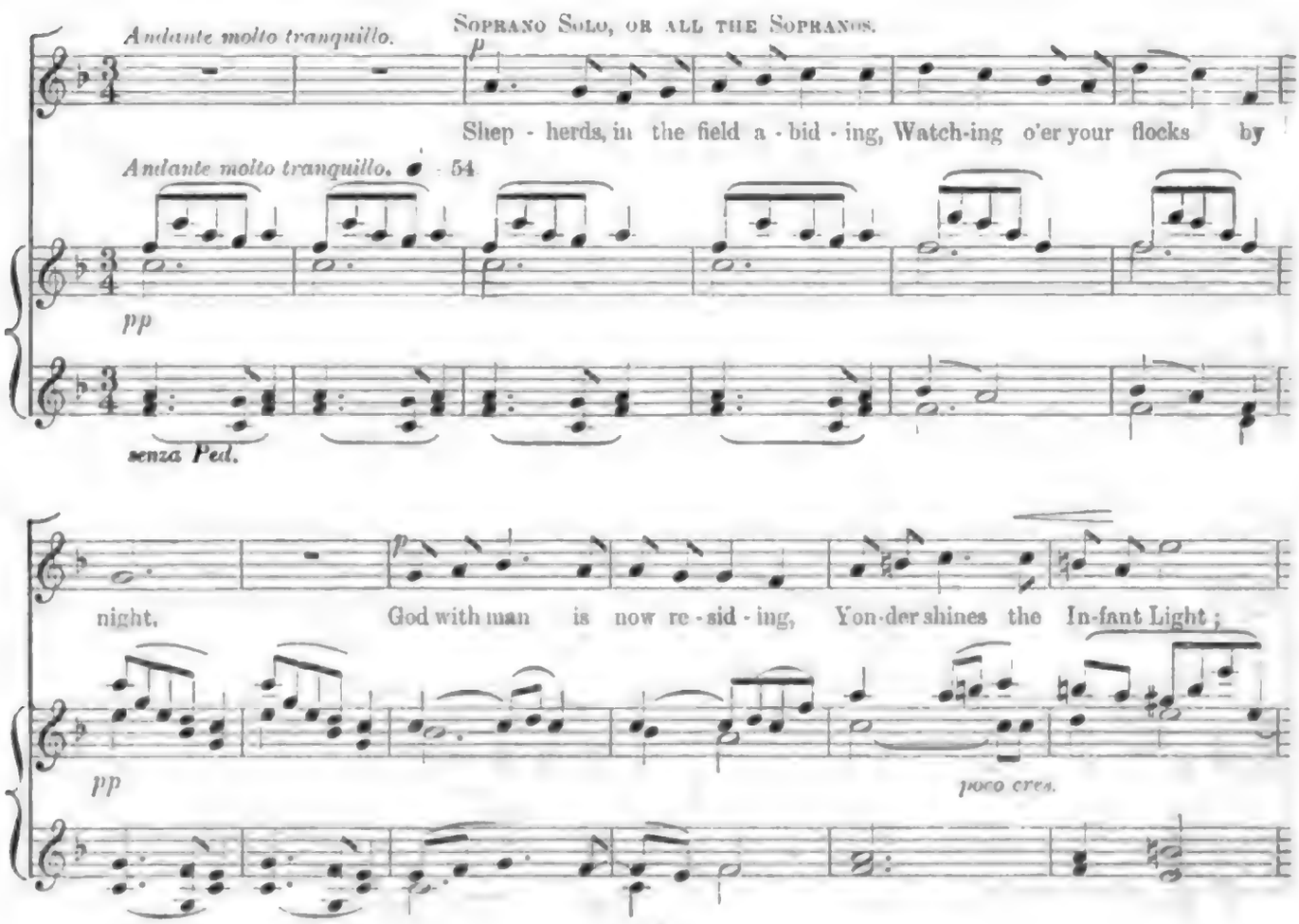
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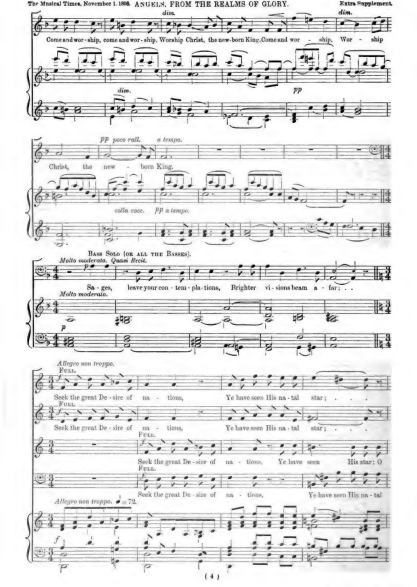
dim.
dim.
Come and wor - ship, come and wor - ship, Worship Christ, the new-born King, Come and wor - ship, Wor - ship
dim.
pp
pp poco rall.
a tempo.
Christ, the new - born King.
colla voce.
pp a tempo.
Bass Solo (or all the Basses).
Molto moderato. Quasi Recit.
Sa - ges, leave your con - tem - pla - tions, Brighter vi - sions beam a - far; . .
Molto moderato.
p
Allegro non troppo.
Full.
f
Seek the great De - sire of na - tions, Ye have seen His na - tal star; . . .
Full.
Seek the great De - sire of na - tions, Ye have seen His na - tal star; . . .
Full.
Seek the great De - sire of na - tions, Ye have seen His star; O
Full.
Seek the great De - sire of na - tions, Ye have seen His na - tal
Allegro non troppo. ♩ = 72.
f

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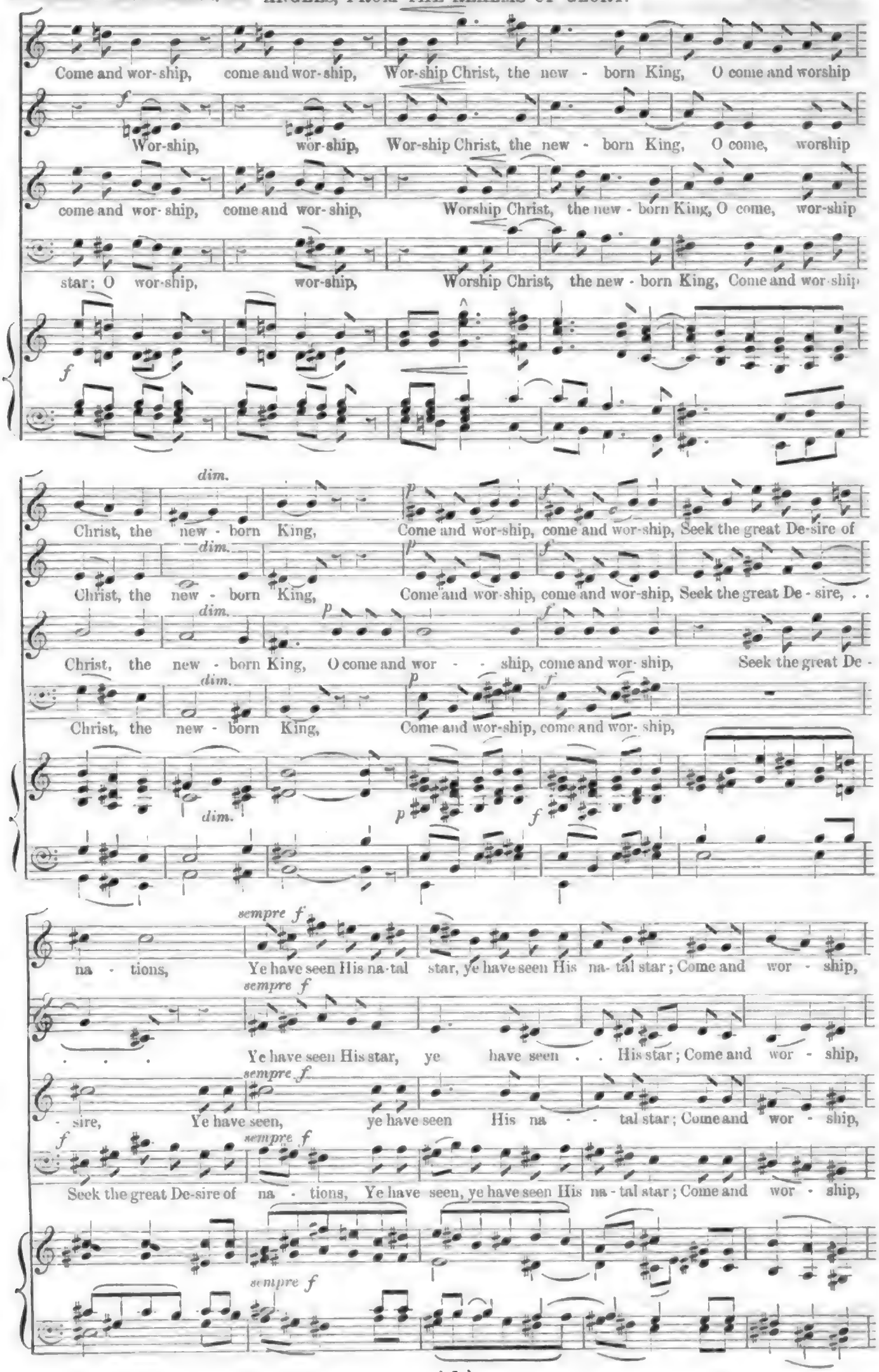
come, worship Christ, . . wor-ship Christ, worship Christ, the new - born King, worship
come, worship Christ, . . wor-ship Christ, worship Christ, the new - born King, worship
come and worship Christ, worship Christ, worship Christ, the new - born King, come and wor - ship
come, wor - ship Christ, come, wor - ship Christ, the new - born King, come and wor - ship
Christ. . . .
Allegro molto vivace, come 1ma.
All cre - a - tion, join in prais - ing, prais-ing
All cre - a - tion, join in prais - ing, prais-ing
All cre - a - tion, join in prais - ing, prais-ing
All cre - a - tion, join in prais - ing, prais-ing
Allegro molto vivace, come 1ma. ♩ = 132.
poco rit.
God, prais-ing God, join in prais-ing God the Fa - ther, all cre - a - tion join in prais-ing God the
God, prais-ing God, join in prais - ing, in prais - ing God, prais-ing God the
God, prais-ing God, join in prais - ing, in prais - ing God, all cre - a - tion join in prais - ing the
God, prais-ing God, join in prais - ing, in prais - ing God, prais - ing

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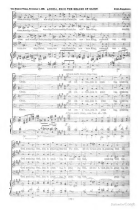
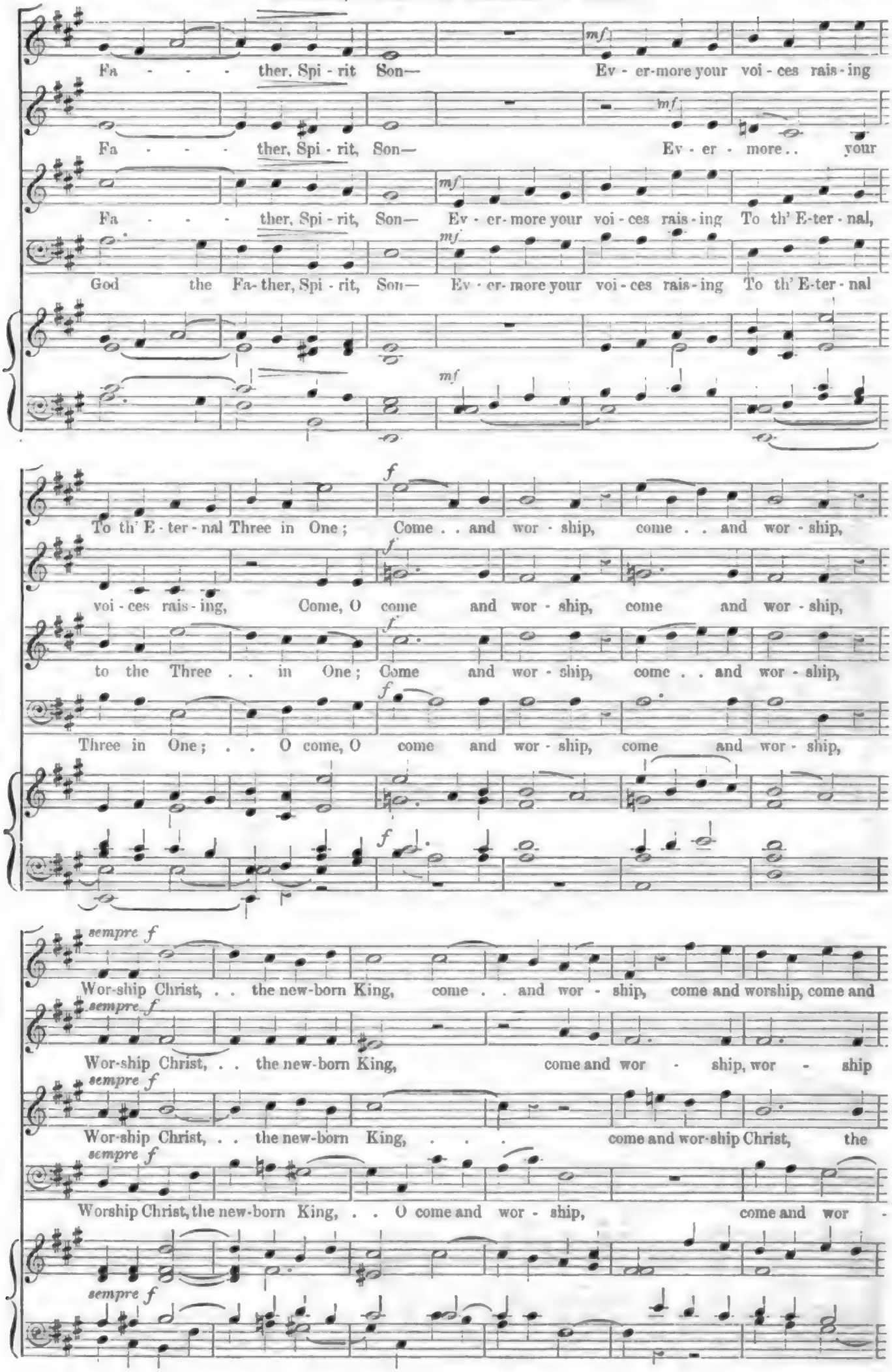

ANGELS, FROM THE REALMS OF GLORY.

Also published in Novello's Tonic Sol-fa Series, No. 1067, price 1½d.

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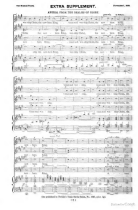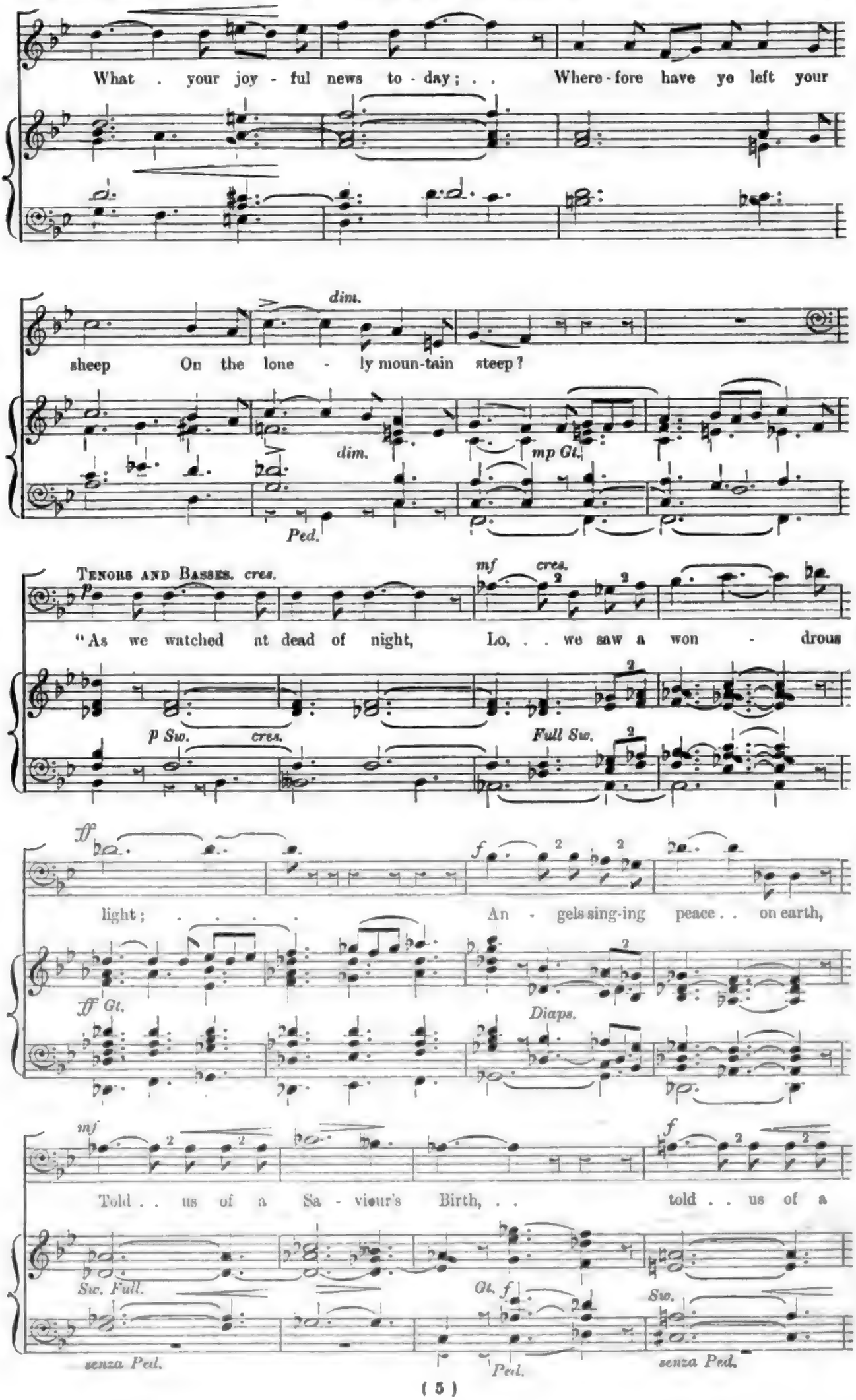
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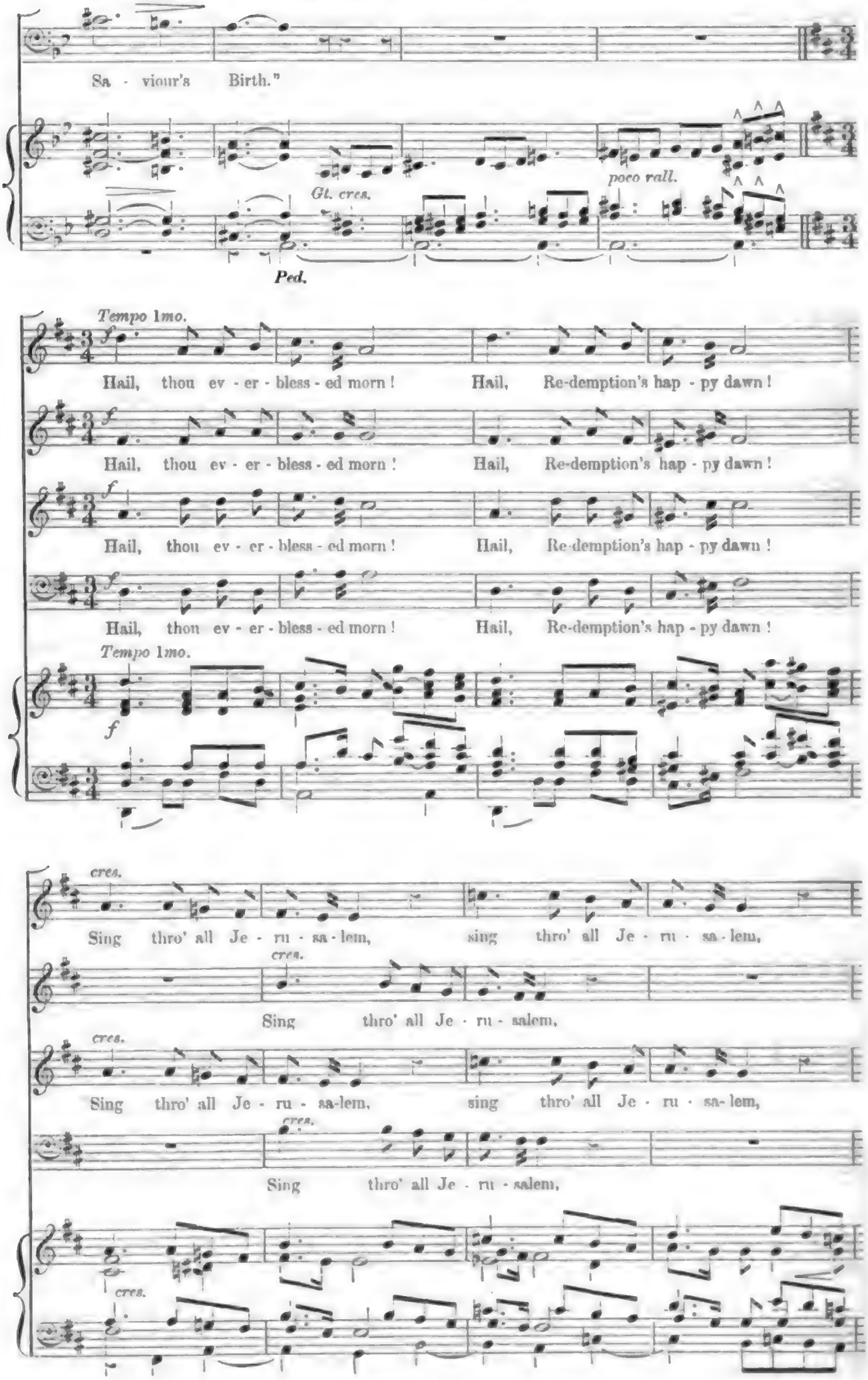
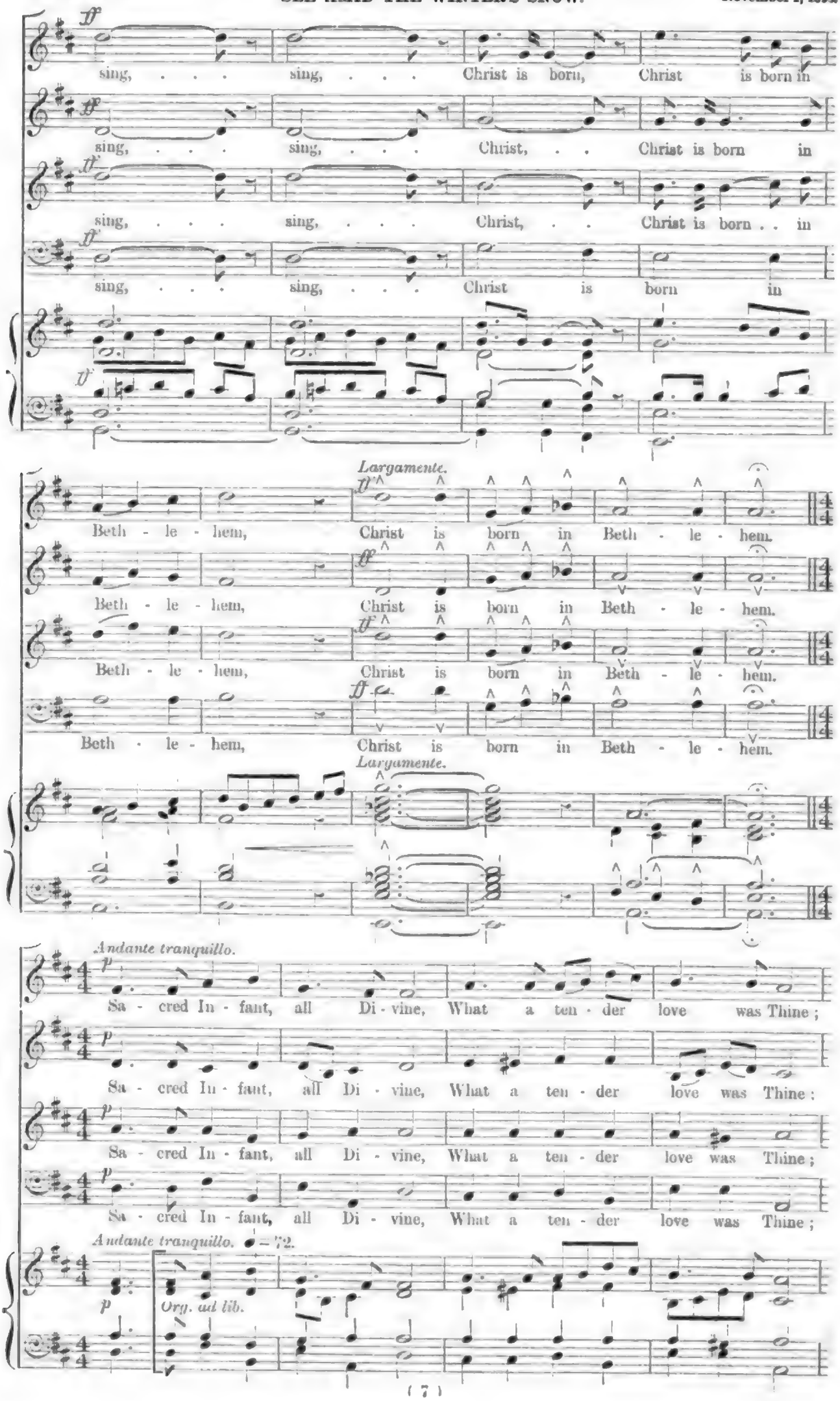

Sa - viour's Birth."
Gt. cres.
poco rall.
Ped.
Tempo 1mo.
Hail, thou ev - er - bless - ed morn! Hail, Re-demption's hap - py dawn!
Hail, thou ev - er - bless - ed morn! Hail, Re-demption's hap - py dawn!
Hail, thou ev - er - bless - ed morn! Hail, Re-demption's hap - py dawn!
Tempo 1mo.
f
cres.
Sing thro' all Je - ru - sa - lem, sing thro' all Je - ru - sa - lem,
Sing thro' all Je - ru - salem,
Sing thro' all Je - ru - sa-lem, sing thro' all Je - ru - sa - lem,
Sing thro' all Je - ru - salem,

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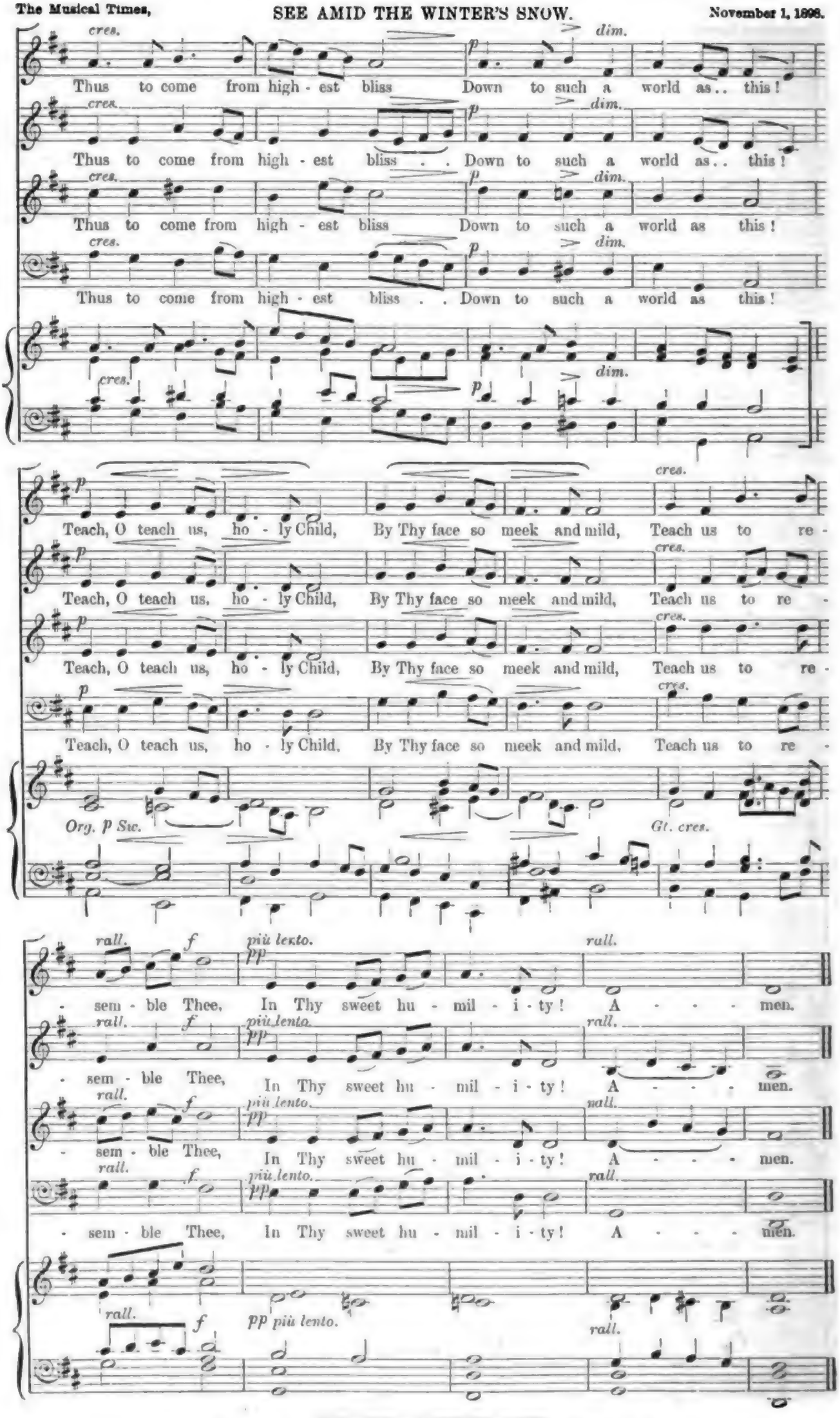
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The Seven Kids. A fairy tale for children. By Adelheid Wette. Incidental music by Engelbert Humperdinck. [Magdeburg: Heinrichshofen's Verlag.]

The phenomenal success of "Hänsel und Gretel" has indissolubly connected Herr Humperdinck's name with fairy tales, and his happy treatment of these stories which never grow old naturally gives rise to considerable expectations when he comes forward as a composer of light music. "The Seven Kids" can scarcely be compared with "Hänsel und Gretel," for it only consists of six numbers, and the work may be adequately performed in the Theatre Royal Back Drawing-room. The characters are a goat, seven kids, and a wolf; and the action commences by *Mrs. Goat* leaving home to search for food and bidding the kids keep the door bolted until she returns. Shortly after her departure the wolf arrives and endeavours to persuade the kids to let him in by pretending to be their mother. They, however, demand to see his paws, and when he shows them they detect the impostor, as they are black instead of white. But *Mr. Wolf*, like another person of evil intentions, is persevering; he pays a visit to the miller and gets his paws covered with flour, which perfectly convinces the giddy kids that their respected mamma has returned, the result being that the kids become part of the wolf. The voracious monster has, however, eaten hastily—in fact, he has bolted the kids whole, and when *Mrs. Goat* returns she sets them free by the pointed application of her scissors. Out of consideration for the wolf's feelings she fills up the vacuum with stones, which seem to be equally satisfying to the wolf's appetite, saving that it makes him feel thirsty, and with fatal results, for when he goes to the brook the weight of the stones causes him to lose his balance and come to an unexpected end; whereupon *Mrs. Goat* moralises:

Oh, you greedy gormandiser,
What a pity you weren't wiser.
Mr. Wolf, so false and sly,
In the river now you lie!

The first song is sung by one of the kids and is very characteristic of Herr Humperdinck's folk-song style. The second number is sung by the wolf and is written for baritone or alto and is more declamatory. This is followed by a lively two-part song for the kids. The goat heralds her approach by singing a measure in minuet time, the wolf has a brief monologue concerning his internal feelings, and the work is concluded with a gay chorus by the kids. An excellent English translation of the German text has been provided by Miss Constance Bache, and the brief dialogue between the vocal numbers could be easily committed to memory.

The Office of the Holy Communion. Set to music in the key of E flat. By Charles Macpherson. [Novello and Company, Limited.]

Mr. Charles Macpherson is one of our most gifted and promising young musicians, and this setting of the Communion Service witnesses to his excellent training and musicianship. The composer has taken a very earnest view of his subject. The music has, in a measure, affinity to the old Italian school of Palestrina, and is characterised by great nobility and loftiness of conception. This is at once noticeable in the Kyrie, which is somewhat severe but decidedly impressive. The Credo is opened by the choir in unison with a phrase to which frequent recurrence is made, and is of a character which at once imprints itself on the memory. A brief interlude prepares the way for the section "Who for us men," which is very expressively set. The choral writing goes into six parts in some of the chords at the delivery of the sentence "And the third day," and the initial phrase is allied to the sentence "I believe in the Holy Ghost." The Sanctus possesses considerable distinctiveness, and is written for the most part on a pedal bass. The Benedictus is manifestly intended to be opened by a quartet of soloists, whose phrases are subsequently repeated by the choir, the number being closed by a vigorous treatment of the word "Hosanna." The music allied to the Agnus Dei possesses great beauty of a tranquil character, especially at the close. The Gloria begins in a vigorous fashion, contains much clever contrapuntal writing, and concludes with a fugue in four parts which is developed in a terse and masterly style.

Cinderella. An Operetta for Schools and Classes. Words by Shapcott Wensley. Music composed by Georges Jacobi. (Novello's School Series. Edited by W. G. McNaught.) [Novello and Company, Limited.]

"Cinderella" is the queen of fairy stories, and its charm and humour is set forth in attractive fashion in this operetta. It consists of two acts comprising three scenes, the latter severally being a kitchen, an apartment in the *Prince's* palace, and the garden of *Cinderella's* house. There are nine principal parts, that of the heroine, her two sisters, somewhat satirically named *Patience* and *Charity*, the all-powerful *Fairy Godmother*, the very necessary *Prince*, the no less needful *Papa*, a courtier (*Lady Guy*), a short spoken part, and an *Attendant*, which is also a spoken part. The familiar but ever fresh story is told by these characters in speech and song in a bright and humorous manner, the dialogue being commendably terse and easy to remember. Mr. Jacobi's music, as may be expected from so practised a musician in dance rhythms, is full of life and gaiety, and opens with an overture, *tempo di Minuetto*, of attractive and graceful character. It is followed by a two-part chorus, a considerable portion of which is in unison for the voices. This is succeeded by some lively conversation between *Charity* and *Patience*, of an uncharitable and impatient nature, which terminates in a duet sung by the sisters, who subsequently dance a gavotte. The entrance of *Papa* leads to some exercises in deportment and short solos for the father and his eldest daughters. *Cinderella* being left alone also gives expression to her feelings in a song, which is answered by the fairies calling behind the scenes and by the entrance of the *Fairy Godmother*, who arrives with a troop of white fairies who sing some charming choruses, and the act closes with the departure of *Cinderella* for the all-eventful ball. The second act begins with a repetition of the opening bars of the work, transposed from the key of A to that of C, and is continued by a melodiously written duet for *Charity* and *Patience* and chorus of the courtiers in praise of the *Prince*, who, when he enters, sings a lively song of martial character. A Lady of the Court leads off another chorus in which she and the courtiers gossip about *Cinderella* and her fascination of the *Prince*. The fairies also sing a warning song, and the scene closes with the flight of *Cinderella*. The last scene opens with some amusing dialogue, the *Prince* with his courtiers enter as strolling minstrels, and justify their appearance by singing a dainty ditty. The *Prince* himself has brought the slipper, and, while it is being tried on, more choruses are sung interspersed with dialogue, ending with a jubilant choral number, "Sweet Cinderella, all joy be thine," which concludes one of the best examples of this excellent series.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Our musical season commenced with a week of popular concerts organised by Mr. D. French Davis, the well-known harpist, conductor, and bandmaster, given in the Town Hall from the 3rd to the 8th ult. He had under his baton a well-balanced orchestra of forty-five excellent performers, with Mr. Fred. Ward as leader. The programmes were of a distinctly popular character, but the venture proved a heavy financial failure. On the 10th ult. Mr. Davis transferred his orchestra to the Curzon Hall, where he entered upon a five weeks' season of similar concerts. Madame Adelina Patti appeared at Messrs. Harrison's first concert of the current series on Monday, the 10th ult., with her customary success.

The Birmingham Festival Choral Society inaugurated its season with a performance of Berlioz's "Faust," given in the Town Hall on the 13th ult., under Dr. Swinnerton Heap's conductorship, the principal parts being entrusted to the safe keeping of Miss Rosina Hammacott, Mr. Charles Saunders (the Australian tenor), Mr. Charles Knowles, and Mr. Andrew Black. Dr Heap took the *tempi* much faster than is customary, which certainly enhanced the colouring of some of the scenes, but marred others. The Easter Hymn and the fugue on *Brander's* song were superbly given by the choir, but the scene in Pandemonium, preceded by that terrible ride terminating

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in the abyss, lacked dramatic power. On the other hand, such numbers as the Rakoczy March, the orchestral ballet of the Sylphs, and the dance of Will-o'-the-Wisps proved a veritable triumph for the orchestra. I do not think it is generally known that Berlioz, by way of a joke, gave it out that the song "The King of Thule" was a hitherto unknown song by Carl Maria von Weber, found among his papers. It was accepted by everybody as a composition of Weber's, and some Germans of the old school (*la vieille roche*) even declared no Frenchman could have composed so tender and simple a song.

The Birmingham Sunday School Union held its forty-eighth annual musical festival in the Town Hall, on the 11th, 12th, 14th, and 15th ult. The choir, numbering several hundred voices, was conducted by Mr. Thomas Facer. Mr. C. W. Perkins officiated at the organ.

Mr. Max Mossel opened his third season of Drawing-Room concerts with an excellent chamber concert, given in the handsome Grosvenor Rooms of the Grand Hotel, on the 20th ult. The principal selection consisted of Gabriel Fauré's magnificent Pianoforte and String Quartet in C minor (Op. 15), heard here for the first time. The programme opened with a brilliant performance of Brahms's Sonata in A major (Op. 100). The performers were Mdlle. Clotilde Kleeberg (pianoforte), Mr. Max Mossel (violin), Mr. Emil Ferrir (viola), and Mr. J. C. Hock (violoncello). The vocal numbers were assigned to Mr. Kennerley Rumford.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The destruction by fire of Colston Hall, to which reference was made in the October number of The Musical Times, has had a rather serious effect upon music in Bristol. A series of concerts fixed by the Choral Society, to be held in the destroyed building, has been cancelled, although the members have decided to continue rehearsals. It is probable that the Society will give a performance in London in April. Up to the present nothing has been absolutely decided regarding the musical festival which should take place next autumn; but there seems to be little likelihood of its being held, mainly through the destruction of the hall and the procrastination of the company (for which there has been reason) in determining whether or not they will rebuild it.

Few events have taken place during the past month. The chief of these have been a ballad and part-song concert given by the Meister Glee Singers, a miscellaneous concert by the Bristol Post Office Band, Miss Mary Lock's first chamber concert of the season, and a violin and pianoforte recital by Mr. Pecskai and Miss Charlotte Davies, which call for no comment.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Palestrina's "Missa Papæ Marcelli" was performed as a special function at St. Teresa's Church, Clarendon Street, on the 16th ult., under the direction of Mr. Vincent O'Brien. The choir, specially formed for the occasion, consisted of the boys of St. Mary's Christian Schools, who have on several occasions been victorious in the Dublin School Music Competitions and whose training at the hands of Mr. O'Brien has called forth much admiration, with a male-voice choir also trained by the same gentleman for this special occasion. The historic Mass was rendered in an unexceptionable manner, and the "Proper," consisting mainly of Gregorian, showed the conductor's good schooling in this often inadequately mastered subject.

Mr. Robert Dwyer's annual concert took place on the 20th ult., at the Rotunda, Dublin. The band organised by Mr. Dwyer may be said to have been the principal feature of the concert, which included in its programme the Overture to "Figaro," Beethoven's cantata "In praise of Music," Brahms's "Song of Destiny," and a miscellaneous second part. The principal artists were Mrs. R. Dwyer, Miss Elsie Connolly, Miss Marie Frengley, Mr. Dan Jones, and Mr. H. S. Kavanagh. Mr. Dwyer conducted.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The interesting machinery set in motion several months ago on behalf of the Choral and Orchestral Union has, so far, been turned on to excellent purpose. Hitherto the scheme has found itself in sore distress, financial and otherwise; but the united efforts on the part of all concerned have, however, wrought wonders. For the first time, moreover, a ladies' committee has been secured, numbering, amongst others, the Princess Louise, the Countess of Eglinton, the Countess of Glasgow, Lady Blythswood, Lady Kelvin, and others. At the meeting of guarantors and others interested in the concerts, held under the presidency of Lord Provost Richmond, on the 14th ult., the prospectus was submitted. The orchestral works to be performed will include familiar examples of Beethoven, Wagner, Mozart, Haydn, Mendelssohn, Schubert, Schumann, Tschaïkowsky, Brahms, and A. C. Mackenzie. Humperdinck's new "Moorish Rhapsody" and Mr. S. Coleridge-Taylor's Ballade in A minor are also to be heard, and an overture by Mr. Wilhelm Bruch, the new conductor of the Scottish Orchestra, finds a place in the arrangements.

Mr. Allan Macbeth, the Principal of the Athenæum School of Music, opened the course of weekly lectures, recitals, &c., on the afternoon of the 6th ult. His text, "Musical Progress," was thoroughly well treated—so well, indeed, that he was requested to deliver the address to the Tonic Sol-fa Association.

M. de Pachmann's recital at the Queen's Rooms, on the 7th ult., again showed his excellence in his own special sphere, and, as of yore, he had the kindly reception which is always given to an old friend.

The Glasgow Society of Musicians announces a concert for the evening of the 15th inst. It is well worthy of substantial support, inasmuch as it will be given in aid of the Benevolent Fund connected with the Society's operations. Miss Marie Brema comes North for the occasion, as does also Dr. A. L. Peace, an old Glasgow friend.

On the 15th ult. the first students' concert in connection with the Glasgow Athenæum was given, when, amongst many other attractions, the programme contained a new ballad by Principal Macbeth.

The Springburn Choral Society has taken up Handel's "Judas Maccabæus" for rehearsal during the coming season.

The Society held its first musical evening on the 18th ult., when an interesting programme, compiled by Messrs. Patterson and Biggar, attracted a good and representative audience. The programme included Beethoven's Trio (Op. 1, No. 2) for pianoforte, violin, and violoncello, several well-known glees, and a new song, "Winsome Mary," by Mr. Alexander Patterson.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The first concert of the Philharmonic Society took place on the 11th ult. Of the programme itself little need be said, the regular forces of the Society being engaged, according to tradition, upon such familiar works as Beethoven's Symphony (No. 4) in B flat and Parry's "Blest Pair of Sirens," the chief exception to custom being Scharwenka's Pianoforte Concerto in B flat minor, in which the solo part was admirably played by Mr. Rosenthal.

The Orchestral Society gave a Ladies' concert on the 15th ult., when Mr. Rodewald's fine band proved to be in the best possible training in Schubert's Symphony (No. 9) in C major, Dvorák's Symphonic Variations, and Tschaikowsky's "Casse Noisette" Suite. Mr. Plunket Greene was the vocalist and sang well, to the delightful accompaniment of Mr. Welsing. A Richter concert was given on the 22nd ult., with the usual Richter programme.

The first concert of the Sunday Society served to introduce an orchestra which, if somewhat reduced in numbers, proved to be the best yet heard at these performances; the fifty players engaged being, as usual, conducted by Mr. W. I. Argent. The initial appearance of the new chorus of the Society was announced for the 30th ult., in Mendelssohn's "Elijah."

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The choral side of art seems at last to be looking up in this district. In addition to the new departure of the Sunday Society before alluded to, largely attended meetings of the New Brighton Tower Choral Society have been held under Mr. Granville Bantock, Handel's "Messiah" being laid under contribution with such satisfactory results as augur well for the success of the experiment. In the same district Mr. J. W. Harries has undertaken the direction of St. Mary's Choral Society and commenced rehearsing Gaul's "Holy City." At Birkenhead Mr. Appleyard is rehearsing Sullivan's "Light of the World," and at Waterloo the same conductor has in hand Mendelssohn's "Hymn of Praise" and Dvorák's "St. Ludmila." Rehearsals have been commenced by the Kirkdale Choral Society, but no information has come to hand as to the works undertaken. Mr. Crossley is preparing Cowen's "St. John's Eve," at Newton-le-Willows, and is announced to make his first appearance as a conductor in Liverpool with the Musical Society on the 15th inst., when Mendelssohn's "Elijah" will be given. At Warrington the same gentleman is rehearsing Haydn's "Creation" for performance on the 9th inst. At Southport, Mr. H. Hudson promises Cowen's "Ruth" and Handel's "Messiah" this side of Christmas, and Mr. Clarke is preparing Mendelssohn's "Elijah" and Sullivan's "Light of the World."

At the Liverpool College of Music an interesting performance of music of the 16th—18th centuries took place on the 17th ult., when, among other things, Carissimi's "Gaudeamus" and Leonardo Leo's fine "Dixit Dominus" were heard for the first time in this city. Thanks are due to Messrs. Novello and Co., Limited, for the loan of orchestral parts and information as to the same from their inexhaustible resources in such matters.

Chamber music has been represented by the first of Mr. Theodore Lawson's concerts at St. George's Hall, when the Risegari Quartet and Mr. Pachmann were welcomed by a host of those who delight in the most refined aspect of art. For the second concert the Brodsky Quartet were engaged. The Schiever Quartet announce another of their long established series of recitals at the concert-room of the College of Music, and in the same locality Messrs. Courvoisier and Welsing are giving on three evenings the whole of Beethoven's sonatas for violin and pianoforte, with gratifying results. At St. George's Hall, Messrs. Ross and Moore, *ensemble* pianists, promised a recital for the 27th ult.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Dr. Watson had the honour of leading the way and prefacing the busy musical season to which we are looking forward, by the excellent performance, on the 12th ult., of the Vocal Society, now numbering some sixty voices, and in its thirty-second year. Both the choral and solo singing were very enjoyable. The demolition of the Gentlemen's concert-room necessitated removal to the handsome hall of the Athenæum, infinitely the best in this city for chamber or refined choral music; and Miss Alicia Jephson was wise in securing it for her first reception of her friends on the 24th ult. The banquet-room of the Town Hall, selected for the Gentlemen's concert of the 17th ult., is neither good for sound nor, even when brilliantly lighted, free from a decidedly sombre effect, owing to the darkness of its very handsome stone-work. The first of the Gentlemen's concerts was given there on the 17th ult. Mr. Pyne's recitals attract, every Saturday evening, more lovers of organ music than could, perhaps, be found assembled in any other city hall in the kingdom.

Mr. Carl Fuchs's subscription meetings at the Schiller Anstalt grow in favour. No violoncellist now before the public plays with more finish and with purer tone, and Mr. Fuchs displays admirable tact in the arrangement of his programmes. He was assisted, on the 15th ult., by many of his colleagues of the Royal College, Mr. Dayas playing the twenty-four Variations and Fugue (Op. 24) of Brahms; and, joined by Miss Néruda, the well-known Variations of Schumann for two claviers, which were rendered according to their original plan with accompaniment for horn and two violoncellos, Leo Smith, the clever young pupil of Mr. Fuchs, being associated with his instructor. Miss Néruda also played, with Mr. Fuchs, Brahms's Trio (Op. 40), with all her customary clearness and modesty of assertion, Mr. Paersch giving the horn parts as perhaps he only can. The singing of Madame Brema was clever, but somewhat unduly vigorous and declamatory for a moderate-sized room.

The firm hold which Mr. Brodsky's quartet recitals have upon the public was shown by the large audience assembled on Wednesday evening, the 19th ult., in the Y.M.C.A., attentively listening to quiet music in spite of the noises made in adjoining rooms which reminded one of the game of bowls indulged in by Rip van Winkle's old men of the mountains. Schumann's Quartet (No. 3, Op. 41) and Brahms's Quintet (Op. 111) do not represent their composers in their happiest or most connected moods. The performance was excellent; but these works lack consistency of design, and are extremely fragmentary and kaleidoscopic both in subject and treatment. Between them, however, came the "Kreutzer" Sonata of Beethoven, full of purpose, power, and melody, interpreted by Mr. Brodsky and Mr. Frederick Dawson, whose superb playing demanded a triple recall and excited a strong desire for a pianoforte solo. Surprise has, by those not behind the scenes, frequently and naturally been expressed that Mr. Dawson—so popular elsewhere—should, after his early and great success at the Hallé concerts some years ago, have been so long absent from Manchester; and Mr. Brodsky did well in securing his services for the opening concert of this winter series, and still better in showing his unrestrained pleasure at the masterly playing of his young English colleague.

Upon the very angry controversy raging here about the future of the Hallé concerts it is not my business to animadvert; but the crowding of every part of the Free Trade Hall, on the 20th ult., and the ovation—so prolonged and enthusiastic that Mr. Cowen appeared almost to shrink from it—showed the excited feeling of the immense audience. The first of the twenty programmes which Mr. Cowen has to prepare for this winter season, and generally with only one rehearsal for each, entirely proved the excellence of the orchestra. The now well-known variations which form the conclusion of Tschaïkowsky's Suite in G afforded ample opportunity of testing the qualifications of each section of the band and of its chief soloists. The first movement of the suite contains several graceful themes cleverly treated; but the wisdom of the frequent detaching of the Air varied from the second and third movements was clearly proved. The exquisitely delicate handling of Schubert's "Unfinished" Symphony brought a welcome relief after the extreme Russian vigour of some parts of the suite. Miss Leonara Jackson was new to us, but her next appearance will be warmly welcomed. She triumphed easily over the difficulties of Vieuxtemps's Fourth, so-called, Concerto and of the Chaconne of Bach. Her tone is delightfully pure and her intonation perfect, even in octave passages (generally so trying to the listener as well as to the violinist), and her bowing is replete with vigour and grace. Miss Clara Butt selected Gluck's "Divinités du Styx," and two songs from the immense portfolio of the conductor, including the little gem "For a dream's sake," so charmingly simple and expressive.

Two such notable concerts given on consecutive evenings in the same hall, and by rival aspirants for the honour of appointment as permanent conductor of that orchestral organisation which, for a long series of years, has played so important a part in the musical life of the North of England, unavoidably challenge a directness of comparison which, usually, it is advisable to avoid. During the years when Dr. Richter's annual visit, to some old-fashioned people, seemed to be somewhat of an intrusion on the domain of Sir Charles Hallé, it was eagerly looked forward to by those able to take a broader and higher view of the duties and responsibilities of the leaders in artistic matters, and to perceive the advantage resulting from such a stimulus periodically crossing our placid life; and, whatever may be the result of the negotiations, which, for some time past, have been stirring the minds of very many outside the circle of avowedly musical men, and, on the 21st ult., drew to the Free Trade Hall an audience of enthusiastic

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demonstrators not usually found within its walls, Dr. Richter will always be honoured here as one who, although an avowed partisan of a special school of composition, is eminently qualified for the distinguished position which he occupies among the world's notable conductors. It is unnecessary to say that the performance of works selected for this year's tour, nightly performed in each town visited, and containing no positive novelty, was so highly finished as to be beyond criticism, except that the unrestrained fierce "splendour of the brass" was not grateful to all ears, and the programme was so arranged as to render the moderate quietness of the *Tristan* "Vorspiel und Liebestod" a welcome relief, in spite of the wearisome reiteration of its not too attractive little themes. But such lengthened preparation and frequent performance, although customary on the Continent, are not, under ordinary circumstances, possible in England. In the "Pathetic" Symphony of Tschäikowsky, in one important detail Dr. Richter has, since he was here in October, 1897, slightly modified the form of the slowly descending peal of funeral bells—represented mainly by the plucked strings—and the reading has been brought more into accordance with the impressive muffled sounds which Mr. Cowen ordered at the two performances of the work given in the early part of last winter.

It was just as inevitable to avoid comparison of the forces under their control as of the conductors themselves. The Hallé orchestra contains some who grew old under a chief who was very considerate of their long service, and they could not honourably be displaced without some recognition of their claims. The London strings have an enviable youthful vigour and precision of attack which may not be matched except by some reinforcement in that department of our local orchestra, which even in Dr. Richter's band was occasionally unable to compete with the brazen tubes. But no apology whatever is needed for our wood-wind, which has, for purity of tone, for adequate force, and for perfect balance and blending long had an unsurpassed and thoroughly deserved reputation.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

Two only of the important concerts given during the past month call for notice. On the 17th ult. the first of the Harrison Concerts took place in Olympia, Newcastle-on-Tyne. Of this it is only necessary to say that Madame Adelina Patti was the principal attraction. The other concert was given on the 19th ult., also in Olympia, by the Richter orchestra, under the auspices of the Newcastle Chamber Music Society, when a typical Richter programme was admirably performed.

It may be mentioned that the following works are in rehearsal and will be given during the season: Newcastle and Gateshead Choral Union, Handel's "Samson"; Sunderland Philharmonic Society, Mendelssohn's "Hymn of Praise," S. Coleridge-Taylor's "Hiawatha's Wedding-Feast," Sullivan's "Martyr of Antioch," and Verdi's "Stabat Mater"; South Shields Choral Society, Parts I. and II. of Haydn's "Creation," Somervell's "The Forsaken Merman," and Dvorák's "Spectre's Bride"; Middlesbrough Musical Union, Handel's "Samson," Cowen's "Ode to the Passions," S. Coleridge-Taylor's "Hiawatha's Wedding-Feast," and Edward Elgar's "Banner of St. George"; Bishop Auckland Musical Society, Mendelssohn's "Elijah."

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Gounod's "Redemption" was performed in St. Mary's Church, Sheffield, on the 10th ult. The chorus numbered 120 voices, and the performance was directed by Mr. J. A. Rodgers. The principals were Master Eddie Lowe, who sang the soprano music with admirable taste; Messrs. A. Dawes, J. Lycett, and several members of the choir of the church. The choruses were particularly well rendered. "Unfold, ye portals everlasting," the chorus of priests, and the concluding "Hymn of the Apostles," with its imposing chain of choruses and quartets, were among the best sung numbers in the work. The popularity of the series of oratorio performances was proved by the crowded state of the large church.

Mendelssohn's "St. Paul" was performed in the Music Hall, Surrey Street, on the 17th ult. The concert was promoted by the St. Cecilia Musical Society and the Choral Union, the proceeds being in aid of the widow of the late Mr. A. Bayles, who for a number of years was a prominent member of both societies. An admirable performance was directed by Mr. S. Suckley, the effect of the augmented chorus being very full and striking. The massive choral writing in "St. Paul" afforded full scope for the resources of so large a body of singers. "O Great is the depth" and "Rise up, arise," were sung with all necessary fulness and vigour, and the chorals were broadly sung. The principals were Miss Eva Rich, Miss Amy Skerritt, Mr. R. Thompson, and Mr. J. Lycett. Mr. S. Suckley conducted, and Messrs. J. H. Parkes and Clough did good work as leader and organist respectively.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Music in Yorkshire is at present more of a prospective than of a retrospective nature. The occurrence of the Leeds Festival has, as usual, somewhat retarded the opening of the winter season; but during the last half of October a few concerts have taken place that deserve a record. Huddersfield, where concerts are more plentiful than select, began its season of subscription concerts as early as September 27, but the programmes of both the opening concert and its successor, on the 11th ult., do not call for special remark. On the former occasion the band of the Royal Engineers, conducted by Mr. Sommer, with Madame Inverni as vocalist, supplied the programme, and on the latter the clever Meister Glee Singers, always a safe draw at Huddersfield, delighted a crowded audience with their finished performances. Mrs. Trust materially enhanced the artistic value of the programmes by her refined singing of well-chosen songs, and Madame Gomez's unaffected methods also won deserved approval. Mr. Aldo Antonietti was the violinist and Mr. Hulland the solo pianist and accompanist. On the 15th ult. the Huddersfield Choral Society gave Berlioz's "Faust," which has long been one of its stock pieces. The Society's chorus, which comprises some of the very best choral material in Yorkshire—and therefore in England—sang admirably, and formed the distinguishing feature of the concert. A praiseworthy attempt had been made to strengthen the band, never a strong point at these concerts, but its performance still left room for improvement. The soloists were Madame Ella Russell, Mr. Lloyd Chandos, who proved hardly strong enough for the part of *Faust;* Mr. Watkin Mills, powerful and safe as ever; and Mr. William Thornton, a capital representative of *Brander.* Mr. John Bowling conducted. Still another Huddersfield concert falls to be chronicled, that of the Huddersfield Glee and Madrigal Society, whose season opened on the 18th ult., when Mr. Ibeson conducted a varied programme of concerted vocal music, and the principal vocalists were Madame Lizzie Burgess and Mr. Charles Knowles.

On the 17th and 18th ult. Mr. H. A. Fricker, the recently-appointed organist at the Leeds Town Hall, gave the Leeds public its first opportunity of gauging his merits as a soloist. At the festival the nature of his work made it impossible to judge his prowess as a solo player, and as the repairs and additions to the Town Hall organ are even now not completed, he has not yet been able to assume his official duties. On the 17th he played in a Leeds chapel and on the following day in St. Aidan's Church, where there is a fine instrument that, for once in a way, is not "entombed," as Sir Walter Parratt puts it, but is allowed a chance of speaking. Mr. Fricker, in a well selected and arranged programme, showed himself to be a thoroughly accomplished organist, with genuine musical feeling besides. In passage playing he has a nimble finger and elastic touch, his phrasing is finished, and his pedalling delightfully neat. Altogether he is well qualified to revive the somewhat tarnished glories of the only subsidised concerts in Leeds.

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At Bradford there was what is commonly known as a "Patti" concert on the 19th ult., and on the 22nd the Bradford Permanent Orchestra opened its season with a programme of Mr. Cowen's compositions, which were conducted by the composer. A highly creditable performance of his "Idyllic" Symphony was the chief feature of the concert, though, perhaps, the greatest enjoyment was derived from the "Fairyland" Ballet and the set of old English Dances, both exceedingly happy illustrations of Mr. Cowen's graceful gifts. The vocalists were Miss Evangeline Florence and Mr. George Uttley.

MUSIC IN PARIS.

(From our own Correspondent.)

There has been nothing of any particular interest in the performances of the Opéra during the past few weeks, but the rehearsals of M. Vidal's new lyric drama "Gauthier d'Aquitaine" have been actively proceeded with, and the long looked-for *première* may be expected to take place very shortly. Another event of considerable interest will be the first performance here of Berlioz's "La Prise de Troie," the first part of "Les Troyens," which is now in course of being mounted. Performances of "Die Walküre" will likewise be resumed before long.

The inauguration of the new theatre of the Opéra Comique has been definitely fixed for December 1. M. Carré, the director, promises the production during the season of the following works—viz., "La Bohème," Puccini; "Beaucoup de Bruit pour Rien," Puget; "Les Pêcheurs de St. Jean," Widor; "La Coupe Enchantée," Pierné; Massenet's "Cendrillon," and Saint-Saëns's "Javotte," besides the revival of the last-named composer's "Proserpine" and Beethoven's "Fidelio." Truly an ambitious programme. Pending the opening of the new house, performances of the pieces on the old *répertoire* will take place at the theatre of the Château d'Eau, at reduced prices.

The recent production at the Théâtre de la Republique of a new four-act opera, "Lovelace," the libretto of which is founded upon Richardson's "Clarissa Harlowe," should be of interest to your readers. The novel was immensely popular in France, as well as in England, at the time of its appearance, particularly with literary men; Diderot placing it amongst the classics of his predilection. The present is, however, the first instance of its being utilized for the French lyrical stage. The librettists, MM. Jules Barbier and Paul de Choudens, have made a very fairly effective dramatic whole of the few incidents selected from the voluminous original, and M. Henri Hirschmann, already favourably known as the composer of a one-act opera brought out last year at the Opéra Comique, has wedded some unequal, but, on the whole, not ineffective music thereto.

M. Lamoureux announced the resumption of his excellent concerts on the 23rd ult., when an entire act of "Tristan und Isolde" was to be produced. On the same day M. Colonne's concerts were announced to re-commence. The great hall of the Châtelet has been newly decorated, while the orchestral *podium* has undergone some material alterations so as to diminish the sonority of the brass instruments. The first series of the Colonne concerts this season is to be devoted to a kind of *résumé* of the concerts given by this renowned Institution since its foundation—viz., 604 concerts in all, comprising the performance of 1,204 works by 198 different composers.

As regards our leading executive artists, many of them are busily employed, as yet, in the fulfilment of engagements abroad. Mr. Harold Bauer is appearing just now in concerts in Spain, and will go to Germany and the Scandinavian countries during the present month; the excellent pianist M. Falcke is likewise in Germany. M. Geloso, the violinist, has been engaged by Herr Mottl to play at Carlsruhe, M. Dezo Lederer is engaged at Monte Carlo, M. Henri Marteau is touring in Russia, and M. Abbiste, the violoncellist, will spend the entire season in the dominions of the Czar.

No definite appointment has yet been made with regard to the professorship of harmony at the Conservatoire, vacated by the death of M. Barthe, but it is thought most likely that M. Samuel Rousseau will be nominated for the post.

Great activity is being displayed on all sides just now in musical quarters to organise performances and arrange programmes for the present season, which bids fair to be a brilliant one.

MUSIC IN AMERICA.

(From our own Correspondent.)

The Worcester Festival.

The forty-first annual meeting of the Worcester County Musical Association was held from September 26 to 30, in Worcester, Mass., under the direction of Mr. George W. Chadwick, of Boston. The following artists took part: Madame Johanna Gadski, Miss Adele Aus der Ohe, Miss Sara Anderson, Miss Gertrude May Stein, Mrs. Carl Alves, Miss Mina Kellogg, Miss Marie Downey, Mr. Ffrangcon-Davies, Mr. Evan Williams, Mr. Gwylym Miles, Mr. Mackenzie Gordon, Mr. Dudley Buck, jun., Mr. J. Wallace Goodrich (organist), and Mr. Ovide Musin (violinist). The chorus numbered about 400, and the orchestra was from Boston; Franz Kneisel being concert-master and assistant-conductor. The programme included Mendelssohn's "Elijah," Parker's "Hora Novissima," Chadwick's "Lily Nymph," Grieg's "Olaf Trygvasson," Mrs. Beach's "The Rose of Avontown," and the following orchestral numbers: Brahms's Second Symphony, Tschaikowsky's "Romeo and Juliet" Overture, Raff's Symphony "Im Walde," Haydn's Symphony in G major, Massenet's suite "Les Erinnyes," Lalo's "Russian" Concerto, Schumann's Pianoforte Concerto, Mozart's "Magic Flute" Overture, Humperdinck's "Hänsel and Gretel" Overture, Bach's "Pastoral" Symphony and Gavotte in E, Grieg's "Two Northern Melodies" for strings, Rheinberger's Concerto for organ, strings, and horns, and Wagner's "Tannhäuser" Overture.

This Festival Association in Worcester is a fair gauge of our musical taste, because it is held in a part of the country where the foreign element is comparatively small and, as far as a mere observer can discern, it is a natural growth out of the old custom of getting people together to sing simple sacred music. Fifty years ago in New England it was quite a common thing for church singers to unite in a sort of festival, when familiar hymns and anthems would be sung. Out of this, without any infusion of German ideas and customs, has grown the present Association. In Cincinnati, on the contrary, the festival is the direct outcome of the Saengerfest.

Worcester is a city of about 50,000 inhabitants. It is typically New England; without many evidences of artistic feeling in its public or private buildings, it is prosperous, clean, and well governed. It is but an hour's journey from Boston, and has felt something of the artistic impulse which is now so strong in the larger city. For thirty-one years the festival chorus was under the direction of Karl Zerrahn. Mr. Chadwick succeeded him this year.

In criticising the recent performances at Worcester, one has to bear in mind the changes that have taken place in the chorus—many new voices having been admitted—and the fact that they were under a new conductor. Many of the performances were very good indeed, notably that of "Hora Novissima" (which was sung a year ago at the festival).

The festival has now gone through two stages of its existence successfully: first, the one mentioned in referring to its beginnings; and second, the one in which great solo artists dominated everything and people went simply to see and hear famous singers or players. It is now on a firm artistic basis, having for its object the production of great music by intelligent and capable performers, and, judging by the audiences this year, the public are ready to support the present plan.

Of the individual performers, Miss Aus der Ohe, Madame Gadski, Miss Stein, and Mr. Ffrangcon-Davies scored the greatest successes. Miss Aus der Ohe's playing was both intelligent and masterly. Mr. Goodrich is a young Boston organist who has but recently returned from Germany, and is now a very successful teacher at the New

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England Conservatory of Music in Boston. The financial results of the festival were, I believe, satisfactory.

Parker's "St. Christopher" is to be performed this season, by the Western Choral Union, at Chicago, Milwaukee, and St. Louis.

Surette's Thanksgiving anthem "Let God arise" was very successfully sung at St. Andrew's, New York City (Mallison Randall, organist), and at St. James's (Walter Henry Hall, organist), and is down in several other choir lists in New York, Philadelphia, New Haven, and other cities, where peace celebrations are to be held in celebration of the close of the Spanish-American war.

Sunday, the 9th ult., being the first Sunday after the return of the Guards from the Soudan, was observed as a day of special Thanksgiving, and also as the Harvest Festival at the Royal Military (Guards) Chapel, Wellington Barracks. In the evening a special musical service was held, under the direction of the Precentor, Mr. Richard Lemaire. The orchestra was composed of musicians drawn from the three bands of the Brigade, and the professional Sunday evening choir was on this occasion augmented by the Chelsea and Battersea Choral Society, of which Mr. Lemaire is the conductor. The Canticles were sung to Stainer in A, and the anthem was Mendelssohn's "Lauda Sion." The effect produced by the fine band and chorus was very grand, and a special word of praise must be given to Master Harry Evans, the solo boy of the Chapel, for his artistic singing. The Chapel was crowded in every part, and the sermon was preached by the Rev. Canon S. M. Taylor, Precentor of St. Saviour's, Southwark. It may not be generally known that a musical service is held every Sunday evening, at 6 p.m., at this Chapel and that the public are admitted without tickets.

The Bow and Bromley Choir and Orchestra, of 160 performers, gave a performance of "Judas Maccabæus" at the People's Palace, Mile End, on the 22nd ult., before an immense audience. The principals were Miss Louise Burns, a young but thoroughly experienced and trained singer; Madame Eliza Thomas, Mr. Branscombe, and Mr. Arthur Barlow. Miss Gwynne Kimpton, of the Guildhall School, led the band, and Mr. H. F. Ellingford, of the Royal College of Music, played the organ. The choral performance fully maintained the high reputation the choir has gained in the East of London. The chorus "We never will bow down" was encored. Dr. McNaught conducted. It is gratifying to hear that all the oratorio performances given recently at the People's Palace have been attended by large and enthusiastic audiences.

The summer season of grand concerts at the Alexandra Palace was concluded on September 24, when Sir Arthur Sullivan's popular "Golden Legend" was given on an extensive scale, under the able direction of Mr. Henry J. Baker, with the result that the performance was one of the greatest successes of the season. The orchestra, numbering over 100 performers, and the large choir of the Alexandra Palace Choral Society rendered the work in every way most satisfactorily. The evening hymn "O Gladsome Light" was persistently re-demanded. The solos were excellently sung by Miss Thudichum, Miss Lucie Johnstone, Mr. Sidwell Jones, and Mr. Charles Copland. Mr. Alexander Griffin presided at the organ, and Mr. H. J. Baker conducted with skill and precision.

Miss Leonora Jackson gave a most successful concert at the Berlin Singakademie, with the co-operation of the Philharmonic Orchestra, on the 8th ult. In her interpretation of the Concertos in E major by Bach and D minor by Vieuxtemps, the Caprice by Paganini, and other numbers, the gifted young violinist fairly aroused the enthusiasm of her audience, and her performance has met with equal appreciation in the press. Herr Otto Lessmann, the well-known critic, in the *Allgemeine Musik-Zeitung*, praises the faultless technique, the warm and sympathetic tone and artistic insight of the executant, whom he places in the front rank of lady violinists of the present day.

Royal Academy of Music.—The Erard Centenary Scholarships for harp and pianoforte have been awarded as follows: Harp scholarship awarded to Gwendoline Alice Eilian Mason (of Bangor, North Wales). The examiners were Messrs. John Cheshire, F. Corder, and John Thomas (Chairman). Pianoforte scholarship awarded to Edwin York Bowen (of Forest Hill). The examiners were Messrs. Frederick Dawson, Rudolf Zwintscher, and Sir A. C. Mackenzie (Chairman). The examiners highly commended Gladys Naylor Carne, and commended Agnes McKean, McIntyre, and Hubert C. V. Gascoigne.

The Westminster Orchestral Society has enlisted the services of Colonel Sir John Wolfe-Barry, K.C.B., F.R.S., as their chairman for the ensuing season. The President of the Institute of Civil Engineers is not only a man of immense activity and prominently identified with all kinds of philanthropic work in Westminster, but is also a talented musical amateur, his principal instrument being the viola. The Society has issued an excellent prospectus for the season, and bids fair to do as good work in the future as it has accomplished in the past.

Professor Xaver Scharwenka, the eminent pianist and composr, who in 1891 took up his residence in New York, where he has established a musical academy, is about to return to Berlin in order to resume an active share in the direction of the Klindworth-Scharwenka Conservatorium in that capital. Professor Scharwenka, who will likewise take over the principal professorship for pianoforte playing at the Institution referred to, has just completed a new Pianoforte Concerto in C sharp minor, which is shortly to be published by Messrs. Breitkopf and Härtel, of Leipzig.

The committee of the Allgemeine Deutsche Musikverein have opened a prize competition (for the first time in the history of the Institution) with an offer of a thousand marks for a symphony or a symphonic poem; of five hundred marks each for a concerto for one or more stringed instruments and a chamber work for strings or wind instruments, without pianoforte, and of three hundred marks for a vocal *scena*, with orchestra. The successful works are to be first produced at one of the meetings of the Society.

On Monday, the 17th ult., Mendelssohn's "Hymn of Praise" was given in Trinity Church House, Great Portland Street, the chorus being formed by the combined choirs of Holy Trinity, Marylebone, and St. James's, Paddington, while the symphony and accompaniments were supplied by the orchestra of the Borough Polytechnic Institute. Miss Gertrude Izard and Mr. Gilbert Denis gave artistic renderings of the solo parts. Mr. Henry Long was at the pianoforte, and Mr. Henry J. B. Dart conducted.

The annual report of the Nonconformist Choir Union is a document calling for much congratulation. Founded in 1888, the Union has made steady progress and can point to a record of excellent work. The orchestral band of the Union holds its meetings for rehearsal on the first Saturday afternoon in every month, from November to June, at Essex Hall, Essex Street, Strand, from 3 to 5. Mr. T. R. Croger, 114, Wood Street, is the honorary secretary of the Union.

Miss Susetta Fenn's annual concert took place at Brixton Hall on the 15th ult. Among the artists who took part were Miss Alwine Bussey, Mrs. Charles Bartlett, Miss Meredyth Elliott, Mr. Sinclair Dunn, and Mr. Robert Hilton. Miss Susetta Fenn evoked much applause by her rendering of "Le parlate d'amor" ("Faust"), as did Mr. Bertie Gow, who contributed several excellent recitations.

A special Harvest Thanksgiving Service was held at Islington Presbyterian Church on the 9th ult., when the music was excellently rendered by the choir under the direction of Mr. Harold E. Mackinlay, the organist and choirmaster of the church. The choir are now rehearsing Spohr's "The Last Judgment" and Mendelssohn's "Athalie."

Antonin Dvorák is engaged upon the score of a new Czech opera, which is to be brought out at the National Theatre, Prague, early in the new year. The title, says *Dalibor*, is "Cert a Kaca" ("The Devil and the Shrew"), the libretto, by A. Wenig, being founded, as may be inferred, upon a popular Bohemian story.

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As the result of a competition opened some time since by the Berlin weekly paper *Deutsche Nachrichten* for the composition of a song for the German navy, the first prize, out of 103 competitors, has recently been awarded to Mr. Otto Manns, a grand-nephew of Mr. August Manns, and principal viola in the Crystal Palace orchestra.

Drury Lane will be the first theatre to adopt some of the methods advocated by Mr. Edwin O. Sachs in his work on "Stage Construction," in the form of electric power for moving scenery. The work is now being carried out under the personal direction of Mr. Sachs.

The conductorship of the Boston Symphony Orchestra, held at one time by Mr. Georg Henschel, and subsequently by Herr W. Gericke, lately Capellmeister at the Viennese Opera, has been again accepted by the latter. Herr Gericke left Vienna for the United States last month.

Mr. F. Cunningham Woods gave an interesting lecture at the new Lecture Hall in connection with the East Finchley Congregational Literary Society. The subject of the lecture was "Music, ancient and modern—especially modern."

The inaugural address of the session, 1898-99, of Trinity College (London) was delivered by the warden, Professor E. H. Turpin, on the 4th ult. Dr. Turpin's subject was entitled "For the sake of Art."

Mr. Percy Harmon has been appointed professor of sight-singing and conductor of the College Choir at the Metropolitan College of Music, North London.

Sir Frederick Bridge began his autumn series of Gresham College music lectures on the 24th ult., too late for detailed notice in this number.

FOREIGN NOTES.

Barcelona.—After having been closed for nearly twelve months, the Novedades Theatre re-opened its doors on September 25 with "Lakmé," Mdlle. Huguet and the tenor, Giannini, in the leading parts.——According to the annual report just published, over 1,300 pupils studied at the Municipal Conservatoire during the past academical year.

Bayreuth.—Frau Cosima Wagner has engaged the excellent tenor, Herr Hofmüller, for the part of *David* in next year's "Meistersinger" performances.——Among recent visitors at the villa "Wahnfried" have been Fräulein Ternina and MM. Van Rooy and Burgstaller. Madame Marcella Sembrich has also been staying here for a fortnight for the purpose of studying the part of *Eva* with Herr Julius Kniese, previous to her departure for the United States.

Berlin.—The first of the "Nibelungen" cycles, now being produced at the Royal Theatre, was completed on the 3rd ult., and gave general satisfaction. The house was crowded each night, Madame Ellen Gulbranson successfully appearing for the first time here in the part of *Brünnhilde*. "Brisëis," by M. Chabrier, and "Die Abreise," Mr. d'Albert's new one-act opera, were announced to be brought out last month. At the West-End Theatre, now under new and very active management, some interesting first performances have taken place. On September 22 Tschaïkowsky's "Eugène Oneguine" was given, and has proved so attractive that it has been frequently repeated during the past month. Another novelty was the production, on September 29, of the one-act opera "The Blacksmiths' Strike" ("Der Strike der Schmiede"), the libretto of which is founded on a drama by François Coppée, and very effectively treated, musically, by the Viennese composer, Max Joseph Beer. This piece was also very favourably received.——The concert season has commenced, not in a tentative sort of way, but with a perfect deluge of performances. Amongst the leading institutions, the Symphony Concerts of the Royal Orchestra gave their first performance on September 30, under Herr Weingartner's direction, with a Concerto for two violins, violoncello, and string orchestra by Handel, and the B flat major Symphony by Beethoven. The Philharmonic concerts, under Herr Nikisch's direction, followed on the 10th ult., with Madame Sembrich as the vocalist, and the "Scheherazade" Suite, by Rimsky-Korsakoff, amongst the pieces produced. A new symphony orchestra, formed under the baton of Herr C. Zimmer, gave its first performance on the 2nd ult., the programme including a "Meditation" for string orchestra, by Arthur Bird, which met with high appreciation. The Philharmonic Choir, under the conductorship of Herr Siegfried Ochs, will shortly introduce to Berlin audiences the four new sacred works by Verdi, as well as the Abbé Perosi's oratorio "The Resurrection of Lazarus."——The Government Felix Mendelssohn-Bartholdy Prize has been conferred this year upon Leo Schrattenholz, a pupil of the Hochschule, for composition, and upon Fräulein Hodapp, of the Frankfurt Conservatorium, for pianoforte playing.——Mr. Ernest Hutcheson, the Australian pianist, gave a concert in the Singakademie on the 6th ult., at which he played the two Concertos in E flat by Beethoven and Liszt, and a Concerto of his own composition, which has been most favourably received by the public and criticised by the press.

Bologna.—The new oratorio "The Resurrection of Lazarus," by the young priest, the Abbé Perosi, was performed three times last month at the Teatro Communale to enormous audiences, and the work is being received with enthusiasm in many other Italian towns.

Buenos Ayres.—Senhor José Vianna da Motta, the Portuguese pianist, is just now engaged upon an extensive concert tour in South America, with the special purpose of introducing the compositions of the classical masters of his instrument to his audiences.

Carlsruhe.—There was a very numerous attendance of French and Belgian musicians to witness the performance, at the Court Theatre, of the Berlioz operas, "Beatrice et Benedict" (founded on Shakespeare's "Much Ado about Nothing") being given on September 27, and the production of "Les Troyens" (two parts) terminating on the 1st ult. The performance, under Herr Mottl's direction, was superb, and the regret was general that these works, and particularly the charming comic opera in question, should be so utterly neglected elsewhere.——One of Ferdinand Raimund's most poetical fairy dramas, "Die gefesselte Poesie," with music supplied by Herr Mottl from Schubert's operatic scores, was revived last month at the Court Theatre and continues to be a source of attraction.

Cassel.—A new four-act opera, entitled "Wulfrin," by Herr Reinhold Hermann, was produced for the first time at the Court Theatre, on the 11th ult., under Dr. Baier's direction, with considerable success.

Christiania.—Madame Bergliot Ibsen, the daughter-in-law of the celebrated dramatist and daughter of the poet Björnson, is just now engaged upon a tour as a concert singer in Germany and Austria-Hungary.

Copenhagen.—The one-act opera "Hero," by the Danish composer, Ludwig Schytte, was brought out with good success on September 30, at the Royal Theatre. The new work, which should perhaps rather be called an operatic scene, contains only one solo part.

Dresden.—A festival concert was given on September 22, at the Royal Theatre, in the presence of the King of Saxony and an enormous and most enthusiastic audience, to celebrate the 350th anniversary of the foundation of the Royal orchestra. The programme consisted entirely of works by former conductors of the venerable Institution, including Schütz, Hasse, Weber, Marschner, Reissiger, Rietz, and Wagner, among the soloists being Mesdames Malten, Wedekind, and Mary Krebs; Herren Schuch and Hagen conducting. The proceeds are to go towards the monument to be erected to Wagner, who himself conducted the ter-centenary of the orchestra in 1848.——Frau Schuch-Proska, the distinguished prima donna, well known also to London audiences, has just retired from the lyrical stage, after an association of twenty-five years with the Royal Opera, and while yet in the full possession of her rare artistic qualities.

Genoa.—The Maëstro L. Parodi has just completed the score of an important oratorio, "St. John the Baptist," which is to be produced in connection with the religious celebrations now being organised under the auspices of the Archbishop of Genoa. The work is divided into four parts and is said to be highly dramatic in its treatment and steeped in Oriental colouring.

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Glarus (Switzerland).—The abuse of the "King of instruments" for the display of musical pyrotechnics, at one time of no unusual occurrence on the part of certain virtuosi, has happily become somewhat rare in these latter days. An instance in point was furnished, however, at an organ recital recently given by a Herr C. Meister, which included a descriptive piece, "Scènes et orage dans les Alpes." In this, after the inevitable *Ranz des Vaches*, the audience were treated to the twitter of the birds, the voice of the cuckoo, the echo and other natural phenomena, culminating in a most realistic thunderstorm; the whole concluding with a representation of the prayerful gratitude of an Alpine peasantry at the final subsidence of the cataclysm.

Hamburg.—A new three-act comic opera, "Der Prinz wider Willen," by Herr Otto Lohse, was brought out with much success, on the 2nd ult., at the Stadt-Theater, under the composer's direction.

Jena.—Dr. Carl Gille, for many years the highly esteemed principal secretary of the Allgemeine Deutsche Musik-Verein, was able to celebrate, on the 8th ult., his eighty-fifth birthday. Dr. Gille is amongst the few surviving persons who were personally acquainted with Goethe.

Leipzig.—The Liszt Verein announces an important programme for the season about to commence, which will comprise twelve concerts. In the course of these there will appear the Meiningen orchestra, conducted by Herr Fritz Steinbach; the Kaim orchestra, of Munich, under Herr Weingartner's direction. Amongst the various works to be produced, in addition to the Liszt numbers, are Beethoven's Ninth Symphony and a new symphonic work by Herr Weingartner, while Herr von Possart, of Munich, will give his "Enoch Arden" recitation, with Herr Richard Strauss's incidental music, already successfully performed elsewhere.——Handel's oratorio "Esther" is to be performed by the Riedel Verein, on the 16th inst., with the co-operation of the orchestras of the Gewandhaus and of the Stadt-Theater.——Herr Hans Winderstein, the well-known orchestral conductor, has accepted the conductorship of the Leipzig Singakademie, in the room of Dr. Klengel, the new director of the New York Liedertafel.——At the first Gewandhaus concert, under Herr Nikisch's direction, on the 6th ult., Beethoven's "Eroica" and the funeral dirge "Siegfried's Tod," from "Götterdämmerung," were performed in memory of the late Prince Bismarck.

Madrid.—A new opera by the Spanish composer Serrano, entitled "Gonzola de Cordoba," is shortly to be brought out at the Royal Opera. Wagner's "Die Walküre" is in course of preparation and will be produced for the first time with a Spanish version of the book. Madame Calvé will appear during the season, and a new conductor has been engaged in the person of M. Crickboom, a Belgian artist, and director of the Philharmonic Society in Barcelona.

Milan.—Verdi, who has permanently taken up his residence here in order to superintend the final establishment of the Home for Musicians founded by him, is again credited with the composition and near completion of a new opera—"King Lear," according to some, but "Nero," according to other informants, Arrigo Boïto being the librettist. The score, report adds, is to be submitted ere long to a circle of the veteran composer's intimate friends.

Moscow.—M. Willem Kes will be the conductor of the Philharmonic Concerts throughout the present season. On taking over his duties, on the 1st ult., as the newly appointed director of the Musical Academy affiliated to the Philharmonic Society, M. Kes was received at the entrance by the members of the committee with the customary offer of salt and bread.

Munich.—Heinrich Vogl, the veteran Wagner tenor, has completed the score of an opera, "Der Fremdling," with a subject taken from Norse mythology, the book by Felix Dahn, which will be produced this winter at the Royal Theatre.——Among new works to be brought out in the immediate future are Langer's "Pfeifer von Haardt" and Eugene d'Albert's one-act opera "Die Abreise.——The Kaim concerts were announced to be resumed on the 26th ult., under Herr Felix Weingartner's direction, and subscribers are looking forward to a very active and interesting season. In addition to the regular series of concerts, the orchestra will perform twelve of Liszt's symphonic poems, in four extra concerts, to be conducted by Professor Kellermann.

Prague.—Quite a number of first performances are promised by the directors of the National Theatre during the present season. Amongst them are four new works by native composers, one of which, "On Easter Eve," by A. Horák, was successfully produced last month. Besides these, Tschaïkowsky's "Yolanthe," and "Goplana," by the Polish composer, Zelenski, are also to be brought out, as well as, for the first time in the Czech language, Mozart's "Così fan tutte."——A new opera, "Satanella," by the veteran Bohemian composer, Joseph Rozkosny, produced on the 5th ult., was very favourably received.

Remscheid.—A concert given last month by the baritone singer, Herr Carl Schneider, derived special interest by reason of the age of the concert-giver, which is ninety-four years, while his voice has lost but little of its original freshness and power. Although claims of priority as to age are apt to be upset, Herr Schneider may safely be looked upon as the *doyen* of public vocalists.

Stockholm.—The new Royal Opera House—a handsome building and excellent in its acoustic properties—was opened on September 29, in the presence of the King and the Royal family. The proceedings, which were of a specifically national character, commenced with the performance of a cantata written for the occasion by Ivar Hallström, followed by the drama "Frondeure," with music by Lindblad, and scenes from the opera "Estrella de Soria," by Berwald.

Turin.—The prize competition, for an orchestral composition, in connection with the International Exhibition, has brought forward sixty-two candidates. The first prize was awarded to Signor Nicolo Celega, for an orchestral suite entitled "Incantesimo," and the second to Signor Giacomo Orefice, for a similar work superscribed "Sinfonia del Bosco." Signori Toscanini, Martucci, and Sgambati were members of the jury.

Verviers.—The monument erected to Henri Vieuxtemps, the great violinist, who died in 1881, was unveiled in this his native town, on September 25, in the presence of the public authorities and a large concourse of spectators. During the ceremony a hymn-cantata by the deceased artist, and an "Ode à Vieuxtemps" by the talented young composer, M. Albert Dupuis, were performed by the combined musical societies of Verviers, and in the evening a grand concert took place at the theatre, when the *chef-d'œuvre* of Vieuxtemps, the Fourth Concerto, was played by his favourite pupil, M. Eugène Ysaye.

Vienna.—After having been closed for an entire week, on account of the mourning into which the country has been thrown, the Imperial Opera re-opened on September 21 with "Rheingold," in which M. van Dyck appeared in the part of *Loge*. Since then two entire performances of the "Nibelungen" tetralogy have taken place, ending on the 13th ult., under Herr Mahler's direction. Boieldieu's evergreen "La Dame Blanche" was revived with much success on the 9th ult., and Frau von Ehrenstein has been greatly applauded as *Santuzza* in "Cavalleria Rusticana." Herr Mahler intends shortly to produce the Abbé Perosi's "The Resurrection of Lazarus," with the *personnel* of the Imperial Opera. Signor Perosi, it may be added, was a pupil at the well-known Kirchenmusik-Schule, of Regensburg.——At the Theater-an-der-Wien, a new operetta, "Cat and Mouse," is in preparation, the composer of which is Johann Strauss, junior, a nephew of the veteran composer of the "Blue Danube" valse.——The resignation by Dr. Richter of the conductorship of the Philharmonic concerts has been confirmed. He will be succeeded by Herr Mahler, whose already multitudinous duties have been recently augmented by his assumption of the post of regisseur-general of the Opera.

Würzburg.—A commemorative tablet has just been placed, with due ceremonies, upon the house where the once famous musical theorist, organist, and composer, Abt Vogler, first saw the light. Students of Browning will be familiar with at least the name of this eccentric and somewhat problematical man of genius, among whose pupils were Carl Maria von Weber and Meyerbeer. Vogler was born in 1749.

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Zwickau.—Subscriptions amounting to upwards of 35,000 marks have been received towards the monument to be erected to Robert Schumann. A prize competition is about to be opened by the committee for the most approved model of the projected memorial, which it is hoped may be unveiled on June 8, 1900, the ninety-ninth birthday of the composer.

OBITUARY.

Much sympathy will be felt by the friends of Mr. Josiah Booth in the loss he has sustained by the death of his wife, which sad event took place at his residence, Allesley, Coolhurst Road, Crouch End, on the 14th ult.

The death took place, on the 14th ult., at 60, Avonmore Road, West Kensington, of Henry William Goodban, an Associate of the Royal Academy of Music, in his eighty-second year. Mr. Goodban was a violoncello player and composer. His father, two brothers, and a nephew were all musicians.

The death is announced, on the 8th ult., at Vienna, of Nicolaus Oesterlein, the founder of the unique Wagner Museum, at the age of fifty-eight. An ardent lover of music, the deceased's enthusiasm was kindled by his perusal, some thirty years ago, of Wagner's "Opera and Drama," and he conceived the idea of collecting everything which had reference to the poet-composer and his art. An admirably compiled catalogue from the pen of the collector has been published, in four volumes, by Messrs. Breitkopf and Härtel, and gives an idea of the wealth of material contained in the collection to be utilised by the future biographer of the Bayreuth master. Herr Oesterlein, who for many years occupied the post of cashier at a Viennese brewery, first attracted the attention of Wagner admirers by the publication, in 1876, of an interesting volume entitled "Bayreuth," dealing with the inauguration of the Festspiele.

The death occurred, on September 27, at Paris, of Louis Desormes, the former conductor of the Folies-Bergère, and a successful composer. Amongst his compositions are numerous pianoforte pieces, ballets, and *chansons*, the latter including the famous "En revenant de la Revue," which enjoyed such a world-wide popularity a decade or so ago. M. Desormes was in his fifty-ninth year.

Louis Gallet, the well-known librettist, died in Paris, on the 15th ult., aged sixty-three. He wrote the librettos for Massenet's "Le Roi de Lahore," Saint-Saëns's "Ascanio," Paladilhe's "Patrie," and numerous others. He was also the author of some successful dramas and was an entertaining contributor to *Le Ménestrel* and other Paris journals. M. Gallet occupied for many years a post in the administrative department of the French hospitals.

Professor von Königsloew, the well-known violinist, who, in the course of his career, had been in artistic relations and friendly intercourse with Schumann, Brahms, Joachim, Dr. Reinecke, and other distinguished musicians, died at Bonn, on the 8th ult., at an advanced age.

George R. Kempe, for many years an esteemed organist and teacher at Milwaukee (U.S.), died on September 27, aged fifty-two.

CORRESPONDENCE.

ROBERT BROWNING AS A MUSICIAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the interesting biographical notice of Mr. Dannreuther in your October issue (p. 650), that gentleman, in recording some recollections of Mr. Chorley and his friends, says, speaking of Browning and his liking for music: "I have never seen him touch an instrument or hum a tune."

It has been my good fortune to hear him do both, and the details of the circumstance may interest lovers of Browning. In 1885 I was asked by the Browning Society to produce the tragedy "A Blot on the 'Scutcheon," and it was my privilege to have several interviews with the great poet with regard to the performance. He was throughout most kind and genial, and, unlike most dramatic authors, left the arrangement of the play entirely in my hands, allowing me to make whatever cuts I deemed advisable. At my earnest solicitation he was present at the performance in a curtained box—a fact not known to the audience, nor, indeed, to his admirers generally. Browning hated a fuss, and it was only on my pledging my word that his presence should not be made known except to the performers that he consented to attend.

Shortly afterwards I again called on him at his residence in Warwick Crescent, when, after expressing himself much pleased with the performance, he made a very flattering reference to the beautiful setting of the song "There's a woman like a dewdrop," which Sir Alexander Mackenzie had written at my request. Mr. Browning said: "It is a most charming setting as a song, but my own idea was rather that in the play the song should be more suggested than sung—hummed, in fact—as the young lover enters *Mildred's* window and bends over her." Whereupon he sat down to the pianoforte and hummed a verse of the song to an extemporised tune, playing his own accompaniment. My regret is that I was not able to jot this down and thus have secured a permanent record of a song written and composed by Robert Browning.—Yours faithfully,

Charles Fry.

22, Albion Road, N.W.

CHORAL COMMUNION SERVICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—With the widening use of the Sanctus, Benedictus, and Agnus Dei during Choral Communion Services in the English Church, may I be allowed to direct the future attention of composers to a point that, in many compositions, appears to have been entirely overlooked or ignored? I refer to the length of these portions of the service, which, as a general rule, take a good deal longer in performance than the private prayers of the celebrant. I am aware that a hard and fast time limit cannot be laid down (inasmuch as different priests have different uses), but certainly it cannot be contested that, from the celebrant's point of view, many such compositions are of unnecessary length.—I am, Sir, yours faithfully,

Magister Choralis.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Armagh.—The Philharmonic Society held its annual general meeting on the 6th ult. Four concerts are announced for the coming season: Gaul's "Joan of Arc," for the first concert, on the 24th inst.; "The Messiah," December 15; a popular concert, January 26, 1899; and the final concert of the season on February 23. Dr. T. Osborne Marks is the conductor and Dr. Bearder and Mr. T. R. Tarleton are the honorary secretaries.

Berkeley (Gloucestershire).—The Berkeley Choral Society, which has only been in existence for twelve months, gave two concerts on Tuesday, the 18th ult., in the Great Hall of Berkeley Castle, by kind permission of the president, the Rt. Hon. Lord Fitzhardinge. The first part of each programme consisted of Sterndale Bennett's "May Queen," the solo parts of which were sung by Miss Marion Harris, Mrs. W. Legge, Mr. T. H. Brearley, and Mr. H. P. Thurston. The choruses were admirably sung, giving evidence of most careful training and reflecting great credit on the conductor, Mr. Walter Woodcock, organist of the Parish Church, and the members of the Society themselves. The second part of each concert included violin solos by Mons. Johannes Wolff, pianoforte solos by Mr. Herbert Fryer, and vocal solos and glees. Mr. F. A. Sewell was the accompanist.

Chorley (Lancashire).—A festival choral service was held at St. George's Church, on September 21, in which the combined choirs of St. George's, St. Peter's, and Whittle-le-Woods took part. The anthem was "Blessed be the God and Father" (Wesley) and Magnificat and Nunc dimittis (Tours, in F). Mr. J. Stubbs, organist and choirmaster, presided at the organ with praiseworthy skill.

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Hanley.—The first Meakin concert of the season was given on the 3rd ult., in the Victoria Hall, by the Hallé Band, conducted by Mr. F. H. Cowen. There was a large audience and the programme included the "Unfinished" Symphony (Schubert), Overture from "Die Meistersinger" (Wagner), and Air and Variations from Suite in G (Tschaïkowsky). Miss Florence Hoskins contributed to the success of the concert by her rendering of "Lascia ch' io pianga" (Handel) and "Le parlate d'amor" ("Faust").

Henley-on-Thames.—The Harvest Festival was held at Holy Trinity Church, on the 13th ult. (and continued on the following Sunday), when Prout's 100th Psalm was sung by the choirs of Wargrave and Holy Trinity, conducted by the organist and choirmaster of the latter church (Mr. J. H. Chalmers). Master G. Glasspoole sang the solo parts excellently, and Mr. A. E. Healey, organist of Wargrave, accompanied on the organ. A quartet of brass instruments proved a useful addition to the organ accompaniment.

Lowestoft.—Mr. J. T. Pye gave an excellent concert in the Public Hall, on the 18th ult., when Mrs. Linwood Watson and Mr. G. B. Rix were the vocalists, with Mr. Basil F. Taylor (violin), Mr. Bertie Withers (violoncello), and Mr. Pye (pianoforte) as instrumentalists. A small local choir was responsible for several part-songs.

Newport (Shropshire).—The harvest festival services and anniversary of the restoration of the Parish Church were held on the 13th and 16th ult., when Thomas Adams's cantata "The Rainbow of Peace" was twice efficiently given by the Parish Church choir, under the direction of Mr. Smart, organist. It proved to be an effective, well-written, but by no means difficult work, and most suitable for harvest-tide.

Port Elizabeth (South Africa).—The third of a series of high class concerts was given on September 22, at the Liedertafel, by Mr. Horace Barton and Herr August Wilhelmj. The programme included Mendelssohn's Trio in D minor and Gade's in F. Miss Ethel Biden was the violinist and Mr. Percival Jackson the violoncellist. Mr. Barton played solos by Chopin, Tschaïkowsky, and Chaminade, and Herr Wilhelmj sang songs by Schubert, Schumann, Jensen, and others.

San Fernando (Trinidad).—The Choral Society gave its first concert on September 10, when a successful performance of Gaul's "Holy City" was given. This concert marks a distinct step forward in the musical achievements of this little town of 6,000 inhabitants. Mr. Gaul's cantata was performed by a trained choir and a small but efficient orchestra. The solos were sung by Mrs. Doorly, Mrs. T. G. Grant, Mrs. E. Legge, Dr. Eakin, Messrs. Poyer, Crosbie, Shurland, and Rev. A. H. Grey. Herr C. Nothnagel and several other friends from the Port of Spain gave valuable help in the orchestra. The concert was under the direction of the Society's conductor, Rev. Canon W. S. Doorly.

Wellington (New Zealand).—Mr. Maughan Barnett gave his fifteenth organ recital in St. John's Church on August 25. The programme included Mendelssohn's Sixth Sonata, Handel's Concerto in F (No. 5), and works by Wagner, Grison, Dubois, Wolstenholme, Dienel, Calkin, and Wély.

Organ Appointments.—Mr. Charles R. Kemshead, Organist and Choirmaster to St. Paul's Church, Harringay.—Mr. Alfred Brinkler, Organist and Choirmaster to Minster Church, Thanet.—Mr. Herbert G. Loveday, Organist and Choirmaster to St. John's, Sligo, Ireland.—Miss Firth, to Ennis Parish Church, Co. Clare.—Mr. Arthur J. H. Townsend, to Christ Church, Bridlington Quay.—Mr. Arthur Mangelsdorff, Organist and Choirmaster to Atherstone Parish Church.—Mr. Robert Treen, Organist and Choirmaster to All Saints' Church, East Finsbury.—Mr. R. H. Turner, Organist and Choirmaster to the Parish Church, Portsmouth.—Mr. Ernest H. G. Hayward, Organist and Choirmaster to Backwell Parish Church, Somerset.

Choir Appointments.—Mr. Henry S. Lucas, Alto to All Saints', Margaret Street.—Master Hubert Kingston, Treble to the Chapel Royal, Savoy.—Mr. Clifford Constable, Tenor to All Saints', Margaret Street.

ANSWERS TO CORRESPONDENTS.

E. G. C.—*In reply to your enquiry respecting the Solesmes method of singing Gregorian tones, we gladly offer the following information. The great authority on the subject is Dom Joseph Pothier. See his "Les Mélodies Grégoriennes d'après la tradition," published in 1880, at Tournay. You might also consult "Der Einfluss des Tonischen Accentes auf die melodische und rhythmische Struktur der Gregorianischen Psalmodie von den Benediktinern zu Solesmes," &c. (Herder'sche Verlagshandlung, Freiburg im Breisgau). In England the Rev. Gregory Ould, Arno's Court, Bristol, is an authority on the subject. But in order to obtain thorough knowledge of the traditional Solesmes method, practice is of more value than precept—the ear and not the eye. To this end, as you live in London, you should take an opportunity of going to Farnborough and hearing Vespers sung after the Solesmes traditions by the Benedictines there. We believe that they are only sung on alternate days, but an enquiry made beforehand would bring you definite information as to the actual days. You should take a Benedictine Antiphona with you to follow the service. The Plain-song and Mediæval Music Society might help you. Mr. H. B. Briggs, 14, Westbourne Terrace Road, is the honorary secretary. See also a paper read before the Musical Association on February 8 last, entitled "The Structure of Plain-song," by Mr. H. B. Briggs.*

C. W. N.—*In reply to your question as to the newest Edison phonograph, we can say from practical knowledge that it is a very wonderful instrument. The tone qualities of various musical instruments are reproduced with remarkable fidelity, though the various gradations of tone are, perhaps, not so marked a feature, though they are by no means absent. You ask, "Does it reproduce music (orchestral music principally) in a manner that would satisfy a musical ear?" That question is perhaps a little difficult to answer. There is naturally a ventriloquistic character about the reproductions, but by no means sufficient to be offensive to the ear. There will probably be improvements in the construction of the instrument, whereby the most delicate effects will be absolutely reproducible, though it is almost too much to expect that the results obtainable will be equal to the original sounds. But, as we have already said, it is a most wonderful invention, and one whose use will give much pleasure and not a little amusement. The cost is six guineas; but a large metal bell, which amplifies the sound and effectively disperses it in a large room, would cost about fifty shillings more.*

Agricola.—(a) *The C sharps in the bass should be played with the* lowest *note of the right-hand arpeggio. In your other example (in E minor) the treble E must be played with the first note of the left-hand (arpeggio) chord.* (b) *For information upon the subject of Equal Temperament consult Dr. Stone's primer, "The Scientific Basis of Music" (Novello); John Curwen's "A Tract on Musical Statics"; T. F. Harris's "Handbook of Acoustics" (J. Curwen and Sons); and Bosanquet's "An Elementary Treatise on Musical Intervals and Temperament"; also the article "Temperament" in Stainer and Barrett's "Dictionary of Musical Terms" (Novello) and in Grove's "Dictionary of Music and Musicians." The most exhaustive treatise on the subject is Helmholtz's "Sensations of Tone," translated by A. J. Ellis.* (c) "*I.S.M.*" *is an abbreviation for "The Incorporated Society of Musicians."*

J. C.—(1) *Miss Amy Fay's book "Music Study in Germany" is published by Messrs. Macmillan and Co. Price 4s. 6d.* (2) *Gottschalk's "Notes of a Pianist" is published by Messrs. J. B. Lippincott and Company (London).* (3) *Back volumes (bound) of* The Musical Times *may be obtained of the publishers. Those within the last fifteen years for certain, price 7s. 6d. each. The earlier volumes are very scarce; but if you will send us word as to any particular volume we shall be glad to give you every information.*

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H. M. C.—*In the bass recitative "In the beginning," forming No. 2 of Haydn's "Creation," the note sung to the word "void" should be G* natural, *not G flat. Not only is it G natural in the first edition, issued in 1800, the proofs of which evidently passed under Haydn's eye, but it is also thus in the German editions, as well as in the current editions issued by Messrs. Novello. It appears that G* flat *was once a tradition, but there seems to be no authenticity for the lowered form of the note.*

C. H. T.—(1) *An English translation of Wieck's "Piano and Singing" was published by Messrs. Lockwood, Brooks and Co., Boston, Mass., in 1875; but we do not know if it is still in print, or of another edition (in English) of the work.* (2) *For books on pianoforte technique, consult "Technique and Expression in Pianoforte Playing" (Novello) and "Primer of Pianoforte Playing" (Macmillan), both by Mr. Franklin Taylor.*

H. L.—*The notation of that particular passage (III.) in Schumann's "Blumenstück" has often proved a "stumbling-block." This and kindred difficulties in interpreting pianoforte music will shortly be dealt with in a practical manner by Mr. Edward Dannreuther in the form of an article he has promised to contribute to* The Musical Times.

A. S. N.—*Why not ask an organ builder in your neighbourhood to give you an estimate for the cleaning of the instrument? It is impossible for us to give you an idea of the cost, especially as you mention "some repairs"; but your suggestion of £15 is, we think, too small an amount for the work necessary to be done.*

Pianist.—*As we have already stated, we cannot undertake to recommend teachers of music. The professor you mention has a great reputation, and you may safely put yourself under his guidance.*

A. B. M.—*We cannot give the names of teachers and coaches. The professor you mention has a high reputation. You may address him at the Royal College of Music, Kensington.*

Organ (Glasgow).—*You may very well run the risk of having to pay a performing fee if you specially wish to play the piece, as the amount is purely nominal.*

R. A. G.—*Jensen's "Nonnengesang" for female voices, with accompaniment of two horns and a harp, has been performed in England at least a dozen times.*

C. B.—*Apply to Mr. N. Vert, 6, Cork Street, W., for the information you require.*

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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DURING THE LAST MONTH—*continued.*

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In the Romance we have a true 'song without words'—one capable of being made very expressive by pianists who can make their instruments 'sing.' Tarantella d'Amore would seem to be a somewhat paradoxical title, but exception can be taken no farther than the name of Mr. Louis H. Hillier's brilliant pianoforte piece. This is dedicated to Miss Ella Pancera, and it may be recommended to the attention of players who possess nimble fingers. Similar in nature, but much easier to execute, is a Saltarello by Charles Davieson, in which the composer has cleverly suggested the leap from which the dance derives its name. Deux Valses, respectively in A and F sharp minor, by M. Esposito, are pleasing pieces, as are also a Polka Eccentrique and a Gavotte Pompadour by Erik Meyer Helmund, and an Allegretto Grazioso by Norman O'Neill. The same firm have recently published several songs which deserve notice. Mr. Arthur Somervell is never more happy than when his creative talent is aroused by words that call for a setting in the English school of the Elizabethan age; and the music he has allied to Shakespeare's lines, Take, O take those lips away, admirably reflects the spirit of the text, and is, moreover, grateful to sing. The anonymous words of Love's Apology, also by Mr. Somervell, suggest the same period, and the song may be recommended to baritone vocalists to whom the direct diction of our forefathers appeals. Two songs by Ethel Barns, a clever young violinist, merit praise and the favour of cultured singers. They are respectively entitled The Humble Swain and O Tsuri San. The former is a setting for a baritone voice of some impassioned words by J. Sylvester (1562-1618), and the latter a lament over the untimely death of a Japanese dancer, whose whilom fascinations are recounted to music possessing a dainty quaintness, quite in keeping with the subject of the lyric. The compass of the latter song is within the octave D to D. Nature's Lullaby, by Percy Pitt, is an unpretentious but well-written and melodious song, laid out for a soprano voice; while Spring calls to the Flowers, words by G. Whyte and music by G. Villa, is a bright little ditty, with an effective accompaniment, lying well under the hands. The last-named is also arranged as a duet. The Bispham Album is a collection of ten songs by Schubert and Schumann which have been selected and edited by Mr. David Bispham, and, it may be added, have been sung by him at his recitals. Only two by Schubert are contained in the album, but these are An die Musik ('To Music') and Der Zwerg ('The Dwarf'). These testify to Mr. Bispham's musicianship and conscientiousness as an editor. Breath marks are given whenever a doubt could arise on this important matter, and in the latter song there is pointed out in several places the necessity of change of vocal tone-colour. 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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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ON MONDAY EVENING, JANUARY 2, 1899, at 8.

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Prices as above.

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TENTERDEN STREET, W.

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President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.
Principal: Sir A. C. MACKENZIE, Mus. Doc.

Lent Term begins Thursday, January 5. Entrance Examination therefor, Monday, January 2, at 10.
Lectures by F. CORDER, Esq., F.R.A.M., Wednesdays, December 7 and 14, at 3.15.
Orchestral Concerts at Queen's Hall, Thursday, December 15, at 3.
Metropolitan Examination for Composers or Performers and Teachers. Syllabus for 1899 will be ready in March.
Prospectus, Entry Forms, and all information may be obtained from the Secretary. F. W. RENAUT, Secretary.

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PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

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Director: Sir C. HUBERT H. PARRY, D.C.L., M.A., Mus. Doc.
Hon. Sec.: CHARLES MORLEY, Esq., M.P.

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The next Examination for Certificate of Proficiency with the above title will take place at the College in April, 1899.
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FRANK POWNALL, Registrar.

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The Christmas F.R.C.O. Examination commences on January 2, 1899. The Solo-playing tests are: Concertstück in E flat minor, Merkel (Novello & Co., Ltd., Augener & Co.); Fugue in C minor, Krebs ("Cecilia," Book 27, Augener & Co.); Chromatic Fantasia in A minor (the Fugue will not be required), Thiele (Novello & Co., Ltd., Augener & Co.). The A.R.C.O. Examination commences on Jan. 9. All candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by Dec. 17, for ASSOCIATESHIP by Dec. 23. In the case of new Members, proposal forms duly filled up must be sent in by Dec. 9. No names will be entered after the dates hereby announced.
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REQUIEM MASS for Soli, Chorus, and Orchestra .. Edmond Depret.
(First performance in England.)
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Mr. BEN DAVIES. Mr. WATKIN MILLS.
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FANTASIE, "Francesca da Rimini" .. .. .. Tschaikowsky.
"PEER GYNT" SUITE, No. 1 .. .. Grieg.
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WEDNESDAY, MAY 10 .. .. at 3 and 8.30 p.m.
THURSDAY, MAY 11 .. .. .. at 3 and 8.30 p.m.
FRIDAY, MAY 12 .. .. .. at 3 and 8.30 p.m.
SATURDAY, MAY 13 .. .. .. at 3 p.m.

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The qualification for the Scholarship will be talent for Composition, specimens of which, not exceeding three in number, should be sent in with the application.

The election will take place at end of March, 1899, and the Scholar will enter upon the tenure of the Scholarship on October 1, 1899.

Copies of the rules may be had from the Hon. Secretary, Woodside, Caterham, Surrey.

December, 1898.

ST. SAVIOUR'S COLLEGIATE CHURCH.—

SPOHR'S "LAST JUDGMENT" will be given on Friday, December 9, at 7.30, by the Choir of the Collegiate Church, with Orchestral Accompaniment, under the direction of Dr. A. Madeley Richardson.

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Local Secretaries required for towns not already represented.

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All communications to be addressed as usual to the Central Office, 11, Burleigh Street, Strand, W.C.

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PREFACE.

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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Full particulars are given in Syllabus A and B.

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With this number are presented gratis Extra Supplements, consisting of 3 Christmas Carols, entitled respectively "Sweeter than Songs of Summer," by Sir Frederick Bridge, "In the field with their flocks abiding," by J. E. West, and "It came upon the midnight clear," by Battison Haynes; and a Portrait of Professor C. Villiers Stanford, specially taken for this paper by Messrs. J. Russell and Sons.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1898.

CHARLES VILLIERS STANFORD.

The Stanfords are an old Co. Cavan family. Charles Villiers Stanford, the most distinguished scion of the house, was born at No. 2, Herbert Street, Dublin, on September 30, 1852. He can trace his descent from David Verner, the ancestor of Sir William Verner, who fought at Waterloo, and of Lords Chief Justices Doherty and Bushe (from the latter of whom Mr. Plunket Greene is also descended); and, on his mother's side, from the Spring-Rices (Lord Monteagle) and William Henn, his maternal grandfather, who was a Master in Chancery. His father's brother was the Rev. Dr. Charles Stuart Stanford, rector of St. Thomas's, Dublin, who married Pamela Campbell, daughter of Sir Guy and Lady Campbell, a granddaughter of the famous Pamela, Lady Edward Fitzgerald.

Professor Stanford's male ancestors, both on his father and mother's side, were learned in the law, in which profession they rose to great eminence. His father, John Stanford, was Examiner in the Court of Chancery (Dublin) and Clerk of the Crown, Co. Meath. Mr. John Stanford was a highly cultivated musical amateur, and a very genial, kind-hearted man to boot. His house in Dublin was the rendezvous of the many distinguished musicians who visited the Irish capital. He played the violoncello; but his chief claim to musical distinction was the possession of a magnificent bass voice of unusual compass—"one of the best bass voices I ever heard," recalls his distinguished son with pardonable pride. On one occasion Lablache coached him in "Don Giovanni," when the great basso complimented the Dublin amateur with the remark: "Your *Leporello* is my second self!" Mr. Stanford sang the music of the *Prophet* in Mendelssohn's "Elijah," Dublin, December 9, 1847, upon the first performance of the oratorio in the Emerald Isle. "Mr. Stanford," records *Saunders' News Letter*, "was the Staudigl of the evening, and his fine voice and clear enunciation told admirably in the part of *Elijah*." But Mr. Stanford had received an invaluable lesson. In company with Mr. Joseph ("old Joe") Robinson he was present at the first performance of Mendelssohn's oratorio at Birmingham in August, 1846. Moreover, during the Festival week, he and Robinson entertained Mendelssohn and Sterndale Bennett at supper at the Woolpack Hotel, on which occasion they spent a very jolly evening. Villiers Stanford's mother was an excellent amateur pianist, and on one occasion she played Mendelssohn's G minor Concerto at a concert of the Dublin Musical Union. His parents very wisely made his general education a matter of supreme importance. He was sent to H. Tilney Bassett's school in Dublin, where, amongst his schoolfellows, were Conyngham Greene, C.B., Dunbar Barton, Q.C., Alfred Godley, a Fellow of Magdalen, and Woulfe Flanagan, who was so prominent in the Parnell letter business.

EARLY COMPOSITIONS.

Charlie Stanford began to compose at a very early age. It is interesting to peruse his first book of boyish compositions, written down in his mother's hand. The earliest specimen of the young composer's talent in this book is a double chant, dated "September, 1858," the only original portion of which is the fourth section!

Can it be credited that Professor Stanford's first appearance in public as a composer was in a pantomime? "Shure," as his countrymen would say, "and it's a fact." It is said

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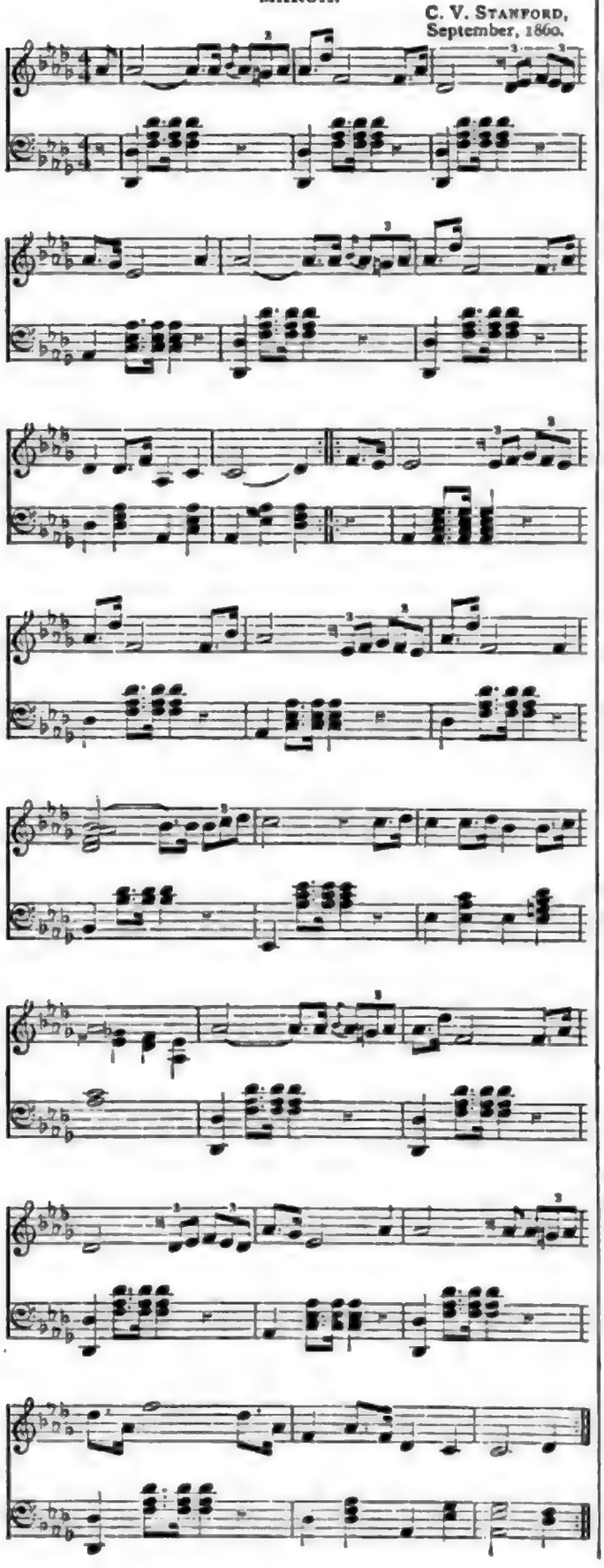
that the pantomime, in which he first publicly demonstrated his muse, was "Puss-in-Boots." In September, 1860 (*ætat* eight), he had composed a March—designated *Opus* 1 in the MS. book!—and this March, being pressed into the service of the pantomime, was duly performed at the Theatre Royal, Dublin. No apology is needed for printing it in full:—

MARCH.

C. V. Stanford,
September, 1860.

The remaining compositions in this book consist of hymn-tunes, songs, a Lied for the pianoforte (of twelve bars only), an unfinished anthem, "My heart is fixed," and—dated "March 25, 1866"—an unaccompanied part-song to Longfellow's familiar words "O gladsome Light." Two "rotten" operas, to use their composer's designation, were also products of his boyhood.

EARLY TEACHERS.

The year 1860 was a memorable one for the juvenile composer, as, at his father's house, he first saw his friend Professor Joachim; but he was then so terribly frightened at being asked to play before the great violinist that he cried! A valuable pianoforte lesson from Thalberg is also a recollection of his childhood. And this naturally leads to an enumeration of the teachers who had a hand in his musical training during those early years. He learnt the violin from Mr. R. M. Levey, now in his eighty-eighth year, the father of the late W. C. Levey, of "Esmeralda" fame, and of the violinist known as "Paganini Redivivus." Mr. R. M. Levey, recalling Charlie Stanford's boyhood, writes: "He studied the violin with me, at which he made rapid progress, and mastered the technicalities of the instrument, as the violin parts of his works show." He was a pianoforte pupil of Miss Meeke (who had studied under Moscheles), Mrs. Joseph Robinson, Miss Flynn (a pupil of Moscheles and Mendelssohn), Sir Robert Stewart, and Michael Quarry. He also took lessons from Sir Robert Stewart in composition and organ, and he sometimes deputised as organist at St. Stephen's Church, where his anthems were frequently sung.

A PRODIGY PIANIST.

Master Stanford gave a private pianoforte recital at his father's house when he was only nine years old. The date was May 13, 1862, and the programme was as follows:—

PART FIRST.

Andante Cantabile (No. 2, Op. 51) ..... *Beethoven*
The Harmonious Blacksmith ..... *Handel*
Lieder ohne Worte—No. 4, 3rd Book;
No. 6, 5th Book..... *Mendelssohn*

PART SECOND.

Study—No. 4, Book I. (Op. 70) ..... *Moscheles*
Air, with variations, in A..... *Mozart*
Fuga Scherzando, in A minor ..... *Bach*

Two years later, when he was eleven years old, he gave another recital that attracted considerable attention. An account of it appeared in the now defunct *Orchestra*, and this was probably the first appearance of Professor Stanford's name in an English newspaper, now thirty-six years ago. Here is the notice, duly *Orchestra*ted:—

A most interesting and delightful "Pianoforte Recital" took place at the house of John Stanford, Esq., Herbert Street, on Tuesday last. Mr. Stanford is well known as a most accomplished amateur in music both vocal and instrumental, a liberal patron of all that is good in art, and a kind and genial friend of artists. The pianist on this occasion was Master Charles V. Stanford, his son, a youth aged about 10 years, of rare talent, who is doubtless destined for a great position in the musical world should

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it be his choice to follow the "divine art" as a profession. Here is the program:—

PART I.

Sonata in c minor (Op. 10)	*Beethoven*
Trois Etudes	*Heller*
Song, "A Venetian Dirge"	*C. V. Stanford*
La Contemplazione	*Hummel*
Prelude and Fugue in c minor	*Bach*

PART II.

Sonata in c major	*Dussek*
La Gaiété	*Weber*
Song, "Serenade"	*Gounod*
Waltz in E flat minor	*Heller*
Trio in G major, Pianoforte, Violin, and Violoncello	*Haydn*

When it is considered that all the above pieces were performed by Master Stanford from memory, it will be admitted as no mean proof of talent and industry, but it must be recorded in addition that a listener alone of whatever experience, not knowing of the youth, or seeing the performer would suppose an artist at the instrument who had passed through years of mature study. Neatness and precision, classic and elastic touch, expression and finish seem to have been bestowed by nature in this case, for Master Stanford plays with his head as well as with his hands. His performance of prelude and fugue was absolutely faultless, and Weber's "*La Gaiété*" quite enraptured his audience. The premature "aplomb" and steadiness displayed in the trio of Haydn were nothing short of wonderful, and such as many of riper years might take example from. In addition to his talent "comme executant" Master Stanford already displays a very high class feeling for composition, as evidenced in the song, "A Venetian dirge," one of many of equal merit from his pen. It only remains to wish him a great future and "may we live to see it." Mr. Lévey played the violin part, and Herr Elsner that of the violoncello in Haydn's trio.—*Orchestra*, June 11, 1864.

To return to the compositions of this youthful period; and in this connection there is a curious incident to relate. A friend of the Stanford family knew Mr. Gambier Parry, of Highnam Court. Upon one of his visits to Dublin, this friend said to Stanford *père*: "Ah! there's a boy in Gloucestershire who will put Charlie's nose out of joint." Little did the young Irish boy think that in after years he would be so closely associated with the Highnam youth at the Royal College of Music. Need we say that Charlie Stanford's boyish "bogey" was Hubert Parry? He met him first in 1877.

Two letters of this period may appropriately find a place here. The first, addressed to Mr. John Stanford, is from the poet, B. W. Procter ("Barry Cornwall"):—

32, Weymouth Street,
Portland Place, W.
8 Decr. 1865.

Dr. Sir,

The verses you refer to are quite at your service. I hope that your son will turn out a Mozart.

I am, Dr. Sir,
Yours sincerely and obediently.
B. W. Procter.

J. S. Stanford, Esq.

The second, from a fellow countryman—the genial, warm-hearted George A. Osborne—is highly characteristic of his Hibernian wit. The letter is addressed to "C. Stanford, Esq.," who was then thirteen years of age:—

22, Dorset Square, N.W.
March 7, 1866.

Brother Composer,

I received your Piano Forte piece, which is very pretty, and I have already played it to an admiring audience. I am not perhaps the best judge of your works, for I like you, and the rural tree, of which you are the fruit. Trying, as I do, to divest myself of my partiality, and merely considering you as a German celebrity—let us suppose for instance one Herr Knickerbockerfaustholder—I can *really* say, I am very much pleased with the composition.

As regards the song, "We bear her home," I have a stand up fight with F——, as I will keep it for myself; it suits my voice and as for the expression I throw into it, I should not mind singing it before any number of undertakers, tho' you, with a due appreciation of my powers, might consider it a bold undertaking.

I am,
Dear Brother in Apollo's bonds
Yours very sincerely
G. A. Osborne.

C. Stanford, Esq.

"ROTTEN OPERAS."

Young Stanford cannot say that he was without honour in his own city of Dublin. At a concert given by the University of Dublin Choral Society (for the particulars of which we

MASTER CHARLIE STANFORD. AGED 12.

are indebted to the kindness of Mr. Charles F. Draper, the Hon. Librarian), on February 15, 1867, a baritone solo with chorus, from one of the early "rotten" operas, was performed. Here are the words:—

Song and Chorus . . . . C. Villiers Stanford.

Heroes and Chieftains brave,
Whose warlike deeds with triumph crowned,
Are far throughout the world renowned,
Fill high, the brimming goblet drain,
Drink to the mighty Northman's fame,
Hurrah!

Chorus.

Fame to the hardy Sons of the North,
Dauntless of heart and strong of hand,
Like the wild storms of their native land—
Resistless in their might.
Onward they rush to the battle field,
Conquer or die—to none they yield—
Proudly their standard still shall wave,
Fame to the Northman brave,
Hurrah!

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Firm as the sea-beat cliffs,
That bear unmoved the tempest's shock;
Danger we seek—at fear we mock;
Drink to the hour of victory,
Drink to the Northman proud and free!
Hurrah!

A contemporary criticism of the above composition may be quoted:—

The Kermesse chorus [from "Faust"] was followed by "Heroes and Chieftains brave," a song also sung by Mr. Kelly (and also with chorus), composed by Master Charles Villiers Stanford, a little boy of tender years, who continues to manifest not less remarkable talent as a composer than as a pianist, but who is, we are credibly informed, by no means to be ranked among "enfants terribles," those impossibly precocious children, those infant Mozarts, who are such a bore to everybody. Master Stanford, with all his ability, is a lively, natural, and utterly unaffected boy. His song consists of an *Allegro maestoso* in A major, relieved by episodes in the relative minor keys, and capped, as it were, by choral refrains of tenor and bass voices in unison, breaking forth into bold harmony at the conclusion.

At another Dublin concert in the sixties Tietjens sang a setting by him of Mary Queen of Scots' "O Domine Jesu," which had a violoncello obbligato played by Elsner, an excellent violoncellist in the Irish capital.

In 1862 Professor Stanford first crossed the Irish Channel. Upon his arrival in London he became a pupil of Mr. Arthur O'Leary for composition and of Mr. Ernst Pauer for pianoforte. He also made the acquaintance of H. F. Chorley and his red waistcoat, and, two years later (in 1864), he first met Sir Arthur Sullivan, Sir George Grove, and the late Frederick Clay at John Scott Russell's house at Sydenham.

CAMBRIDGE.

But the most eventful period of his life began in the year 1870. He tried for a Classical Scholarship at Trinity Hall, Cambridge, but failed. But he obtained an Organ Scholarship at Queen's College, and matriculated in October, 1870, winning a classical scholarship in the following June. He took his B.A. degree in 1874, and he is not ashamed to say that he came out at the bottom of the list! His musical abilities seem to have been discovered very soon, as he appeared at a concert of the Cambridge University Musical Society—for which he was afterwards to do such great things—on November 30, 1870, in the capacity of a pianist, his solos on that *début* occasion being a Nachtstück of Schumann's and a waltz of Heller's. He speedily found an opening for his conducting skill as conductor of the Cambridge Amateur Vocal Guild, which he founded in order to introduce ladies into the chorus.

In the spring of 1873 Stanford migrated to Trinity, upon becoming organist of that College after the death of Dr. John Larkin Hopkins. He also became conductor of the Cambridge University Musical Society, the duties of which he discharged with conspicuous ability for twenty years. His first innovation was to admit ladies into the chorus of the Society, the fair sex having hitherto been kept beyond that pale. The first concert under the new conditions was given on May 27, 1873, when the then Professor of Music, Sterndale Bennett, conducted a performance of his "May Queen."

CAMBRIDGE RECOLLECTIONS.

The following recollections of Professor Stanford at Cambridge, kindly contributed by Mr. E. S. Thompson, Fellow of Christ's College, Cambridge, may appropriately find a place at this point:—

Stanford came to Cambridge in the year 1870 as Organist Scholar of Queen's College. The plan of attracting to a college a young man of musical ability who desires to proceed to a degree, and is willing for a consideration amounting to a scholarship to perform the duties of organist, has been tried at various colleges with various success. Queen's was, I believe, the first College at Cambridge to try the experiment. Probably the authorities did not at first realize how big a fish they had caught. At any rate, to them belongs the credit of bringing to Cambridge the man who did so much for the cause of music there.

He soon attracted attention. Occasional special services and performances of sacred music in the Chapel gave evidence of his energy and ability as a choir-trainer and conductor. Presently, owing to the illness and subsequent death of Dr. John Larkin Hopkins, a vacancy occurred in the post of organist at Trinity College. The place was offered to Stanford, and to Trinity he migrated, and from that College took his degree. He at first held the post as an interim appointment; but before long was confirmed in it as a permanent office with the full stipend. The principal characteristic of his influence was its extraordinary stimulating power. He waked up musical enthusiasm wherever there was any latent. Some may have thought that he took a somewhat liberal view of the range of effects admissible on the organ. The late Master of Trinity, at a College Commemoration Dinner, is understood to have said, with carefully punctuated emphasis: "Mr. Stanford's playing always charms, and occasionally astonishes; and I may add that the less it astonishes, the more it charms."

His rooms in Trinity were in the staircase near the corner to the right, as you enter the Great Gate, and on the first floor. Professor Jebb, then one of the tutors who lived on the same staircase, was a truly sympathetic neighbour. Stanford had elected to compass a degree by means of the Classical Tripos. He knew a fair amount of Latin and Greek when he came up; but as time went on, and he felt more and more the exacting nature of his profession, the work began to gall, and during his last undergraduate year threats were heard more than once by his friends that he would throw the whole thing over. Fortunately other counsels prevailed. He was a candidate for the Tripos in 1874. No doubt, when the trial came, his real literary tastes served him in good stead, and his name will be found in the class list published in that year.

But Stanford's most important work at Cambridge was in connection with the University Musical Society. During the time before he became conductor the chorus consisted of men and boys. There were no ladies; and this, of course, much circumscribed the list of works performable by the Society. There was, however, another Society, the "Fitzwilliam Musical Society," established some years before, of which ladies were members. Stanford became a committee-man of this some little time before he succeeded, in 1873, to the command of the University Society. Very soon after this a bloodless revolution was effected. Ladies were admitted as Associates of the University Society, and the Fitzwilliam Society was merged in it. This commenced a new era. The conductor was ambitious, and the chorus did their best to rise to the occasion. Sometimes, no doubt, they did—to borrow an expressive phrase—"cut off a bigger chunk than they could chew"—possibly, for instance, when they attacked Schumann's "Faust." But the chorus knew their conductor, and knew that if anybody could pull them through, he would; and so somehow things went. The first important work of

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Stanford's performed by the Society was his setting of the 46th Psalm ("God is our Hope and Strength"), which was given on May 22, 1877,* with the Prelude to "Die Meistersinger," Brahms's "Rhapsodie" (Op. 53) for alto solo and chorus of male voices, and Schumann's D minor Symphony. It was noticed more than once, when a composition of Stanford's was to be performed with some other choral work, how ready he was to risk the success of his own work rather than suffer imperfect preparation of the other.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

The above interesting reminiscences may be supplemented by some further information, more especially in regard to the Cambridge University Musical Society and its enthusiastic conductor. The local interest was speedily extended to the metropolis. A professional orchestra from London was engaged in order to contribute to a worthier rendering of the important works performed. Moreover, the musical critics of the great London dailies went "up" on occasions of special interest duly to chronicle certain Cambridge concerts. It is impossible within the limits of the present article to give a detailed list of all the important works performed at the concerts of the Society. An enumeration of many of the works presented will be found in Grove's "Dictionary of Music and Musicians," iv., 205*b* and 806*b*. The following is a record of works which had their first hearing in England at the Society's concerts:—

Bach.—Halt im Gedächtniss.
Brahms.—Symphony in C minor, No. 1.
—— Rhapsodie. Op. 53.
Cowen.—Symphony in F.†
Joachim.—Elegiac Overture.†
Kiel.—Requiem.
Leo.—Dixit Dominus.
Parry.—Symphony in F.
—— "Lotos Eaters."†
Schumann.—"Faust." Part III.
——Fest Ouverture. Op. 123.
Goring Thomas.—Suite de Ballet.

Amongst important revivals should be mentioned Handel's "Semele" and "Hercules" and Astorga's "Stabat Mater."

HONORARY DEGREES AT CAMBRIDGE.

Other important events of the Stanford *régime* were in connection with the conferment of honorary degrees upon distinguished foreign musicians. The first of these functions took place on March 8, 1877, when Joseph Joachim was duly capped. In the evening of that day he conducted his Elegiac Overture and played Beethoven's Violin Concerto. At this concert Brahms's C minor Symphony (No. 1), then in MS., was performed for the first time in England. Fourteen years later, on June 16, 1891, Antonin Dvorák became a Doctor in Music in the University of Cambridge; and in June, 1893—as a fitting conclusion to Professor Stanford's unwearying and efficient labours on behalf of the Cambridge University Musical Society—similar distinctions were conferred on Max Bruch, Arrigo Boïto, Camille Saint-Saëns, and Peter Iljitsch Tschaïkowsky—Edvard Grieg, who was prevented from being present on that occasion, received his honorary degree in the following year. Two native composers were also similarly honoured—Sir Hubert Parry, in 1883, and Sir Alexander Mackenzie, in 1888. It is impossible to estimate the value of Stanford's services to the cause of music during the twenty-three years of his residence at Cambridge. His influence on the progress of music in the University itself was not only unique in the annals of any University, but it had far-reaching results in furthering the progress of the art beyond the confines of his Alma mater.

STUDIES IN GERMANY.

Cambridge, even with its rarefied atmosphere of culture—musical and otherwise—offered no facilities for those musical studies necessary to the complete equipment of either graduates or undergraduates as professional musicians. Their technical training had to be acquired beyond the confines of the University. Having taken his B.A. degree, the clever young organist of Trinity College Chapel obtained leave of absence from his organist duties for a portion of the years 1874-5-6, in order that he might reap the musical and linguistical advantages which a residence abroad affords by further studying the art in Germany. He had previously been abroad in the autumn of 1873, when, at the Schumann Festival, held at Bonn, he met Brahms, who became his idol. For two years (1875-6) the Cambridge graduate studied composition with Carl Reinecke, at Leipzig, and in 1877 with Friedrich Kiel, at Berlin—Kiel, by the way, making his tenth and last teacher of music.

In 1878 he married Miss Jennie Wetton, fourth daughter of the late Champion Wetton, of Joldwynds, Surrey, took his M.A. degree, and settled down at Cambridge, where for the next sixteen years he was a prominent figure in 'Varsity life. His popular Service in B flat first saw the light in 1879, and year in and year out he poured forth one composition after another—most of them of large dimensions—with remarkable rapidity. He first became widely known as a composer in 1876, when he obtained the second prize in a symphony competition initiated by the Alexandra Palace Company. Here are the particulars as recorded in The Musical Times of that year:—

The authorities of the Alexandra Palace offer two prizes of £20 and £5 respectively, together with a certificate, for the best two Orchestral Symphonies to be written by British composers. . . . The work which gains the first prize is to be performed at one of the Saturday concerts, and the second, if of sufficient merit [!] will also be presented to the public. Manuscripts must be sent in to Mr. H. Weist Hill, Alexandra Palace, on or before March 13th [1876].

At the Alexandra Palace Symphony Competition, the first prize has been awarded to Francis Davenport, and the second to C. Villiers Stanford. Judges: Professor George Alexander Macfarren, Mus. Doc., and Professor Joseph Joachim. There were 38 Symphonies submitted.

OPERAS.

The domain of opera has always had a strong fascination for the subject of this sketch.

* Published by Messrs. Novello at the same time.
† Composed for the Society.

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He composed his first important opera in 1877, to a libretto after Moore by his Cambridge friend, Mr. W. Barclay Squire, entitled "The Veiled Prophet of Khorassan." This opera was produced at Hanover, under the conductorship of Ernst Frank, on February 6, 1881. Moreover, it was the first *première* of any English opera abroad. Three years later (1884), Professor Stanford enjoyed the unique experience of having two operas produced within ten days of each other! The first was "Savonarola" (libretto by Gilbert à'Beckett), first performed at the Stadt-Theater, Hamburg, and the second, "The Canterbury Pilgrims" (libretto also by Gilbert à'Beckett), produced at Covent Garden by Carl Rosa—these two operas had their initial representations on April 18 and 28 (1884) respectively. "Savonarola" met with an undoubted success in Hamburg, where it was performed four times within a fortnight. Moreover, several of the leading musical critics of Germany wrote in enthusiastic and appreciative terms of the Irish composer's work. Unfortunately, however, the London performance of the opera proved to be terribly disappointing. It was given—and in the German language too!—by the German Opera Company, under Hans Richter, at Covent Garden, on July 9, 1884. One adverse circumstance after another, like unknown rocks in a stormy sea, conspired to wreck the opera that had been so favourably received in Hamburg. This biographical sketch of its composer provides an opportunity of placing on record the true fact of the case, obvious from Riccius' criticism at Hamburg—that it was not the opera itself, but its deplorably inadequate representation in London that proved its ruin. "The Canterbury Pilgrims," under Carl Rosa's vigorous direction, fared differently. It "was produced," recorded The Musical Times of June, 1884, "with a success which adds one more to the many recent proofs of the talent existing amongst our native artists, and the readiness of English audiences to acknowledge it." "Shamus O'Brien" (Opera Comique, London, March 2, 1896) provided its composer with a fine opportunity for the display of his native humour in sparkling, characteristic music.

"Incidental music" to plays has provided Professor Stanford with some notable opportunities for the exercise of his talents in descriptive music. His first effort in that direction was the music to Tennyson's "Queen Mary," produced at the Lyceum in 1876, of which more anon. Seventeen years later (1893) the same poet's "Becket" was similarly treated, also at the theatre so closely associated with Sir Henry Irving. What more natural than that he should compose music to two Greek classics—the "Eumenides" of Æschylus and the "Œdipus" of Sophocles, produced at Cambridge in 1885 and 1887 respectively? Another composition calls for special mention, by reason of its close connection with Cambridge—the "Installation Ode" of 1892, to greet the newly-made Chancellor of the University, the Duke of Devonshire. The curious part of the music is that not a single bar of it was upon original themes. In fact, from a musical point of view, the Ode might be regarded as a series of variations on "Gaudeamus igitur." A critic, in describing the work, said:

> Two points in the score call for special notice. The first is where, after an allusion in the poem to the Vice-Chancellor of the University, the composer has introduced, as a counterpoint to the "Gaudeamus" melody, the tune of "D'ye ken John Peel," the appropriateness of which lies in the fact that the present holder of that office is a namesake of the disciple of Nimrod immortalised in the ballad. This is as effective as it is ingenious, but it is equalled by a remarkably clever orchestral "Quodlibet," consisting of the combined melodies, "Rule, Britannia," "Auld lang Syne," and "Let Erin remember the days of old," and provoked by a reference to "the triple realm bound to the British Crown." The Ode being intended to follow immediately the Academic Festival Overture of Brahms, the last bars of that work (which, it will be remembered, are founded on "Gaudeamus igitur") are, with the German composer's readily-accorded permission, employed by Dr. Stanford in his final chorus, with the addition of vocal parts.

EVENTS.

The more recent events of Professor Stanford's life are so familiar to the public that it is only necessary to record some of the more outstanding incidents, especially as these will be supplemented by a reference to his festival works and a complete list of his important compositions. In 1883 he was created an Oxford Doctor in Music, a compliment by the sister University as graceful as it was merited. The same year witnessed his appointment as Professor of Composition and Conductor of the Orchestra at the Royal College of Music on the occasion of its opening. Amongst his pupils at Kensington have been Hamish MacCunn, Charles Wood, Walford Davies, R. H. Walthew, S. P. Waddington, S. Coleridge-Taylor, W. E. Hurlstone, and others whose works have brought honour to themselves and redounded to the credit of their teacher. As conductor of the orchestra at the College, Stanford exercises an important influence on the young people over whom he so ably presides. He not only fires them with his own enthusiasm—and how tremendously enthusiastic they are—but he has brought the performances of those boys and girls to a very high pitch of excellence; in fact, they would put many experienced orchestral players to shame in technique and especially in throwing themselves heart and soul into their work.

Oddly enough, the odd years seem to have been eventful years to him. In 1885, upon the resignation of Mr. Otto Goldschmidt, he was appointed conductor of the Bach Choir, where he found, and still finds, splendid scope for his musical sympathies and technical attainments. In 1887 he was appointed Professor of Music in the University of Cambridge, in succession to Professor G. A. Macfarren, deceased; in

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1892 he was elected corresponding member of the Société des Compositeurs de Musique, Paris, and an honorary member of the Beethoven Haus at Bonn; and in June, 1897, he was appointed conductor of the Leeds Philharmonic Society. He is a member of the Athenæum Club, having been elected under Rule II. (persons distinguished in literature, science or art), and a Director of the Philharmonic Society.

The same year (Richter concert, May 27, 1887) saw the production of his most popular symphony—that in F minor, known as the "Irish" Symphony, in which he introduced touches of those delightful melodies of his native land that he loves so well. This symphony has, it is scarcely necessary to say, found its way across the seas—to Germany, Italy, and America—where it has been received with gratifying appreciation of its composer's genius. The Jubilee Ode ("Carmen Sæculare"), to which we shall refer later, also belongs to this year. In 1888 he was made a Doctor in Music (*honoris causâ*) of his own University; and his "Irish" Symphony was introduced by Hans von Bülow in Hamburg and Berlin. In the following year (on January 14, 1889) he gave an orchestral concert in Berlin, consisting entirely of his own compositions, when the programme included his fourth Symphony and his Suite in D for violin and orchestra, the solo part being played by the same violinist the sight of whom, thirty or so years before, had made him cry—his friend, Professor Joachim. In 1896, in conjunction with his fellow countryman Plunket Greene and with Leonard Borwick, he gave concerts of native music at various places abroad, and last Christmas he further upheld the claims of English music at concerts both in Brussels and Amsterdam.

FESTIVAL WORKS.

As a festival composer Professor Stanford has been in frequent request. Here is a complete list of his provincial commissions:—

1877. Gloucester, Festival Overture in B flat.
1882. Birmingham, Serenade for orchestra.
1884. Norwich, Elegiac Ode (Walt Whitman).
1885. Birmingham, "The Three Holy Children."
1886. Leeds, "The Revenge" (Tennyson).
1889. Leeds, "The Voyage of Maeldune" (Tennyson).
1891. Hereford, "The Battle of the Baltic" (Campbell).
,, Birmingham, "Eden."
1895. Cardiff, "The Bard."
1896. Norwich, "Phaudrig Crohoore."
1897. Birmingham, Requiem.
1898. Leeds, Te Deum (Latin words).

COMPOSITIONS.

An attempt at a complete list of Professor Stanford's works here followeth:—*

ORCHESTRAL.

Symphonies.—No. 1, in B flat (prize), 1876; No. 2, in D minor ("Elegiac"), Cambridge, 1882; No. 3, in F minor ("Irish"), Richter concert, 1887; No. 4, in F ("Thro' youth to strife: thro' death to life"), Berlin, 1889; No. 5 ("L'Allegro ed il Pensieroso"), Philharmonic, 1895.

Serenade and Overtures.—Serenade, Birmingham, 1882; Overtures, in B flat, Gloucester, 1877; "Queen of the Seas," Armada Tercentenary, 1888.

Concertos, &c.—Violoncello and orchestra (MS.), Pianoforte, in G, Richter concert, 1895; Suite in D, violin and orchestra, Berlin, 1889.

Incidental Music.—Tennyson's "Queen Mary," Lyceum, 1876; Tennyson's "Becket," Lyceum, 1893; Æschylus' "Eumenides," Cambridge, 1885; Sophocles' "Œdipus," Cambridge, 1887.

ORATORIOS, CANTATAS, MASSES, &c.

"The Resurrection" (Klopstock), Cambridge, 1875; Psalm xlvi., Cambridge, 1877; Elegiac Ode, Norwich, 1884; "The Three Holy Children," Birmingham, 1885; "The Revenge," Leeds, 1886; "Carmen Sæculare" (Jubilee Ode), 1887; "The Voyage of Maeldune," Leeds, 1889; "The Battle of the Baltic," Hereford, 1891; "Eden," Birmingham, 1891; Installation Ode, Cambridge, 1892; Ode, "East to West" (Swinburne), London, 1893; "The Bard," Cardiff, 1895; "Phaudrig Crohoore," Norwich, 1896; "Awake, my heart" (Klopstock), Choral Hymn, St. Paul's Cathedral, 1881; Psalm cl., Manchester, 1887; Mass in G (*In memoriam*, Thomas Wingham), Brompton Oratory, 1893; Requiem Mass, Birmingham, 1897; and Te Deum, Leeds, 1898.

CHAMBER MUSIC.

Sonatas in A and D minor, pianoforte and violoncello; in D, pianoforte and violin; Three Intermezzi, pianoforte and clarinet; Pianoforte Quintet in D minor; Pianoforte Quartet in F; String Quartets in D minor, G, and A minor; Trio in E flat; Six Irish Pieces, violin and pianoforte; Pianoforte Sonata in D flat; Three Pieces and Toccata for pianoforte, &c.

CHURCH AND ORGAN MUSIC.

Morning and Evening Services in B flat, A, and F; Communion Service in G; four Anthems; Hymn-tunes and carols; Prelude and Fugue in E minor, for organ.

VOCAL MUSIC.

Various songs and part-songs, including Six Elizabethan Pastorales, three sets (four voices); Three Cavalier Songs, to Browning's words; Fifty Irish melodies (edited); Irish songs and ballads; The Irish Melodies of Thomas Moore (edited); A song-book for schools (edited), &c.

LITERARY WRITINGS.

Musical literature has had its attractions for our composer. His contributions to the various magazines—the excellence of which would justify their being made permanent in book form—may thus be stated:—

"The Golden Legend" (Sullivan), *National Review*, November, 1886.
"Judith" (Parry), *Fortnightly*, October, 1888.
"The Wagner Bubble: a reply," *Nineteenth Century*, November, 1888.
"Ernst Frank," *Murray's Magazine*, February, 1890.
"Tennyson," *Cambridge Review*, October, 1892.
"Falstaff," *Fortnightly*, April, 1893.
"Some Aspects of Musical Criticism in England," *Fortnightly*, June, 1894.
"Local Orchestras in England," *Saturday Review*.

BRAHMS, BROWNING, AND VON BÜLOW.

It would be quite possible to fill many columns of The Musical Times with letters that Professor Stanford has received from various distinguished persons. Here are four specimens. The first is from Brahms,

* Acknowledgment is due to Messrs. Brown and Stratton's "British Musical Biography" for much valuable assistance in preparing this list of works.

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acknowledging the receipt of a copy of the Professor's "Irish Songs and Ballads:—

[Translated.]

Postmark: Vienna, 15. 3. 95.

Honoured Sir,

Your parcel has given me extraordinary pleasure, and I thank you from my heart.

I immediately looked up my beautiful old edition of Moore, to enable me to make comparisons, and thus better to compare and judge your work.

I had not forgotten my promise; but, unfortunately, I no longer possess the desired portrait, and in place of it I send you two others. I trust that this substitution will satisfy you.

Heartfelt thanks,

Yours,

J. Brahms.

The next, from Robert Browning, speaks for itself:—

19, Warwick Crescent, W.
Nov. 24th, 1884.

My dear Dr. Stanford,

I beg to thank you heartily for your setting of my little poem ["Prospice"] never was poem more honoured than by your admirable music; which, though I have as yet only "tried it over" by my eye and in my mind, I satisfy myself is entirely original and characteristically true to the feeling the words are meant to convey. The whole of my poetry should be at your service—"to serve thyself, my cousin!"—were you able to illustrate it so happily.

Pray believe me, dear Dr. Stanford,

Yours very sincerely,

Robert Browning.

The two following letters from Hans von Bülow lose none of their characteristic comicalities by reason of their being written in the English language, or some approach thereto:—

Hamburg. 13th March, 1888.

Dear Sir,

Illustrissimo!

A few hours after your kind note I received also the three piano scores you announced. Accept my heartiest thanks for the friendly record you kept of the german conductor of the Irish Symphony.

In spite of the general funeralism* I must start to-morrow morning for Berlin to prepare the next Philh. concert. Accordingly to the exceptional circumstances whilst travelling I shall read your melodrams which most highly excite my interest.

As for my trip to London nothing as yet is definitely fixed. In no case I could come before the 1st of June, the month of birds, cats and poets being devoted to the cure of my neuralgies at Wiesbaden. I should feel most happy if during my stay in L[ondon] I could be of any use to the ears of your residence. Please dispose of my ten fingers—and do not mind your treasurers nightmares. A visit to Cambridge would not be "matter of business" for your

most sincere admirer

Hans v. Bülow.

Will you kindly excuse the involuntary laconisms of this line?

Hamburg. 5th December, 1889.

Dear Master!

Fancy—but to-day I discovered your kind letter and the magnificent "garter"† you have bestowed upon me. Both got astray in the depths of the trunk which my last tournée (alla Sir Charles) had been accompanied by. Please accept my heartiest thanks for the honor you judged myself worthy of. United with Brahms' Op. 108, certainly this Trio of yours is the best music the poor would*not*be-composer's name has been adorned with. Good gracious! what wonderful progress your country is making owing to your genius since the days of . . .

Of course I shall avail of the next good (not best) opportunity of playing your work in public, be it here or elsewhere.

The enclosed scraps are telling of my πολυπραγμοσύνη [bustling activity], apologising for the brevity of my wits.

"Faute de mieux"—please accept for your album the best the last likeness of our Hector [Berlioz]: it has been made at his last journey in Petersbourg. As the "cast" (how ought I to call it) was exhausted, I had it reproduced in Jonathan's Continent.

Once more—with heartiest thanks and best wishes of your health, the brain's as well as the soul's health,

I remain, dear Sir,

Your truly devoted admirer,

Hans v. Bülow.

Please don't shoot the organist: he is "doing his best"—alias: excuse my bad english; I lack leisure for consulting the "Antibarbarus."

* The death of Emperor William I. of Germany.

† Alluding to the design of the title-page.

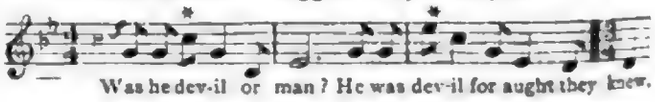
TENNYSON.

It is always a gratifying feature in recording—be it ever so briefly—the life-work of one of our representative musicians when his work has brought him into contact with representative men in other spheres of artistic production. This has been the case in a marked degree in regard to Professor Stanford's intercourse with Tennyson. He first came into pleasant relations with the late Laureate as far back as 1874, through Tennyson's sons, Hallam and Lionel, who were then undergraduates of Trinity College, Cambridge. At the poet's own request, Stanford composed the incidental music for the production of "Queen Mary" at the Lyceum, under Mrs. Bateman's management, in 1876. When Tennyson heard that the music would not be performed because the necessary space for the orchestra would necessitate the removal of two rows of stalls, he himself offered to pay for the said two rows of stalls for two or three nights, in order that the music should not be sacrificed. But his offer was refused by the management.

Tennyson, although he knew nothing about the mere technicalities of the art, had a great instinct for music. He used to say that most people who had set his songs to music made the notes go up when they should go down! Declamation in music was a very strong point with him. For example, in his setting of "The Revenge," in the phrase "Was he devil or man? He was devil for aught they knew" (pp. 40 and 41 of Novello's octavo score of the work), Stanford originally wrote a high note (E flat) for the first "devil," and a lower note (C) the second time the word occurred: but Tennyson asked him to invert the order of notes, and to give the higher note to the second "devil" of the phrase!—

Original version.

Present version as suggested by Tennyson.



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He was also very particular—and rightly so—about a clear enunciation of the words in singing. In order that he might hear the quartet from "The Voyage of Maeldune" ("The undersea isle"), the composer arranged for four amateurs to sing the music to the poet. When they had finished their performances, Tennyson complimented (?) them with the remark: "I couldn't hear a word you said from beginning to end." His appreciation of music was evidenced in the following remark he made to Professor Stanford in reference to the same quartet, he said: "I like the way your music *rippled* away at the end."

Professor Stanford has so long held a distinguished and acknowledged place as a representative native composer that any restatement of an accepted truism would be superfluous, if not, indeed, presumptuous at this time of day. But it is interesting to know that Tennyson also held this opinion, and the incident, with its gratifying sequel, may fitly conclude this biographical sketch of Charlie Stanford, to use the familiar designation of his intimate friends.

It was at Tennyson's special, if not urgent request that Stanford should compose the music to his Ode "Carmen Sæculare," written in 1887 to commemorate the Jubilee of Queen Victoria. This he did, and the Ode was duly performed, with great *éclat*, at Buckingham Palace, in the presence of Her Majesty the Queen, on May 11, 1887. Her admiration of the work found appreciative expression in a letter Her Majesty afterwards wrote to Lord Tennyson,* in which she said: "We greatly admired the music, which was very descriptive and well adapted to the words."

SOME RECOLLECTIONS.

V.

Musicians at Play.

One day in almost the latest of the "sixties" three men—the Tenor, the Bass, and the Critic—might have been seen to meet in the large hall of Euston Station, and afterwards to take tickets for a point in North Wales. The object of their journey was not entirely unconnected with business. The Tenor and the Bass, for example, were under engagement to sing at a certain Eisteddfod; the Critic, on his part, hoped to make some "copy" out of the excursion in more ways than one. All were in high spirits; the London season had closed; there were fair autumn days ahead, and due leisure in which to enjoy them. Under such circumstances, although, according to the teaching of Mark Tapley, there was no credit in being jolly, the trio of travellers, credit or not, felt somewhat like boys just loosed from school, ripe for any extravagance. According to some authorities, there is always a tendency in nature to revert to the original type. The cultivated rose, if left to itself, goes back to its pristine wildness, and I have heard that the primitive nigger, educated to teach his kind and to be among them a "pioneer of civilisation," has been known to cast off the garments of the white man, assume the next-to-nothing of his old state, and worship the god of his people with the rest. However this may be, there are certainly conditions under which man relapses into boyhood, forgetting the gravity of years. Thus did Mr. Pickwick, at Dingley Dell, when he went down the slide prepared by Sam Weller and the Fat Boy, and was told by the inimitable Cockney servant to "keep the pot a-bilin'." Wherefore, should it turn out in the course of this paper that the Tenor, the Bass, and the Critic followed Mr. Weller's advice, though not on ice, they, or such of them as survive, can point to the universality of their experience, and be unashamed.

The whole significance of that laughing tour turned upon a question regarding the whereabouts of a certain Brass Tap, and the legend of the Brass Tap originated a year earlier at the Caermarthen Eisteddfod, as to which I have already had something to say in the course of these recollections. I regret that, at the meeting in question, a pretended candidate for Gorsedd honours sent in as an exercise some absurd doggerel, in which a brass tap figured. The lines, because of their ridiculous character, which was, moreover, not devoid of humour, "caught on," remained in memory, and suddenly broke out again as the Tenor, the Bass, and the Critic journeyed onward. Exactly where they came to the top I do not recollect, nor does it matter. Enough that the process of evolution, to which every thought becomes subject in the human mind, resulted in an overwhelming desire to know where the Brass Tap could be found. The craving in question first took possession of the Tenor; then making itself evident in a mild form, as when, for example, he would put his head out of the carriage window and question railway officials, or any people on the platform. The Tenor had wonderful command of his features, the perfect gravity of which deceived the stranger and led to the most ludicrous scenes. Not that he succeeded everywhere. On one occasion the Tenor fixed upon a rustic standing opposite the carriage, and demanded, in what he thought to be the vernacular: "Th' 'asnt seed a brass tap about here anywhere, 'ast?" The yokel was by no means taken in, though the Tenor's head was as his country friend fiercely exclaimed: "I'll brass tap thy yed if thee geest me any of thy jaw." This incident led to a cessation of efforts in local dialect, which is apt to vary and to betray. But enquiry for the Tap only took safer forms, and the holiday fun went on. Here and there stationmasters were called for and anxiously required to say whether a brass

* "Alfred, Lord Tennyson: a Memoir by his Son." London, Macmillan, 1897. Vol. II., p. 448.

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tap had been picked up in or about the premises. No; they had not heard of such a thing being found, but they would enquire; while from the depths of the carriage the Bass and the Critic groaned in the agony of efforts to keep down an explosion of mirth.

In due course the three travellers reached the little town at which the Eisteddfod was to be held. The name of the place has escaped me at the moment of writing, but I know that it is near to Denbigh by token that when the Tenor went up to enquire about rooms, he returned to his waiting friends with news that sleeping accommodation could be had, but that, in each case, the bed would have to be shared with a Welsh bard. Promptly the three took train to Denbigh, and tried the "Bull," a hostelry famous for its old-fashioned comfort. There the Bass came to the front (he had been at the "Bull" before), and in deep, sonorous tones declared to Mrs. Jones, the more than worthy landlady, "We will take three rooms for the week." "I don't know as you will," was the retort, but Mrs. J., saying this, only made a harmless demonstration of independence. She received the would-be guests to the hospitality of her house, and lavished upon them so much care and attention that at least one of the three connects the "Bull" at Denbigh with all that is excellent in British hotels. From the county town the trio went forward and backward each day, discharging their respective duties. Was the Brass Tap forgotten under pressure of business? By no means. The fun became faster as the days went on. One morning an advertisement appeared in the local sheet announcing that such an implement had been lost, and adding that the finder, on taking it to the artists' room at the Eisteddfod pavilion, would receive a reward of ten shillings. Several brass taps, I need hardly state, were presented in the course of the day, but none of them turned out to be the right one, and the bringers, who had simply been "trying it on," went sorrowfully away. Meanwhile the advertisement excited immense interest in the artists' room, the curiosity of Edith Wynne being vivacious in the extreme. Why should anyone in the little company carry about a brass tap? Of what kind was it that the thing could not be replaced for less than ten shillings? Such were the questions that passed from one to another, the Tenor and the Bass being as much concerned as any to get at the facts. Of course, nothing was discovered, and interest began to decline, when the jocund plotters resorted to another device. The Eisteddfod town, like many others, boasted a public crier, whose duty and advantage it was to make known by ring of bell and voice of proclamation such facts or intentions as his employers wished to publish. Secretly approaching that functionary, the three friends engaged him to perambulate the thoroughfares, especially those leading to or near the pavilion, and make known that still ten shillings awaited the fortunate finder of the missing implement. The crier did his duty like a man. His bell rang sonorously up and down the streets, and his voice announced, in Welsh and English, the pressing need for a brass tap in the artists' room. Curiosity flamed up again, stimulated by the anxious efforts of those at the bottom of the hoax to know what it all meant. But it could get nothing to feed upon. The Tenor's face was as impenetrable as that of a sphynx; the large eyes of the Bass expressed nothing but mild wonder; the Critic was to all appearance unconcerned. Then came the end of the Eisteddfod and, still unsatisfied, the singers and players went their several ways.

Yet the farce of the Brass Tap had not come to an end. The tour of the three friends comprehended a wide extent of country, and wherever they went enquiry was rife. Hotel waiters, the Boots, and even august proprietors and managers were anxiously consulted as to the missing treasure, but there were cases in which even the dramatic powers of the Tenor seemed to fail. Brass taps are common enough, thought some of the interlocutors, and if they were not, why should three tourists feel such a consuming desire to regain possession of a particular example? The Critic often watched, with restrained but deep amusement, the faces of those with whom the Tenor or the Bass held consultation, especially when a film of suspicion began to cloud the theretofore sympathetic eye. However, all passed off well. Those who thought they were being "had" acted upon Mr. Edmund Sparkler's admirable principle, "Why row?" Those who were free from doubt promised aid which they did not know could only be futile. In some cases, written placards were used to proclaim the loss of the three tourists, and I am not quite sure but that the Tenor affixed one of these to the shanty on the top of Snowdon, as though to advise an observant heaven that something was wanted down below. Why the present writer cannot be positive as to the point in question is that the entire party did not succeed in getting to the summit. Llanberis hotels in those days were not particularly obliging. They would not, for example, provide visitors with breakfast who wished to see sunrise from the top of the mountain. In this category were the Tenor, the Bass, and the Critic; each of whom heard with dismay that bread and water would be left for him, with which he must break his fast. Now bread and water, under conceivable circumstances, are a comfort and even a luxury, but they do not go far up a mountain side before sunrise. Anyhow, the climbers had reached no more than half way ere the Bass, who had most to carry as concerns the burden of the flesh, showed signs of giving up. He dropped farther and farther to the rear till, at length, the Critic, looking back,

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beheld him seated, with that in his attitude which seemed to express an invincible resolve to go no higher. What, under such circumstances, could the Critic do (he was himself pretty well spent) but stand by a prostrate companion? All duty and inclination prompted to a course so consistent with the obligations of one human being to another. On the opposite hand, what was there in a sunrise that could not be seen later? The Critic, feeling the power of these considerations, descended to the level of his friend, and, in order that there might be no invidious comparisons, dropped down beside him. The Tenor, lithe and active, went on up the mountain, reached the top, and there, for anything I know, enquired for the lost Tap on the highest available spot of earth.

In process of time, it became the duty of the Tenor, the Bass, and the Critic to travel South, cross the Bristol Channel, and do duty in the West of England. Along this route the humour of the Brass Tap showed no signs of exhaustion. At Pontypool Road Station a bill announcing the usual reward was affixed to the platform wall, the Brass Tap, in that case, to be presented at the stationmaster's office, where the ten shillings would be paid. So on and on, with various devices, till the entire campaign closed with the display of another bill on the steamer plying between Swansea and Ilfracombe. Once on Devonian ground the whole stream of nonsense dried up. The Tenor and the Bass had to sing in an opera at Plymouth, and the gravity of men and of artists banished the sportiveness of boys. But, as Joe Gargery was wont to remark, "What larks!" Of the three friends two survive, and they are not ashamed of the recrudescence of long-lost juvenile spirits, which, for them, turned North Wales into a playground, made Mirth their constant companion, and Laughter holding both his sides. Should any serious reader reproach them as foolish and undignified, they beg to remind him, without applying the lines to themselves, that—

> "A little nonsense now and then
> Is relished by the best of men."

Joseph Bennett.

THE CATHEDRAL ORGANIST AS HE WAS.

Lincoln, like many of the cathedrals that are our proud boast and the envy of our American cousins, possesses old records of peculiarly quaint interest. In regard to the musical history of the stately fane, the Rev. Canon Maddison, one of the priest-vicars, has gathered much curious information from the Chapter Acts, which date from the twelfth century. We propose to give a few specimens of Canon Maddison's researches, which may appropriately form a supplement to the account (in another column) of the opening of the new organ in Lincoln Cathedral.

In 1311 occurs the first notice of an organ. A fee of 20 shillings was paid to Thomas de Ledenham, Vicar, for taking care of the organs, blowing and cleaning them. It is not quite clear whether he actually blew them in person, or merely saw to the proper supply of wind being provided; most probably the latter was the case, as the blowing of the organ in later days is said to have devolved on the Poor Clerks, and a Vicar's more important duties would stand in the way of his being so employed.

It is quite evident that organs were cheaper 500 years ago than they are at present; they were probably very much smaller, as we learn that—

On April 24, 1428, the Chapter met and decided that nine pounds should be expended in purchasing new organs for the Chapel of St. John the Baptist, where the Mass of the Blessed Virgin was daily celebrated "cum nota" (*i.e.*, musically), and in repairing the great organs in the Choir.

Fourteen years later it is recorded that—

On the 10th September, 1442, the Dean and Chapter, after full consultation, unanimously agreed that organs of a better kind should be put up in the great Choir before the ensuing Christmas; and a bill was drawn up between the Chapter and one Arnald Organer, of Norwich, by which the latter covenanted to do it for five marks, which were to be paid him out of the Fabric Chest by the hands of Robert Patryngton and . . . . . Boston, Vicars.

Even allowing for the difference in the value of money at that time as compared with the present day, the salary of the organist of Lincoln Cathedral in 1536 cannot be deemed excessive, as Robert Dowffe, or Dove, received "£2 a year for playing the organ at the Mass of the Virgin, and £1 6s. 8d. for doing the same at the Mass of Jesus." But the Rev. Mr. Dove held other offices in the Cathedral, which brought up his annual emoluments to £15 8s. 5d., with rooms rent free. A side light on the manner of performing Divine service is furnished by the following extract:—

On the 29th September, 1570, an interesting Act of Chapter was passed, directing that the organist was to set the tune before the commencement of the Te Deum, and the Canticle of Zachary at morning prayer, and at evening prayer before the Magnificat and Nunc Dimittis; and to accompany the anthem. We may note here that the Psalms were then sung unaccompanied, and that the Benedictus was usually sung in place of the Jubilate.

The organists from time to time gave trouble, as the following showeth:—

On the 30th March, 1611, Mr. Thomas Kingston was arraigned before the Chapter, "for beating the boys and calling Mr. Dye, the master of the Choristers, an Ass! He confessed all the misdemeanours charged against him, and submitted to the censure of the Chapter. Whereupon they gave him an admonition, and gave him order to amend upon pain of being turned out and deprived."

This "talking to" does not seem to have had any permanent effect, as Mr. Organist Kingston was again admonished in 1615 on this charge:—

"He ys verye often drunke, and by means thereof he hathe by unorderly playing on the organs putt the quire out of time and disordered them."

It is not surprising to learn that this tipsy "unorderly" player was soon replaced by "a superior" organist, John Wanlesse. His salary was £20 per annum.

There are two curious entries relating to another inebriated organist, whose patronymic was Mudd. The Precentor, who was not above making a pun, thus wrote to the Dean about the organist, the date of his letter being March 14, 1662-3:—

Mr. Mudd hath been so debauched these Assizes, and hath so abused Mr. Derby [an organ builder], that he will hardly be persuaded to stay to finish his worke unlesse

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Mudd bee removed. And I have stuck in the same Mudd too [naughty Mr. Precentor!]; for he hath abused me above hope of Pardon. I wish you would be pleased to send us downe an able and more civill organist.

Two days later the Precentor again wrote to Mr. Dean on the same muddy, or drink-muddy subject—

Yesterday Mr. Mudd shewed the effects of his last weeke's tipling, for when Mr. Joynes was in the midst of his sermon, Mudd fell a singing aloud, insomuch as Mr. Joynes was compelled to stopp; all the auditorie gazed and wondered what was the matter, and at length some neere him, stopping his mouth, silenced him, and then Mr. Joynes proceeded; but this continued for the space of neere halfe a quarter of an houre. So that now wee dare trust him no more with our organ, but request you (if you can) to helpe us to another; and with what speed maybe.

There seems to have been some discord, if not an apparent lack of "decency and order," in the conduct of the Cathedral services in the year 1771, as—

On the 10th September, Lloyd Raynor, the organist, was arraigned and reproved for playing one anthem, while Mr. Binns was singing another! Raynor, for insolence, was suspended from his office till he apologized. Thirteen years later Mr. Raynor was expelled, but £10 a year pension was allowed to him, as he had "submitted": the pension, however, was discontinued after one year.

The doings, or rather the misdoings, of these "chief musicians" were characteristic of the dissipated customs of the periods in which they lived. It is a matter of supreme satisfaction that the Cathedral organists of the present day take a more exalted view of their important office. It should not be forgotten, by the way, that William Byrd was appointed organist of Lincoln Cathedral about the year 1563. He remained at Lincoln for some years, but no trace of his residence there has been found in the Chapter records. Canon Maddison says that Byrd "held the double post of organist and *Magister Choristorum in Cantu*." Curiously enough, for nearly three centuries—from the time that Byrd became a Gentleman of the Chapel Royal, in 1569, down to 1850—the two posts of organist and master of the choristers were, with a few exceptions, held by separate persons at Lincoln Cathedral.

THE Hebdomadal Council of the University of Oxford has rejected the scheme of compulsory residence at the University on the part of those desirous of taking degrees in music. Thus the present conditions, which have existed for four hundred years, remain unaltered. Sir Frederick Bridge, who has been the prime mover in the opposition to the scheme on behalf of the profession generally, is much to be congratulated on the success of his efforts. The following extracts from a pamphlet on the subject prepared by some of the signatories will be read with interest:—

A Memorial signed by 170 Graduates of Oxford holding Degrees in Arts and Music, protesting against a proposed change in the Regulations under which Degrees in Music are conferred, has been presented to the Hebdomadal Council by Sir Frederick Bridge, Mus.D. Oxon., and Gresham Professor of Music.

. . . . . .

It is contended that the alteration of the practice which has obtained at the University for four hundred years would be a break in the long continuity, not to the benefit of the Candidates, the Art, or the University itself; it would also deprive an important profession of an ancient right.

. . . . . .

From time to time the University in its wisdom has brought the requirements for obtaining a Degree in Music into consonance with the progress of Music itself. Music cannot be learnt by attending Lectures; it is an Art as well as a Science, and those seeking Degrees are rightly required to display a practical knowledge of that Art.

. . . . . .

Some years ago, mainly owing to the representations of Sir Frederick Gore Ouseley, the late Professor, it was required that the candidate before presenting himself for examination in Music, should pass Responsions, or the Preliminary Examination provided for Students in Music, which includes one classical and one foreign language. The institution of this Arts test has been cheerfully accepted as a corollary of the higher education now universally demanded.

. . . . . .

In addition to this historic view of the features attached to the Oxford Degrees in Music, it is necessary something should be said on the question of enforcing Residence, as is proposed. Dr. Prout, the Dublin Professor of Music, has remarked that if the suggested change be effected, it will certainly exclude the *very class* for whom Degrees in Music are intended, and by whom those distinctions are most required—viz., the great body of Professional Musicians.

. . . . . .

The Signatories believe that it cannot be the desire of the Hebdomadal Council that the University should be indifferent to those obtaining their living by the profession of Music, and thus abate its influence and control over the Art in this country, by providing a scheme only fitted for a few cultured amateurs and leisured dilettanti to profit by. . . . If arguments were required to show that it is not necessary for men to take an Arts Degree before going up for Music, there may be noted the patent fact, that the Professor and Choragus of the University, Sir John Stainer and Sir Hubert Parry, both took the Degree of Mus. Bac. before they came up to reside for the Arts course. . . . If in connection with the Faculty of Music the University established and supported a first-class school, where Music could be learnt historically, theoretically, and practically, with technical instruction on the various instruments; and if in addition to these requisites there were provided opportunities of hearing good performances of the accepted masterpieces—then this matter would wear a different aspect.

THE Royal Choral Society proposes, on January 2, to present Handel's "Messiah" in as nearly as possible the form in which it was written. The performance will be complete in every detail. The edition of the work to be used has been prepared under the joint supervision of several men who have long been anxious for such a performance. Among these experts is notably Mr. T. W. Bourne, who for many years has made a careful study of "The Messiah," and who has, in fact, edited the vocal and most of the instrumental portions; also Mr. John E. Borland and Sir Frederick Bridge himself, who will, of course, conduct on the above interesting occasion. It may be added that Sir George Grove wrote to Sir F. Bridge, soon after he had been appointed conductor of the Royal Choral Society, asking him to give this matter his early and serious attention.

THE orchestra at the Royal Albert Hall will consist of

38 Violins,	12 Oboes,
12 Violas,	6 Bassoons,
12 Violoncellos,	2 Horns,
12 Double Basses,	2 Trumpets,
and Drums,	

thus constituting a band of the exact proportions of Handel's orchestra. This body of instrumentalists will practically work as a double orchestra, one

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section reinforcing the other, as directed by the composer. In the course of preparing the new edition of the band parts, several erroneous readings have been discovered and corrected, and in many instances Handel's own bowing, often strikingly superior to that hitherto in use, has been restored.

The sources from which this new performing edition has been derived are—

i. The Autograph.
ii. The Dublin MS.
iii. The Foundling Hospital band parts.
iv. The original edition published by Walsh.

Each of these contributes something, the autograph being the final reference in all questions of reading. The Dublin MS. (the original conducting score) furnishes directions as to the employment of the band in performance, besides giving second versions of several movements which in their first form did not satisfy the composer: the Foundling Hospital parts give the wind parts till lately supposed to be lost. The horn parts alone remain uncertain; but Professor Prout's suggestion (now to be adopted), that they doubled the trumpets, is so well in keeping with Handel's use that its correctness may be assumed. Lastly, the original edition furnishes some slight insight into the amount of freedom with which the score was interpreted in performance, and, by its ample figuring, the use made of the organ and harpsichord in accompanying. With regard to the last-named, the organ will do double duty, the harpsichord being, for obvious reasons, out of the question. Mr. T. W. Bourne, in conjunction with Mr. John E. Borland, has written a special organ part for use at the performance on the second day of 1899—a performance that will be anticipated with much interest.

"Musical and other services in St. Paul's Cathedral" is the title of the report to the Dean and Chapter, chiefly in relation to services held in St. Paul's between Easter, 1897, and Easter, 1898, by the Succentor, the Rev. Lewis Gilbertson. This quarto book of seventy pages mainly consists of the lists of services, anthems, ordinary services, special services, &c., all such information being valuable for reference to those in authority in "choirs and places where they sing." But of more general interest is the historical portion, especially in regard to changes in the personnel of the musical staff since 1890, when the last Report was issued, and also of the special and orchestral services held within the Cathedral walls. The various "Lists" bear testimony to the wide eclecticism shown in the selection of the music sung at St. Paul's. The efficiency which characterises its rendering—even in the minutest details—at our Metropolitan Cathedral is too well known to need further commendation. The *esprit de corps*, which seems to animate every member of the musical staff, finds most gratifying acknowledgment in the Succentor's concluding words of his admirable report to the Dean and Chapter. He says:—

In conclusion, it is a pleasure to the writer to express his conviction, that there has never been a time when the members of the Choir were animated by a better spirit than at the present—a happy state of things which at once makes work with them a pleasure, and assures the maintenance of that high standard of efficiency which is their legacy from the past.

Sir George Martin, under the heading "Appendix VI.," contributes a most interesting History of the organ in St. Paul's Cathedral, together with a specification of the new instrument, now being completed by Mr. Willis. In regard to Father Smith's old organ, Sir George says:—

The first entry I find in the account books is:—
"Between 1st November 1695 to the last day of the same month":—

ffor Iron work for a new sledge to bring ye Organ Pipes to ye Church, wt. 1 c. 2 qrs. 12 lbs. at 4*d.* per lb. - - - -	03 : 05 : 00
ffor Carriage of Organ Pipes from Suffolk Street to ye Church with one teame, 2 days - -	01 : 04 : 00

Between the ffirst day of January 1696 to the last day of ffebruary following:—

ffor 2 days work of one Teame to fetch Organ Pipes - -	01 : 04 : 00

The following is the specification of the organ erected by "Mr. Bernard Smith, Organ Maker":—

THE FIRST LIST.

(To be ready September 25th, 1695.)

Stops in the Great Organ.

Two open diapasons.	Cornet.
Stop diapason.	Mixtures.
Principall.	Sesquialtera.
Great twelfth.	Trumpet.
Fifteenth.	

Stops in the Chayre Organ.

Principall.	Voice humane.
Stop diapason.	Crum horne.
Hol fleut.	

Echoes or Halfe Stops.

Diapason.	Cornet.
Principall.	Trumpet.

THE SECOND LIST.

(To be ready by Lady Day, 1696.)

Stops in the Great Organ.

Hol fleut.	Small twelfths.

Stops in the Chayre Organ.

Quinta dena diapason.	Fifteenth.
Great twelfth.	Cimball.

Echoes or Halfe Stops.

Fifteenth.	Nason.

"A curious feature of the old organ," Sir George Martin states, "as may be seen in any of the ancient prints, was a series of window sashes filled with glass; these were intended to keep out the dust and were drawn down when the organ was not in use. They could never have fulfilled their purpose, but it is remarkable how expensive they were . . . 89 panes for the incredible sum of £117 14s. But we must not forget that the glass was 'Christalle.'

"The eight statue angels on the top of the organ, about 5 feet 6 inches in height, carved in oak, cost £20 each.

The Drapery and whole Boys, and two halfe Boys £25 : 00 : 00.

These are above the central panel of pipes in the Chayre organ—where the organist sits." Grinling Gibbons received £610 18s. 2d. for the carving. "This is a large sum," says Sir George; "but," he very properly adds, "we have in Grinling Gibbons's work an inheritance that can never be replaced." A full description of the present new organ by Mr. Henry Willis is also given, to which we hope to refer at another opportunity. We must, however, find

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space for the "plum" of Sir George Martin's admirable account of the St. Paul's organ. He says:—

I am a real lover of the tone of "Father Smith's" pipes and fully appreciate their peculiar quality, but this admiration can be carried too far. When I first came to St. Paul's I was told that a certain stop was made by "Father Smith," and I naturally implicitly believed this. At the same time I considered that some of the *new* stops of the same family were equal to it. In showing the organ to many distinguished musicians during a period of sixteen years, I naturally called attention to this particular "Father Smith" stop, but always played immediately afterwards on one of the new ones to show that it was equally good. In every case the distinguished musician said the same thing, "Yes, that new stop is very beautiful, but there's a peculiar charm about the old one—do play on it again." When the organ was cleaned, I discovered that the so-called "Father Smith" stop was a *new* one made in 1871 by our own "Father Willis"!

The above story may be supplemented by another, which, if not quite new to all our readers, is too good not to be retold. Father Smith's old organ stood on the screen at the entrance of the Choir until the year 1860, when the screen was removed. The compass of the great organ manual was to CCC, and its lower notes were remarkably fine, especially in thunderous effects. A regular attendant at St. Paul's when in London was Miss Maria Hackett, the devoted friend of all cathedral choristers. Whenever there happened to be any reference to "storms and tempests" in the Psalms for the day, the organ would give forth a deep roll, to the great delight of Miss Hackett, who would gaze up at the instrument with a benignant smile of intense satisfaction. On one occasion, when Sydney Smith happened to be the Canon in residence, the Psalms had been unusually full of atmospheric disturbances. The organ, therefore, was exceedingly tempestuously inclined, and the dear good lady's face beamed almost incessantly. After the service the witty cleric said to the organist: "Mr. Goss: I don't know whether you have ever observed this extraordinary phenomenon: your organ never *thunders* but Miss Hackett's face *lightens*."

The Succentor of St. Paul's Cathedral asks us to state that a limited number of this Report of the "Musical and other Services," above referred to, may be obtained by persons *officially* interested in Church music on application to him at 8, Amen Court.

Sir Alexander Mackenzie, Principal of the Royal Academy of Music, writes in reference to the article entitled "Conductors—Native or Foreign?" which appeared in our last issue (p. 723). He calls attention to the training of conductors at the Academy in the following words:—

"As a matter of fact, I very frequently have students conducting on Tuesdays and Fridays; and if anyone would take the trouble to look in at the Academy towards the end of the orchestral rehearsals on those days, the chances are that he would find a student with the stick in his hand. More especially in the earlier part of the term, before the rehearsals for the concerts become precious moments. There is a 'standing order' in our boys' room to the effect that any student wishing to conduct a piece has only to notify it to the librarian and get the score for the necessary study, and the earliest opportunity is afforded him to wield the baton.

"I think that nothing more ought to be expected from Academies or Colleges. To institute a class solely for conducting would mean an orchestra for the purpose, which is a very expensive matter. Is it all to come out of eleven guineas per term? Or is it likely that the orchestral students, who are already compelled to attend twice per week for orchestral practice and the accompaniments of the solos and songs of their fellow-students, would submit to another afternoon for the purpose of sitting there as 'blocks' for other students to practise upon? Along with their other studies, lectures, &c., where is their daily practice at home to come in? Failing this, is the Royal Academy of Music to provide a small professional orchestra (a third time during the week) for half-a-dozen students, whereas each student already costs £8 or £10 over and above that which he pays for?

"A great deal too much is asked *from* the Academies and Colleges. I know of no Foreign Conservatoire where such a class, at such an expense, exists. Why here? The extra fee which might be charged for such a class would not meet a quarter of the outlay. And would not be paid, as most of the students cannot afford to pay any more.

"The only method is to adopt the plan I initiated at the Academy some years ago—viz., to give the composition students, or some of the violin or orchestral students, the opportunity of conducting on Tuesdays and Fridays whenever it is possible. In fact, this is done at Tenterden Street. Men such as Granville Bantock (New Brighton Tower), Allen Gill (People's Palace), and many others who are now in posts of this kind have had these opportunities under my *régime*, and those who desire it have the same privilege at the present time. I have at least two young men who conduct very frequently at the Academy, and who will make very fair conductors."

It is interesting thus to know that, at least, something is being done at the Academy in the direction of training native conductors. The chiefs of our other great schools of music may perhaps follow Sir Alexander's example by also stating a case in so far as it affects their particular establishments. In the meantime, some of our readers may feel sufficiently interested in the matter to discuss the subject in our correspondence column.

A subscription has been started to assist the two daughters of the late John Liptrot Hatton—Miss M. M. Hatton and Mrs. Frances J. Moore—on account of their advancing years (they being aged fifty-seven and sixty respectively) and their inability to earn adequate means to support themselves and those dependent upon them. Mrs. Moore (whose eyesight is fast failing her) is the widow of a doctor who died very suddenly some few years ago, leaving her and five children totally unprovided for, two of whom still have to be maintained. The First Lord of the Treasury, Mr. A. J. Balfour, has promised that "should a subscription be started by the admirers of the late Mr. Hatton's compositions" with the object of providing permanently for these two ladies, he would contribute to it from the Royal Bounty Fund. Among the contributions that have already been received is one of £50 from the Goldsmiths' Company. Subscriptions will be thankfully received by Mr. T. Stanley Chappell, 50, New Bond Street.

Sir John and Lady Stainer have gone abroad or three months. Sir John has recently completed fifty years of professional life. He entered the choir of St. Paul's Cathedral, as a chorister boy, aged seven, in 1848. He deserves a good holiday. May he greatly enjoy it.

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A correspondent, who is a flautist, has asked us to supply him with biographies of four Italian composers for the flute. As the required information is not forthcoming in the usual books of reference, we have specially obtained the following information from "Our Own Correspondent" in Rome.

Ciardi, Cesare, born at Prato, near Florence, June 29, 1818, died at Strelna, June 13, 1877. He travelled much and was flautist to the Court of St. Petersburg. Wrote many works for his instrument and composed a valuable Method; he also published an Album of pieces for singing. He has written a concerto of large dimensions (Op. 129), and his "Trois solos" (Op. 124, 125, 126) are amongst his finest original works.

Demichelis, Vincent, born at Rome, 1825. He gave many concerts and was a fine composer. He invented some modifications in the construction of his instrument and compiled for it a "Method." He occupied the post of first flute in the Apollo Theatre, now demolished by the works for preventing inundation from the Tiber. Demichelis died some years since at Rome.

Hugues, Louis. I have not discovered the date of his birth—he is probably not living. He began his career at Piedmont, but I believe he remained a long time at Casale, and that he had a brother, also a professor of the flute, with whom he gave many concerts. Very little biographical information is at present available concerning him.

Krakamp, Emanuel, born at Messina (Sicily), February 13, 1813, died at Naples, 1883—son of a military bandmaster—was a prosperous concert-virtuoso. He went to America, but in 1841 returned to Naples, where he occupied some important positions at the Conservatoire. He left the country for political reasons in 1848, and gave concerts in all the chief cities of Europe, at Alexandria, and at Cairo. In 1860, after the fall of the Bourbons, he returned to Naples, where he held the post of professor of wind-instruments and solfeggi at the Conservatoire. Renowned as an executant, esteemed as a composer (more than 300 works), his "Methods" for flute, oboe, clarinet, and bassoon are still in use in our conservatoires.

Mr. C. L. Graves, one of the most cultured of musical critics, thus writes in the *Guardian* on Mendelssohn, *apropos* of a performance of the Overture to a "Midsummer Night's Dream," a work which he calls "ever-welcome":—

It is the fashion in certain circles to belittle Mendelssohn as representative of Early Victorian art, respectability, and shallowness, and, when other weapons of attack fail, to denounce him bluntly as a Jew. We cannot bring ourselves to believe that these tactics are likely to commend themselves to English amateurs. They are rather too suggestive of the methods of MM. Drumont and Henri Rochefort. Besides, the British public very properly dislikes being dragooned in the matter of its likes and dislikes. Musical criticism should avoid the procedure of the Etat-Major. In this attempt to extend the *Judenhetze* to music it is to be feared that the uncompromising adherents of Wagner have taken the lead. Yet Wagner himself admitted that—

"Mendelssohn has shown us that a Jew can have the highest specific talent, possess the most refined and varied culture, the most exalted and delicate sense of honour."

Furthermore, though he denied him the power of producing "soul-stirring impressions," he pronounced him to be "a landscape painter of the first order," declared the "Hebrides" overture to possess "extraordinary beauty, wonderful imagination, and delicate feeling . . . presented with consummate art." It is the old story of Wilkes being no Wilkesite. The growth of the anti-Mendelssohnian reaction is ably traced and explained by Rubinstein in his *brochure* on music and musicians. Rubinstein attributes it, in great measure, to the great esteem Mendelssohn enjoyed in his lifetime, and prophesies that the public will "certainly return to him with love and reverence," and once more take great delight in his works, foremost amongst which he places the *Midsummer Night's Dream* music. He, too, like Wagner, admits that Mendelssohn never moved him deeply, and explains this on the principle of man by "suffering made strong." Mendelssohn never "ate his bread with tears." He and Meyberbeer were the children of wealthy parents, and enjoyed the most refined training and education; they were, in their homes, surrounded by the most intellectually select society, and pursued art, not as a means of subsistence, but followed it for pleasure. Hence this is reflected in their music, which contains "no tears, no agonies of the soul, no bitterness, and almost no complaint."

Mr. Frederic H. Cowen was conducting a concert in Dublin the other day, and on drawing up in a car at the side door of the hall, he asked the Jehu if he would come back for him at that entrance. "Sure oi will, sor," he replied. "Then I will call out for Mr. Cowen's car." "Oi'm afraid I cannot rimimber that name, sor, onless you wroite it down on a piece of phaper." "Well, do you think you can remember the name of O'Brien?" "Sure, oi can rimimber *that* well enough, sor!" So, after the concert, Mr. O'Brien's car was successfully called for and produced, and the said composer and conductor goes now by the name of "O'Brien Cowen!" With a librettist of unbridled humour, and a composer who would give free rein to his fancy, those Paddy-Jarvies might form the subject of an opera entitled—"The Dublin Carmen." (Shades of Bizet!)

Wagner was not the first to complain of the inanity of the *libretti* of Italian operas. In 1754 Lord Chesterfield, in the *World*, wrote as follows: "Were what is called the poetry of it (*i.e.*, of Italian opera) intelligible in itself, it would not be understood by one in fifty of a British audience; but I believe that even an Italian of common candour will confess that he does not understand one word of it. It is not the intention of the thing; for should the ingenious author of the words, by mistake, put any meaning into them, he would, to a certain degree, check and cramp the genius of the composer of the music, who perhaps might think himself obliged to adapt his sounds to the sense; whereas now he is at liberty to scatter indiscriminately, among the kings, queens, heroes, and heroines, his adagios, his allegros, his pathetics, his chromatics, and his jiggs."

Mascagni's new opera, "Iris," was produced at the Costanzi Theatre, at Rome, on the evening of the 22nd ult., in the presence of Queen Margherita, the Prince and Princess of Naples, and the Duke of Aosta. The opera and its composer were received with tremendous enthusiasm, and at the close of the performance the audience were wild with excitement. The opera is on a Japanese subject and is essentially melodious. The work is announced to be given in London during the winter.

Mr. C. Lee Williams has just returned from Canada, where he has been holding examinations at Montreal, Toronto, and Kingston on behalf of the Associated Board.

Mr. John Francis Barnett has written a new Suite for the pianoforte, which Miss Emma Barnett will introduce at her pianoforte recital during the present month.

Mr. Edward Lloyd will form the subject of the Biographical Sketch in our next number. The successful career of our greatest tenor, and his views on certain matters connected with the art from a distinguished vocalist's point of view, are sure to be of great interest.

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CHURCH MUSIC.

There is some reason in the complaint that one difficulty in the way of reviving old Church music lies in the treatment of the voice parts, more especially as regards compass. This remark applies chiefly to the alto part, the range covered by the old counter tenor and alto parts not being suitable, the majority of modern Church choirs lacking the required voices and frequently employing boys' voices, and so converting, as far as may be, the alto into a contralto part. Then, on the other hand, the oratorio music by modern composers, now so frequently sung in our churches, presents a part with a compass combining almost the notes of both contralto and second soprano voices. The assistance of choral societies with mixed voices may be said to have removed the last named difficulty to a large extent. As regards the employment of old Church music, one might be almost bold enough to ask, Why should not some recognised Cathedral musicians be invited to make a few changes in the old alto parts, where possible, without doing violence to contrapuntal progressions, in view of the exigencies of modern Church choirs? Again, the example of the printed transposition of Gibbons in F into the key of G might be extended with advantage.

A musical service was held at Holy Trinity Church, Richmond, under the direction of the organist, Mr. J. Curry, on the 13th ult. Two of the anthems were Stainer's picturesque and impressive "What are these which are arrayed in white robes?" and Marcello's 8th Psalm, with its old-fashioned grace and simple earnestness. The Dedication services at All Saints', Llanelly, from the 1st to the 8th ult., were marked by an excellent selection of well-known anthems and an organ recital given by Mr. A. W. Swindell.

At the recent consecration of St. Mary's Cathedral, Auckland, New Zealand, a new anthem from the pen of Mr. Leslie Hunt was sung, a setting of words from the Psalm "O how amiable are Thy dwellings." The work is reported to be one of interest and good musicianship. It is written for tenor solo and chorus, and closes with a brief and, according to report, effective fugal movement.

The annual service of the London Church Choir Association in St. Paul's Cathedral and the opening of the new organ at Lincoln Cathedral are noticed elsewhere.

ORGAN MUSIC.

The new organ, built by Messrs. Hill and Son for the Northern Polytechnic Institute, Holloway, is an admirable specimen of the builders' best manner. The instrument was opened, on the 2nd ult., by Sir Frederick Bridge. It will ultimately possess four manuals and pedals, with thirty-six sounding stops, and some sixteen couplers and other mechanical movements. This excellent instrument adds one more to the available recital organs of the metropolis.

Under the management and by the artistic enterprise of Dr. J. Warriner, a series of twelve recitals are being given at the Royal College of Organists, a charming performance by Sir Walter Parratt leading the way. This has been followed by recitals given by Mr. E. H. Lemare, Dr. E. H. Turpin, and Mr. W. S. Hoyte. Other performers, all well known in the organ-playing world, are announced to follow. These include Dr. H. W. Davies, Mr. F. R. Frye, Mr. Gostelow, Miss Erdroff, Mr. H. L. Balfour, Dr. H. Botting, Dr. Harding, and Dr. Abernethy.

Dr. Hiles's Sonata in G minor, one of the composer's admirable organ works, which secured prizes upon three occasions in the early days of the Royal College of Organists when competitions were the rule, was played at a recent organ recital given by Mr. Keighley at Ashton-under-Lyne. Mr. E. H. Thorne has been giving, at St. Anne's Church, Soho, a series of three Bach recitals. His programmes have included some of the too much neglected Choral Preludes, the stately yet fascinating "Passacaglia," and the Prelude and Fugue in D. The last-named work, together with several of the player's own compositions and other pieces, formed the programme of a recital given recently at Falkirk by Mr. Wolstenholme.

Mr. E. H. Lemare has successfully continued his Saturday recitals, on the fine Walker organ, over which he so ably presides, at St. Margaret's, Westminster. Mr. Lemare's performances have been so attractive as to fill the church to overflowing week by week with interested listeners.

An admirable series of Saturday recitals has been given and is being continued at Holy Trinity Church, Sloane Street, where there is an exceptionally fine instrument by Messrs J. W. Walker and Sons. The performer, Mr. Walter Alcock, who is organist of the church and assistant-organist of Westminster Abbey, is an accomplished executant.

At Romsey Abbey, a glorious old church of cathedral-like dimensions and grandeur, the organist, Mr. W. C. Bliss, gave a recital, on All Saints' Day, with the addition of an orchestra. One feature was Guilmant's remarkably fine Symphony in D minor for orchestra and organ, another being Edward Elgar's "Imperial March." Mr. Ernest H. Smith gave a Mendelssohn Recital at St. Bede's Church, Liverpool, on the 6th ult., the music including the charming Andante and Variations in D, recently published, and the Sonata in A major. A recent programme played at Grimsby by Mr. A. J. Lancashire included Widor's Fourth Organ Symphony and Grison's "Marche Triomphale."

On the 12th ult., in the Exhibition Building, York, Mr. D. Sample gave a recital of real interest to lovers of the art. He wisely elected to educate as well as please, his scheme including a Prelude and Fugue in C (J. S. Bach), Minuet and Trio (Calkin), and Grand Chœur (Salomé). Mr. A. Manglesdorff's programme at St. Mary's Church, Atherstone, on the 15th ult., included Andantino (Lemare) and Fugue in D (Bach). A recital was given at the Parish Church, High Wycombe, on the 10th ult., by Mr. G. F. Andrews, the music including Bach's Prelude and Fugue in G minor and Mendelssohn's Sixth Sonata. Mr. Volanti Armitage recently gave recitals at the Alexandra Palace, selecting for performance pieces by Mendelssohn, Wély, Lemare, Hollins, and other composers. Dr. M. J. Monk gave a recital in Truro Cathedral recently, his pieces including Fantasia (C. E. Miller) and Allegro con fuoco (Saint-Saëns). At the opening of a new large organ, built by Messrs. Cousans and Co., Lincoln, for the Wesleyan Chapel, Redcliffe Bridge, Mr. W. Mullineux, one of the recitalists, played, among other good things, Guilmant's Sonata (No. 4) in D minor.

The programmes of Mr. J. M. Preston's recitals at St. George's Church, Newcastle-on-Tyne, during the past month, included, among other interesting works, Prélude Gothique, by the rising Italian composer, Oreste Ravanello; Dr. Swinnerton Heap's Studies in A minor and E major, Dr. Hiles's Sonata in G minor, Guilmant's Sixth Sonata, Scherzo (W. S. Hoyte), and an Allegretto grazioso (H. W. Wareing).

Maxim for a young pupil:—"Count your time: or there may be no accounting for the time."

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LINCOLN CATHEDRAL, LOOKING WEST.
(From a Photograph by Mr. G. Hadley, Lincoln.)

LINCOLN CATHEDRAL: ITS NEW ORGAN.

(BY OUR SPECIAL CORRESPONDENT.)

ST. HUGH'S DAY, 1898, has undoubtedly left its mark upon the musical history of Lincoln Cathedral. "St. Hugh," we are told, "was one of the most popular of English Saints, and November the 17th (the Accession Day of Queen Elizabeth) was appointed as the day of his commemoration." Hugh—born at Avalon in 1135, died in London, November 16, 1200—was the famous Bishop of Lincoln, to whose foresight we owe nearly the whole of the present noble fane—and how exquisitely beautiful it is—that so proudly stands on the top of the hill in the city of Lincoln. As the old organ (built in 1826) in the Cathedral was absolutely unworthy of its surroundings, thirteen years ago, during the organistship of the late Mr. J. M. W. Young, the idea of a new instrument was mooted. But it was not until 1896 that the scheme took definite shape, when Mr. Alfred Shuttleworth, Lincoln's most generous benefactor, munificently subscribed the sum of £1,000 towards the fund for a new organ. Other subscriptions received brought up the total to about £4,000 from all classes of the community—rich and poor alike, including many Nonconformists, some of whom contributed very substantial sums, and also the Cathedral choristers. It is, however, an open secret that the proposal of a new organ would probably have fallen through had it not been for the influence and unwearying energy of Canon H. W. Hutton, one of the priest-vicars, and a Prebendary of the Cathedral, who not only initiated the scheme, but became the secretary and treasurer of the organ fund. Moreover, Canon Hutton takes a prominent part in musical matters in Lincoln, being chairman of the Musical Society and one of the honorary secretaries of the Triennial Musical Festival. Here then is a gratifying instance of the beneficent influence a clergyman may exercise who has a love for the divine art of music. Canon Hutton, "organically" speaking, is a second "St. Hugh"!

THE ORGAN.

What more natural than that the authorities should entrust the building of the new instrument to "Father" Willis, who has now erected no less than seventeen Cathedral organs in England and Scotland. Mr. Willis accordingly drew up a specification of a four-manual instrument of which the following are the outlines:—

Stops.	*Pipes.*	*Stops.*	*Pipes.*
2 32-ft.	60	14 Great	928
11 16-ft.	480	15 Swell	974
28 8 ft.	1,498	10 Choir	580
11 4-ft.	610	8 Solo	452
6 various	580	11 Pedal	294
58 speaking stops.	3,228	58 speaking stops.	3,228
18 couplers, &c.		18 couplers, &c.	
76 draw stops.		76 draw stops.	

The old case, erected in 1826 at a cost of £1,508, is retained, but it has been raised 3 ft. 6 in., and stands, as heretofore, on the screen. The case, however, contains only the great, choir, solo, and a portion of the pedal organ. The swell, the heavier work of the pedal organ, and the *whole of the bellows work* are placed in the Triforium! The swell-box is in the first arch of the Triforium nearest the organ case on the right of the Cathedral looking West. Some of the pedal pipes—the huge thirty-twos are placed in a horizontal position—are, therefore, at a distance of 100 feet from the pedal board. The result is a perfect triumph of Mr. Willis's wonderful engineering skill. If, now and then, the slightest delay in the speech of the pipes could just be detected in some parts

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of the building, it was due to acoustic peculiarities and not to any mechanical shortcomings. Everything has been done to study the comfort of the organist at the keyboard—a point too often neglected by organ builders. The couplers and accessory stops (17), pistons (30), composition pedals, &c. (12), are on a lavish scale, and furnish the performer with the means for an endless variety of combinations and effects. The action is, of course, tubular pneumatic throughout, and works with wonderful promptitude. The tone of the organ is eminently satisfactory. The reeds are beautifully smooth, the flutes distinctly liquid, the soft stops lovely, and, although the tubas are on a 20-in. wind pressure, they are by no means strident. The manual and pedal couplers and tremulant stop-knobs are stained red to distinguish them from the speaking stops—a very good idea. The organ will be blown by three electric motors (at a cost of £400) as soon as they can be connected with the city mains. The organ, when completed with the pedal reed (£250), will cost altogether £4,675, exclusive of the case, which originally cost £1,508—the grand total for an organ of such grandeur in one of our grandest Cathedrals is, therefore, £6,183. It was very interesting to watch the face of the venerable "Father" Willis as he intently listened to the strains poured forth from an instrument of which he may justly feel proud.

THE DEDICATION SERVICE.

Lincoln is fortunate in having a Cathedral organist of such marked ability and skilled musicianship as Dr. G. J. Bennett, who has now held the post for three years. He is an old student of the Royal Academy of Music, and subsequently studied under Kiel and Rheinberger. Dr. Bennett had arranged a very interesting order of service for the organ "opening" on the 17th ult. It consisted of Festal Evensong, sung by an augmented choir of 168 voices, which included eighty boys. The singers were the Cathedral choirs of Ely, Peterborough, and Southwell, the boys from St. Peter's, Eaton Square (Dr. Huntley, the organist, himself singing in the choir), and of St. John the Evangelist, Wilton Road, London (where Dr. Bennett was formerly organist), some gentlemen of the Lincoln Musical Society, a small contingent of two voices from Windsor, and, of course, the Lincoln Cathedral choir, the four senior boys being clad in their traditional garb of cassocks and white stoles.

The service began with the processional hymn, "Hark! hark! the organ loudly peals," sung to a melodious and stately tune by Dr. Bennett. The special Psalms (cxxii. and cl.) were sung to a chant by Matthews—happily chosen on account of its being the one that is always sung to that Psalm at the admission service of chorister boys at the Cathedral—and a harmonized Gregorian chant. The service was Dr. Bennett's fine setting of the Magnificat and Nunc dimittis in A, originally composed for the dedication festival at St. Paul's Cathedral, 1890, but revised for this occasion. The anthems were both specimens of the German school—Brahms's expressively beautiful setting of "How lovely is Thy dwelling place" and the motet for double chorus, "Blessing, glory, and wisdom and thanks," attributed to J. S. Bach, but, according to Spitta, with doubtful authority. I venture to think that one of these pieces, excellent though they be, should, on such an occasion, have given place to a composition by Purcell, or another of the great composers of the English Cathedral anthem—that glorious heritage so peculiarly our own, which it should be our privilege to cherish.

The rendering of the music at this service calls for the highest praise. However well individual choirs and individuals forming choirs may sing, it does not follow that when several such singers and choirs are amalgamated the result will be quite satisfactory without many opportunities of united rehearsal. But to the credit of Dr. Bennett, be it said, he succeeded in the short time at his disposal in bringing his combined forces well into touch with each other, with the result that there was a manifest *esprit de corps* and most gratifying unity of marked excellence throughout. The boys' voices were particularly fine, and so was the general attack; and there was an admirable *tout ensemble* about the whole service that merits hearty congratulation. Dr. Bennett conducted with firmness, tact, and discretion; under the circumstances, he might very easily have become unnerved, but he kept himself, as well as his forces, commendably under control. The organ accompaniments were in the safe keeping of so experienced and competent a Cathedral organist as Dr. Haydn Keeton, of Peterborough. Dean Lefroy, of Norwich, preached the sermon. The Cathedral was literally packed with a congregation such as has been rarely gathered within its walls. I must add that the service book was admirably compiled, and contained a very exhaustive description of the new organ from the pen of Dr. Bennett.

SIR WALTER PARRATT'S FIRST RECITAL.

Sir Walter Parratt holds such a distinguished position amongst English organists that no better choice could have been made than for the organist of St. George's Chapel, Windsor, and Master of the Music to the Queen, to give two recitals on this auspicious occasion. The first of these took place immediately after Sir John Stainer's Sevenfold Amen had been most devotionally sung at the afternoon service. Here is the programme of Sir Walter's first and shorter recital:—

1. Concerto in G minor .. .. *Handel.*
   (*a*) Allegro e staccato.
   (*b*) Variations on a Ground Bass.
   (*c*) Minuet.
   (*d*) Gavotte.
2. Prelude and Fugue in C major .. .. .. *J. S. Bach.*
3. Lamentation .. .. *Guilmant.*
4. Imperial March .. .. *Elgar.*

It is hardly necessary to give a detailed criticism of the scheme and its worthy interpretation. A special feature was Sir Walter's registration of the Bach Prelude, which he played on the soft stops. At the end of the Fugue—how gloriously the stately subject sounded at its last entry in the pedal—a splendidly wrought climax was intensified by the use of the tubas, which resounded along the nave with magnificent effect. Guilmant's "Lamentation" afforded a good opportunity for displaying the refined quality of a delicately voiced reed on the swell, and Mr. Elgar's majestic Imperial March concluded a memorable service.

SIR WALTER PARRATT'S EVENING RECITAL.

The organ keyboards at Lincoln are on the North side of the case, therefore the organist has a view extending the whole length of the building, East and West. Long before the hour for the commencement of the recital the nave was occupied by an eagerly expectant audience, whose anticipations were destined to be more than realised. Immediately after the last stroke of eight had died away, Sir Walter plunged into Bach's Toccata and Fugue in D minor as one eager for the fray. But I had better give the programme *in extenso*:—

1. Toccata and Fugue in D minor .. .. .. *J. S. Bach.*
2. Fantasia in F minor .. .. *Mozart.*
   (*a*) Introduction. (*b*) Fugue.
   (*c*) Andante. (*d*) Double Fugue.
3. Sonata in D major (No. 5) .. .. .. *Mendelssohn.*
4. Marche Funèbre .. .. *Tschaikowsky.*
5. (*a*) Allegro Cantabile, (*b*) Toccata .. .. *Widor.*
6. (*a*) Cantabile, (*b*) Ite Missa est .. .. *Lemmens.*

There is no greater student of Bach in this country than Sir Walter Parratt. He has a reverence for the great Leipzig Cantor not possessed by all players upon the "King of instruments," and no fault could be found either with his execution or registration of this great classic of the organ. The Mozart piece was a remarkable exhibition of technical skill. It was quite evident that Sir Walter was not only in splendid form, but that he thoroughly enjoyed playing this masterpiece. Mendelssohn's D major Sonata (No. 5) followed, and then the congregation, without any preliminary announcement, except the playing over of the tune, rose and sang the hymn "The Church's one foundation," to S. S. Wesley's fine tune "Aurelia," during which the collection was taken. As the congregation, without the lead of a choir, warmed up to their work, a fine volume of sound rolled towards the organ loft, and Sir Walter Parratt had little difficulty in keeping the huge congregation up to time. Though so simple, this song of the people was by no means the least interesting feature of an eventful day.

After the hymn, Tschaïkowsky's "Marche Funèbre" was played with appropriate feeling, the surroundings being

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in complete accord with the deep impressiveness of the music. Widor's popular "Allegro Cantabile" and "Toccata," from his Fourth Organ Symphony, proved to be most attractive, and characteristically demonstrated that rhythmical precision and neat phrasing which, with an extraordinary command of the pedal board, are such marked features of Sir Walter Parratt's playing. The "Toccata" was taken at a very rapid pace, but every note was clearly played; it was a most brilliant performance. The two pieces by Lemmens concluded a scheme that was no less admirable in its selection than remarkable for the way it was executed in every detail. Thus this red-letter day in the history of the fine old Minster was brought to a fitting conclusion. The collections at the service and evening recital amounted to about £180.

Since the opening ceremony two gentlemen of the city, as showing their appreciation of the new organ, have generously offered to defray the cost of the 32-ft. pedal reed (£250): thus the organ will not only be complete, but paid for.

In conclusion, the Dean and Chapter, and especially Canon H. W. Hutton, Dr. G. J. Bennett—who gave two excellent recitals on the Sunday following St. Hugh's Day—and Mr. Henry Willis, are all to be congratulated upon the magnificent instrument that now forms a worthy adjunct to the manifold beauties of Lincoln Cathedral.

ROYAL CHORAL SOCIETY.

With an excellent performance of "Elijah" at the Albert Hall, on the 10th ult., this popular Society commenced its twenty-eighth season, under the most promising conditions. That Mendelssohn's noble work is as great a favourite as ever with the subscribers was proved both by the large attendance and the interest taken in the happily long familiar solos and choruses. This appreciation was evidently shared by the principals, the chorus, and the orchestra. In no department was there indication of indifference, carelessness, or hesitation, so that the watchful Sir Frederick Bridge's task of securing a worthy interpretation was by no means difficult. The choir, never better qualified to do justice to the Baal passages, the "Thanks be to God," and other well-known numbers falling to its share, responded to the conductor's wishes with absolute accuracy. Expression was observed throughout, and abundant power was evident whenever required. Madame Ella Russell sang the soprano solos with the utmost spirit and feeling, and Miss Giulia Ravogli gave particular effect to *Jezebel's* denunciations. Mr. Edward Lloyd delivered the tenor airs with unabated charm of voice and style, and Mr. Santley—still unrivalled as the *Prophet*—sang "Is not His word?" with an impulse that moved the listeners to enthusiasm. In the double quartet Miss Maggie Purvis, Miss Edith Leslie, Mr. William Fell, and Mr. Harry Dearth rendered efficient service.

QUEEN'S HALL SYMPHONY CONCERTS.

These most excellent concerts were resumed on October 29, when Mr. Newman's hobby-horse, "Symphonie Pathetique," was once more ridden to the admiration of a crowded house. Moral for all orchestral conductors everywhere: Play the "Pathetic" for the remainder of your days and you will please the dear public evermore. We do not know how the work fared on this occasion, for we purposely absented ourselves *pro tem.* We cannot endure this nerve-shattering music any more, and shall give it a well deserved rest till further notice. A *quasi*-novelty was Mr. Edward German's fine Symphonic Poem "Hamlet," produced at last year's Birmingham Festival. Mr. Henry J. Wood is hardly ever happy with English music, and this was no exception to the rule. His performance was unimpressive and very different from that secured by Dr. Richter at Birmingham. The mysterious opening was mysterious only in that there was a strange absence of clearness in the movement of the parts. The polyphony sounded exceedingly muddy, if we may use such an expression, and there was not even a faint suggestion of atmosphere or tragic import. The *tempi* in the *Allegro* were open to objection, especially that of the music dealing with *Ophelia*. In one word, a disappointing rendering. When will Mr. Wood remember that he is an Englishman and should take a pride in doing his utmost for his countrymen whenever he gets the very rare chance of performing one of their compositions? He takes enormous pains over novelties of the Russian school; his performance of these could not be surpassed for finish, brilliancy, and insight. When will he do the same for British works? An absolute novelty, splendidly played, was a selection (Nocturne and Festival music) from Carl Goldmark's opera "The Queen of Sheba"—pretentious music, brilliantly scored, which would appeal to us if the subject-matter were more original and impressive. High-class Kapellmeister Musik! Mendelssohn's "Midsummer Night's Dream" Overture opened the programme and received a distinctly uninspired interpretation. The opening chords were hardly sustained beyond the metronomic duration of the bars; the pauses over them were ignored, as if the orchestra had been in a hurry. The famous semiquaver fiddle passage was not once played with absolute exactitude; for all in the world, in fact, as if Mendelssohn were an English composer! Two of Brahms's best known Hungarian Dances, scored, and rather coarsely scored, by A. Parlow, went with all possible dash, and the "Oberon" Overture (in which, by the way, some German conductors now play the opening phrase on the *muted* horn) completed the orchestral selection. A great, and, we may add, legitimate success was made by Miss Lilian Blauvelt, an American high soprano gifted with a voice of lovely quality, which she uses with absolute ease and certainty of intonation and with the delightfully artless art denoting the born singer. She was equally at home in the florid Mad scene from Ambroise Thomas's "Hamlet," a simple German song by Mendelssohn, and Délibes's arch "Filles de Cadiz."

At the next concert, on the 12th ult., the orchestra was at its best. No finer playing could be desired than that of the Suite from Rimsky-Korsakoff's opera-ballet "Mlada." This is very Russian music, of little account as regards subject-matter or its development, but orchestrated with most extraordinary brilliancy, especially in the final "Cortège," in which the piccolo trumpet part (played on this occasion on a "Bach" trumpet), in combination with a large complement of other brass, produces a remarkable effect. Rimsky-Korsakoff is certainly the master of all orchestral colourists. He is forever devising new effects and fresh instrumental combinations of rare euphony and surpassing charm. Everything is calculated with absolute certainty of the intended effect, and he has this advantage over his greater countryman, Tschaïkowsky, that he never repeats a new effect *ad nauseam* in his delight at having created it. But for the rest, what can be said in favour of this music, so barren in melodic interest and artistic workmanship? It leaves us utterly unmoved, and all too soon we grow weary of the gorgeous apparel in which its pretty, harmless little ideas are dressed. There are those, no doubt, who admire such music. Well, "Es muss auch solche Käuze geben," as *Faust* says to *Margaret*. Beethoven's Fourth Symphony—and more especially its matchless *Adagio*—was doubly welcome after the Russian composer's effusion. A Beethoven *Adagio!* The term is synonymous with one of the highest achievements of the human mind. When will the Russian masters begin to realize the significance of that achievement and devote their undoubted gifts to the creation of slow movements which, like the Ever Womanly, shall "draw us onward"? Who will give us the first Russian *Adagio* that shall not, like the *Finale* to the "Pathetic," tear our nerves to tatters; but soothe our troubled spirits, console us, strengthen us, and "bring all Heav'n before our eyes"? When the Russians begin to write such movements they will be entitled to wear the mantles of the great classics whose claims to greatness rest chiefly on their divine slow movements. The Symphony was beautifully played and Mr. Wood has every reason to be proud of such an achievement. Nicodé's Symphonic Variations in C minor (Op. 27) have been heard before at a promenade concert. They are of considerable interest, containing, as they do, much impressive, highly artistic, and effective music. Without being great, they are not unworthy of comparison with other orchestral variations by great masters. Dvorák's over-lengthy and in places brutally

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noisy Overture "Husitska" (Op. 67) does not appeal to us. Its rampant Slavism deserves respect, no doubt; but it is not beautiful music. Miss Blauvelt sang Handel's "Sweet Bird" and Mozart's "Voi, che sapete," quite delightfully.

MR. NEWMAN'S WAGNER CONCERTS.

We should prefer to call the above Beethoven-Wagner concerts, for we hope that the former master's symphonies, one of which is included in each of the programmes, are as powerful an attraction to the public as the selections from his successor's music-dramas. As it happened, even the combination of these two great names did not succeed in filling Queen's Hall. The cheaper seats were crowded, but there were ghastly rows of empty stalls at the three concerts that had taken place when we went to press with our present issue. There is no need to waste a word on the Wagner selections, except to state that they were played with consummate mastery over their technical and interpretative difficulties, and roused the audiences, as usual, to expressions of the warmest enthusiasm. The Symphonies were, on the 7th ult., the "Eroica," on the 14th, the "Choral," and on the 21st, the No. 7. At the first concert Mr. Philip Brozel sang the "Schmiedelieder," from "Siegfried," with some success, and at the third Miss Blauvelt increased the most favourable impression previously made, by her beautiful singing of "Elsa's Dream" ("Lohengrin") and "Elizabeth's Greeting" ("Tannhäuser"). The latter especially was a splendid performance, full of vocal charm and that womanly enthusiasm which this beautiful air so imperatively demands. A word of warm appreciation is due to Mr. Wood for the dignified and impressive performance of the "Choral" Symphony, the stupendous *Finale* especially. The choir sang with spirit and effect, and the formidable difficulties of its task were surmounted with assurance and success, while the soloists, Misses Fillunger and McDougall, Messrs. Lloyd Chandos and Daniel Price, were more than equal to the exceptional occasion.

Mr. Wood adopted Wagner's suggestion as regards the scoring, by letting the horns play with the wood-wind in the famous second subject of the *Scherzo* and giving to the trumpets the whole of the opening fanfare in the *Finale*, instead of merely the A's and D's. The effect was correspondingly much greater, and, accepting the responsibility of a mere personal opinion, we confess to complete approval of Mr. Wood's course. Nothing seems more ridiculous to us, or more in direct contravention of what must have been Beethoven's intention, than to hear some sixty stringed instruments suddenly drop to a *pp* (after they have given forth a truly magnificent body of tone in all loud passages during the rest of the evening) at the very point where Beethoven particularly wishes them to hammer out his figure of accompaniment with all their weight, *ff* in four octaves! If the strings played *all ff's* throughout the evening as *pp's*, the ludicrous anti-climax would not be apparent; but the ordinary performance of the passage "as Beethoven wrote it" seems to us an absurd sacrifice of the Beethoven spirit on the altar of the poor printed letter! When will our purists remember that Beethoven never wrote for sixty-four strings and never dreamt of his wood-wind (one each flute, oboe, clarinet, and bassoon) playing that pretty tune against sixty-four strings, and English strings into the bargain? If he could hear Mr. Wood's orchestra, would he not shout with delight at the superb quality of the strings? but would he not proceed forthwith to re-score that passage, especially if he compared the refined tone of our oboes and clarinets with the coarse, penetrating quality of the instruments for which he wrote? But why not let the trumpets join in the theme too, Mr. Wood? You may as well be hanged for a sheep as for a lamb. *Then* only will you be able to let the strings play a *real ff*, and then only shall we have Beethoven in his most "unbuttoned" mood! Either reduce the strings or let them play *pp throughout the concert*, or adopt Wagner's suggestions as regards this passage *in toto*. Any compromise appears to us ludicrous and a misrepresentation of the great master. We look forward with pleasure to indignant protests from all sorts and conditions of Beethoven lovers, but they will never cause us to change our rebellious mind.

CRYSTAL PALACE CONCERTS.

An important English novelty was produced under Mr. Manns's direction at the concert of October 29. What would budding English composers do without Mr. Manns, and how can they repay the great debt they owe him? It was Mr. Marshall Hall's turn this time to feel thankful to the veteran German conductor for giving a hearing to an elaborate and ambitious work from his pen. Mr. Hall is the composer of a concert-overture produced (also at the Palace) in 1893. The present work challenges the application of a high standard of criticism, and we do not hesitate to say that this "Idyl" for full (very full) orchestra merits more attention than it seems to have received. It is, as we have said, an elaborate piece, brimful of ideas of varying degrees of importance and beauty. Ultra modern in style and gorgeously scored, it proved rather bewildering on a first hearing; but it gave us the impression of deserving an effort to understand its hidden meaning and appreciate the greater beauties that seem to lie below the surface. It created the desire for a closer acquaintance, and that is generally a good sign. Its reception was by no means enthusiastic, but, notwithstanding, we hope we shall have another opportunity of hearing so clever a work. The Symphony was Dvorák's "From the New World," a great favourite here as elsewhere. It was well played, as was also Richard Strauss's brilliant but fearfully difficult "Till Eulenspiegel," a *jeu d'esprit* for which we feel unbounded admiration. Only a genius could have written it! Mr. J. Hollman played a Fantaisie for violoncello by Massenet, an ably scored and fairly interesting piece, as well as two trifles from his own pen; while Mr. Edward Lloyd enchanted his hearers by his superb singing of the "Preislied" ("Meistersinger") and the serenade "When the orb of day," from "Euryanthe." He also introduced an air from Bach's cantata for Easter, "I know that my Redeemer lives," with accompaniments scored from the figured bass by Mr. C. A. Barry.

At the following concert, on the 5th ult., Raff's "Lenore" Symphony, once a great favourite, was revived. Time was when Raff was thought a marvel at orchestration. Tschäikowsky and his Russian colleagues have altered all that, and Raff's effects sound already old-fashioned and ineffective. Thus are our ears spoilt for mere colour in a few years! Fortunately there are masters whose music is great apart from all "colour." Who ever troubles to comment on Beethoven's scoring? Raff is not a Beethoven, but his music possesses qualities that make it interesting and enjoyable, and this symphony is one of his best. The performance of Mr. S. Coleridge-Taylor's Ballade in A minor, for the first time in London, was an interesting event. The composer conducted, but the orchestra, very different from the Gloucester Festival Band, did not seem to realize the qualities of originality and power in this striking work of the young Anglo-African. They played rather listlessly, and the young composer, who again conducted his piece, was consequently unable to draw the full measure of glowing passion out of the pathetic pleading second subject, nor the whole of the rugged force out of the opening and closing sections. His success was nevertheless almost as emphatic as at Gloucester. Mr. Otto Hegner played Beethoven's Fourth Pianoforte Concerto and some smaller pieces by Chopin and Schubert-Tausig with charm and refinement, but little else can be said in his favour. Miss Isabel McDougall sang Liszt's beautiful setting of Goethe's "Kennst du das Land" and an air by Gluck artistically and impressively, and Smetana's symphonic poem "Vltava" closed the programme.

The last concert of the present short season, on the 12th ult., included Schumann's beautiful and romantic "Nachtlied" (poem by Hebbel, ably translated by Miss G. E. Troutbeck) for chorus and orchestra. It is one of the great master's shortest choral works, but the music is so full of mystic charm and poetic feeling, and the passage "Fathomless, limitless being, giant-like power," is so remarkable for nobility and strength, that the work should become a favourite with choral societies. The orchestration is, moreover, remarkably rich for Schumann. Schubert's great Symphony (which is now variously numbered 7, 9, and 10!) and Wagner's "Meistersinger" Overture were the purely orchestral pieces, and, needless to say, were

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splendidly performed. M. Jean Gérardy played in masterly style the solo in Saint-Saëns's Violoncello Concerto in A, as well as in a new set of Symphonic Variations for violoncello and orchestra (Op. 23) by the lately deceased young and promising French composer Boëllmann. They form not only a brilliant means of display for the soloist, but are musically of great interest and frequently of distinct beauty. They possess the inestimable advantage of being founded on a very charming theme, besides being scored with easy mastery. Miss Clara Butt sang.

SATURDAY POPULAR CONCERTS.

The Monday Popular Concerts are no longer with us. According to Mr. Arthur Chappell we have not duly appreciated them, so, treating us like naughty children, he has taken them away until the "Spring comes slowly up"; but he has left us consolation on Saturday afternoons, and began his forty-first series on October 29.

The performances do not call for detailed criticism, for they have chiefly consisted of familiar works, which have been interpreted in a manner equally well-known to those who take an interest in these concerts. Down to the 19th ult. the quartet party has been led by Lady Hallé, except on the 12th ult., when her place was taken by M. Gorski, and the other string players have been Messrs. Haydn Inwards, Gibson, and Paul Ludwig. The quartets which have severally headed the first four programmes were Beethoven's in E flat (Op. 74), Schubert's in A minor (Op. 29), Schumann's in A minor (Op. 41, No. 1), and Haydn's in D (Op. 50, No. 6). The last-named is a singularly interesting example of the old master, "its *Allegro* being one of the few examples of a piece in 'first movement' form having for its second subject not an independent theme, but one derived from the first," and its slow movement being one of exceptional beauty and remarkably modern in character.

M. Vladimir de Pachmann was engaged as solo pianist at the first two concerts, his most important performances on these occasions being respectively Chopin's Sonata in B flat minor (Op. 35) and Weber's Sonata in A flat (Op. 39). These and a number of smaller pieces were interpreted with his usual exquisite beauty of tone and subtlety of expression, but his reading of Weber's Sonata was marred by alterations of the text and narrow phrasing. Mdlle. Ella Pancera appeared at the third concert and was heard in Schubert's Fantasia in C (Op. 15), and, associated with Mr. Paul Ludwig, in M. Saint-Saëns's Sonata in C minor (Op. 32) for pianoforte and violoncello. She created a favourable impression in both works. On the 19th ult. Miss Katie Goodson was the pianist, but made the mistake of selecting for her principal solo Beethoven's Sonata in C minor (Op. 111), which is beyond her present abilities. Young people should leave something for full-blown *virtuosi*.

The vocalists in the order of the concerts have been Mrs. Hutchinson, Mr. Kennerley Rumford, Miss Isabel McDougall, and Miss Louise Dale, concerning whose singing it is unnecessary to comment.

Mr. S. Liddle was the accompanist at the opening concert, but after that Mr. Henry Bird occupied this important position with his usual skill.

KARL KLINDWORTH AT FREDERICK DAWSON'S CONCERT.

Professor Klindworth's fame does not rest on his achievements as a wielder of the baton; he is not one of the band of travelling "star" conductors which Germany is producing in almost embarrassing numbers. Yet after his great success at Mr. Dawson's concert, on the 22nd ult., we fancy that even in his advanced years, but with body and mind more active than those of most men half his age, he may safely rely upon appealing to large and enthusiastic audiences whenever he chooses to act as interpreter of the great masters' genius as revealed in their orchestral works. It needed but the first movement of Beethoven's "Eroica" to demonstrate in the plainest manner that the distinguished professor is no ordinary conductor, that he has lived in Beethoven's creation, so to speak, has made the life that palpitates therein part and parcel of his life, and has learned to reproduce it on that most perfect of instruments, the Beethoven orchestra.

Professor Klindworth's reading of the whole symphony was conceived in the noblest spirit. Dignity and pathos, breadth of conception and depth of feeling were apparent throughout. Moreover, it was an eminently vocal performance. Every melodic phrase was "sung" by the orchestra, as Wagner insisted it should be "sung." This it was no doubt that made the rendering so pathetically human. Human life, man's aspirations and suffering, but also man's *joie de vivre* amidst the suffering, throbbed in every bar. With a slight broadening of his beat, all but imperceptible, the conductor would emphasize the melodic beauty of a phrase, insist on its emotional significance, and touch us to the quick with those almost too familiar successions of notes which yet, at the touch of genius, flash forth in their full effulgence, Heaven-sent inspirations!

Nothing was more poetic in the opening *Allegro* than the conductor's management of the famous "false entry" of the horn. He held the strings back as in breathless expectancy; movement and life almost ceased for very wonderment; anon the horn entered tentatively, softly, slowly, while all the voices of the orchestra seemed "hushed in solemn silence," and the throbbing of the violins grew slower and fainter. Then a crash—and light and exuberant life had returned. The Funeral March presented many points of interest upon which we cannot stop to dwell. The *Scherzo* was played very fast, but with wonderful clearness and elasticity, and the horns in the Trio were as human as only horns, of all orchestral instruments, can be. But the finest part of the performance was the most brilliant account which Professor Klindworth gave of the *Finale*, that *Finale* which, even now, is undervalued by many who profess a full appreciation of Beethoven's genius. Here was the conductor who had no misgivings as to whether this magnificent movement forms a worthy and appropriate climax to what has gone before. He threw his whole heart and his whole art into a great interpretation of great music. The fire and impetuosity, the roughness and exuberance, the exquisite pathos and grandeur, as they in turn reveal themselves in this movement, were reproduced with wonderful insight and effect. Rarely have we had so exhilarating an experience as this splendid performance.

The remainder of the programme was devoted to works by the three great "moderns," Berlioz, Liszt, and Wagner, whose champion Professor Klindworth has ever been. Berlioz' "Romeo and Juliet" Symphony and Liszt's A major Pianoforte Concerto may not be works over which we can all wax enthusiastic. As to the Concerto, it seems still almost as bewildering and rhapsodical as when we first heard it. But the superb performance given by Mr. Dawson as soloist and the orchestra under Professor Klindworth went a long way towards increasing our respect for the work. Our young countryman has made tremendous strides onward since we last heard him, and by his very brilliant, powerful, as well as poetic performance of this difficult work he placed himself in the front rank of living pianists. He was recalled four times, but wisely declined to play again. Wagner's "Meistersinger" Overture concluded a most enjoyable concert.

ERNST VON DOHNÁNYI'S QUINTET.

Another coming man amongst composers? We confess that young Von Dohnányi amazed us the while we were listening to a superb performance of his MS. Pianoforte Quintet at the Hampstead Conservatoire, on the 16th ult. This was our first introduction to the gifted Hungarian pianist as a composer. True, we had heard his effective and masterly cadenzas to Beethoven's fourth Pianoforte Concerto at the Richter concert, but they could hardly be looked upon as independent "compositions." Having listened with rapt attention to this youthful quintet (it was written three years ago), it seems as if we must say straightway: Here is another young man in whom the fire of genius burns, one who, while still a youth, writes as one who has

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a message to deliver to the world and has learnt how to say it boldly and in a beautiful language. We were both astonished and delighted while the composer-pianist, assisted by Messrs. Péskai, Verbrugghen, Férir, and Lebell, unfolded his four movements to us; for his music flows with an utter absence of effort—a broad stream of melody, and from a seemingly inexhaustible and original fount of that most rare commodity. And his melody is lacking neither in distinction nor charm. His themes breathe now a dignified pathos, now a fervent passion, as in the opening *Allegro* and the *Andante;* anon—*e.g.*, in the *Scherzo*, bright, tuneful, and full of *esprit*—they sparkle and flash like diamonds in a silver setting; again, they storm with daring impetuosity in unusual rhythms, as in the wonderfully brilliant *Finale*, which is written in a curious mixture of 5-4 and 6-4 and, later on, 4-4 time. There was not a dull bar in the work. True, the performance, like the music, was very much alive and full of temperament. Rarely have we heard one equally inspiriting. Herr von Dohnányi's style recalls that of Brahms, but very faintly; of absolute reminiscences there seem none, while for effectiveness it has few rivals; at any rate, when performed as on this occasion. The composer played the very difficult pianoforte part (by heart) most brilliantly, and the *ensemble* was excellent.

THE ELDERHORST QUARTET.

Herr Elderhorst and his party have conscientiously carried out in the past month their scheme of Wednesday afternoon chamber concerts at the Steinway Hall. From October 26 to the 23rd ult., when the sixth concert took place, the following works have been played: Mozart's Quartet in G minor, Haydn's Quartet in G, Beethoven's Quartet in C (Op. 59, No. 3), Beethoven's Pianoforte Trio in B flat (Op. 97), Schubert's Octet in F (Op. 166), Schumann's Quintet in E flat (Op. 44), Mendelssohn's Pianoforte Trio in C minor (Op. 66), Brahms's Pianoforte Quartet in A (Op. 26), Borodin's Quartet in D (No. 2), and Tschaïkowsky's Pianoforte Trio in A minor (Op. 50). From the above it will be seen that a careful and praiseworthy selection of concerted works has been made, and although, in the majority of instances, the interpretations have been deficient in the perfect sympathy with the music and delicate subtlety of expression upon which the charm of chamber music so greatly depends, the performances have always been thoughtful and musicianly, and have frequently attained excellence. This was specially noticeable in the rendering of Schubert's beautiful Octet, in which the wind parts were played by Messrs. Gomez, Borsdorf, and James, and the strings by Messrs. Elderhorst, Kornfeld, A. Hobday, Whitehouse, and C. Hobday. The pianists who have assisted have been Mr. Isidor Cohn, Madame Haas, Madame Ethel Sharpe, Madame Adelina de Lara, and Herr Otto Hegner, all of whom sustained their respective reputations; and the instrumental music has been pleasantly varied by the singing of Madame Clara Samuell, Madame Marian McKenzie, Mr. Enes Blackmore, and Mr. Walter Ford. Professor Stanford's interesting cycle of songs on Tennyson's "Princess" was included in the programme of the 16th ult., but the lady who sang the soprano part had so different a conception of the pitch to that which was adopted by her three companions that it will be kind to refrain from giving any names. Doubtless they came to a satisfactory agreement immediately after the concert and will do better next time.

The artistic decoration of the platform at these concerts deserves mention. Ferns and red lamp shades may be trifles, but they are distinctly gratifying to those of artistic temperament.

RECITALS.

The autumn is now as busy a time for the musical critic as the summer season, and many recitals worthy of record have been given in the past month.

Too late for mention in our issue for November, but meriting notice in these columns, was the recital given on October 28, at St. James's Hall, by the Misses Anna and Louie Löwe. The former is a pianist with a sympathetic touch and refined style, and she played with reverence some well-known works by the great masters. The latter sang a selection of songs which testified to knowledge of the best in vocal art, and both executants may be encouraged to pursue their studies.

Madame Hanka Schjelderup gave a second recital at the Salle Erard, on the 3rd ult., when she made her first appearance in England as a vocalist. She is gifted with a rich-toned mezzo-soprano voice, which, however, seems to have a will of its own. That will is passionate and excitable, and Madame Schjelderup does not seem able at times to control it; but her interpretation of an admirable selection of songs by Schumann, Schubert, Wagner, Grieg, and Richard Strauss was also characterised by keen musical perception of their several requirements, and her singing, if on a somewhat lower artistic level than her playing, excites esteem and never allows the attention to wander. Her pianoforte pieces on this occasion included Beethoven's Sonata in E (Op. 109), which was finely interpreted.

Dr. Pudor played the violoncello and Madame Sanna Pudor van Rhyn sang to a numerous audience, on the 7th ult., at the Queen's (Small) Hall. Dr. Pudor's style lacks vivacity and Madame Pudor's method is deficient in variety, wherefore a sense of monotony was felt; but the programme was artistic, and the inclusion of four of Cornelius's "Christmas Songs" was commendable, only they should not have been announced as "first performance," since the whole series was sung by Miss Isabel McDougall at her concert at the same hall on December 2, 1897, and repeated by her at the "Pops" last January.

Herr Ernst von Dohnányi, who made his *début* in England at the Richter concert at the Queen's Hall, on October 24, gave his first pianoforte recital, at St. James's Hall, on the 10th ult. His advent in London will certainly be one of the memorable features of the present autumn season. Few pianists can suggest the deep things of life, but to Herr Dohnányi has been given the power to do so. The heart-cries of humanity rang out with unmistakable voice in his reading of Beethoven's Sonata in A flat (Op. 110). The tenderness and melancholy which permeate the work were expressed with the keenest sympathy, with every shade of feeling, and human heart-beats seemed to pulsate in the music. His interpretation was less broad than that of Mr. d'Albert, but it was more full of points, possessed greater variety, more subtlety, and more mystery. As an exponent of Chopin he could scarcely be judged on this occasion, for he was only heard in the Ballade in G minor (Op. 23) and the Waltz in C sharp minor, but both these works were finely rendered, wayward fancy and delightful delicacy, alternated with the greatest brilliancy, being the prevailing features. Less satisfaction was experienced in a group of pieces from his own pen. These comprised "Variations and a Fugue upon a Theme," a Scherzo in C sharp minor, an Intermezzo in F minor, and a Capriccio in B minor, all of which were remarkable for cleverness of development and brilliancy; but the thematic material was more reminiscent of the styles of Schubert, Schumann, and Brahms than original, and the attention was chiefly held by the beauty of their interpretation.

Mr. Bertie Withers gave his first violoncello recital on the 11th ult., at St. James's Hall, and proved himself to be a young executant of exceptional promise. His playing in Beethoven's Sonata in A (Op. 69)—in which he was ably assisted by Miss Katie Goodson—and of Locatelli's Sonata in D, as arranged by Piatti, and Sir A. C. Mackenzie's expressive and effective Larghetto and Allegretto (Op. 10), was characterised by a musicianly ability and feeling that imparted great interest and charm to his interpretations.

Mr. Ernest Sharpe, the possessor of a genuine bass voice, provided an afternoon's music of great interest on the 15th ult., at St. James's Hall. Mr. Sharpe is manifestly a widely read musician and his songs embraced many schools and styles. For one of the songs was claimed "first performance in England." This is entitled "Gopak," by Moussorgsky, and it proved a remarkable example of Russian music. Several English songs were also admirably rendered, amongst them being Sir Arthur Sullivan's fine song "I would I were a king," written for Mr. Santley, whose manly style is reflected in the music. A notable

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feature of this recital was the masterly violin playing of Mr. Carl Heinzen, whom we shall hope to hear again at an early date.

Mr. Leonard Sickert, a brother of the painter and formerly a chorister at King's College, Cambridge, succeeded in securing a large audience to hear him sing, on the 15th ult., at the Queen's (Small) Hall. He possesses a good baritone voice which has been well trained, and he rendered an artistic selection of songs with dramatic perception and admirable appreciation of vocal tone colour, being specially successful in his interpretation of Loewe's ballad "Herr Olaf."

Miss Maud Powell, who gave a recital on the 22nd ult., is a violinist of the first rank, and should be frequently heard in London concert-rooms. She produces a beautiful tone from her instrument, and her executive command and power of expression are of the first order. Her programme included Rust's Sonata in D minor, three movements from Bach's Sonata in E, Wieniawski's "Fantaisie de Faust," and several small pieces of artistic interest, all of which were interpreted with musicianly perception of the character of the music and notable brilliancy and delicacy, as occasion required.

Miss Isadora Lara and Mr. Douglas Lott were responsible for a vocal recital at Queen's (Small) Hall on the 2nd ult. By meritorious renderings of songs by Schubert, Korbay, and others, Mr. Lott, a baritone, justified his appearance; but his companion, whose soprano voice has more strength than sweetness, was scarcely so successful. The capabilities of Mr. Sigmund Oppenheim, a new-comer, as an interpreter of Chopin, were not clear, though he played Beethoven's Pianoforte Sonata, Op. 81A, with some judgment. Miss Florence Leoni's bright solos on the violin were highly acceptable.

Mdlle. Lina Multerer, the pianist who gave a recital at St. James's Hall on the 18th ult., was so overcome by nervousness that she was unable to cope with the exacting demands of Beethoven's Sonata in A flat (Op. 110). Her performance of some lighter pieces was characterised by grace and fancy. A decided success was achieved by Mdlle. Marie Boedcher, a mezzo-soprano, who appeared here for the first time, and in airs by Beethoven, Bruch, Rubinstein, and Fielitz gave evidence of good training and clear perception of varying styles.

LONDON CHURCH CHOIRS AT ST. PAUL'S.

No more interesting festival is held annually in the metropolitan Cathedral than that of the London Church Choirs Association, inasmuch as it not only practically illustrates the great advance in the rendering of musical services during the past quarter of a century, but serves to stimulate composers to add to the wealth of sacred works of which the nation has reason to be proud. In no respect was the twenty-fifth of these gatherings, which took place on the 17th ult., inferior to any of its predecessors. Sir George Martin conducted a choir totalling close upon 1,300, representing sixty-four churches in London and the suburbs, and several interesting features marked the selection of the music. Among them were a Magnificat and Nunc dimittis in D, specially composed for the occasion by Dr. E. J. Hopkins, whose conspicuous ability, no less than his altogether exceptional experience, commands consideration for every production from his pen. As usual, Dr. Hopkins has without effort succeeded in combining simplicity with the highest degree of effectiveness. The Magnificat is a free and spontaneous outburst of praise, strong and forcible without being strident. Though the tone is joyous throughout, there is sufficient variety of treatment to engross attention. The Nunc dimittis is appropriately smooth and tranquil. Both compositions are admirable examples of the better class of service designed for general use. The anthem was a setting by Myles B. Foster of Psalm cxxvi., "When the Lord turned again," the special Psalms were sung to chants by Sir George Martin, the hymns were to tunes by Lemare, Hoyte, Charles Macpherson, Walter E. Mansell, and Basil Harwood, and, after the sermon (preached by the Bishop of St. Albans), the chorus from "Samson," "Let their celestial concerts," was given. Mr. C. Macpherson and Mr. Kiddle were at the organ.

THE ROYAL COLLEGE OF MUSIC.

The chamber concert on October 26 opened with a capital performance of Dvorák's String Quartet in E flat (Op. 51) by Helen Egerton, a new-comer, who played with uncommon confidence and a good tone; Margaret Wishart, Ernest Tomlinson, and R. Purcell Jones. The other concerted piece was Brahms's great C minor Pianoforte Quartet (Op. 60), in which John Ireland, Kitty Woolley, and the above-mentioned young gentlemen seemed somewhat overweighted. It is but right to say, however, that Mr. Jones played the famous violoncello melody in the *Andante* very expressively. Edgar Bainton introduced with much success two pianoforte compositions of his own, a set of Variations, both ingenious and musically interesting, and a Rhapsody, which, though not without good points, appealed less to us. Mary Lee sang a Handel air ("Dove sei? amato bene!" from "Rodelinda") with a good voice, but her efforts were marred by nervousness; and Nelly Brickley's fresh, clear voice was well displayed in Bach's lovely air "My heart ever faithful," in which, moreover, she displayed some feeling.

At the chamber concert of the 4th ult. the concerted pieces were Mozart's String Quartet in E flat (1783), carefully and sympathetically played by Evelyn Hunter, Madeleine Booth, Edward Behr, and Edward Mason; and Brahms's Trio for pianoforte, violin, and horn, which was successfully interpreted by Maud Gay, a refined, artistic pianist, William Read, and Herbert Thornton, who bids fair to become an excellent performer upon the most human amongst orchestral instruments. Florence Smith created some excitement amongst her fellow-students by her playing of Chopin's Fantasia in F minor (Op. 49). Her friends are no mean judges, for she is a gifted little lass. Great fluency, combined with accuracy and well expressed feeling, marked her clever performance.

At the following concert, on the 11th ult., the orchestra distinguished itself greatly in the sparkling Overture to Rossini's "Barber of Seville." What delightful simplicity, tunefulness, and *esprit* after the overdose of billposter art *à la Slave* we have had to endure of late! The strings, always excellent at the College, revelled in the gay and sunshiny music. Schumann's beautiful and very German "Oriental Pictures" (Op. 66), reverentially yet effectively scored by Carl Reinecke, proved a good contrast to Rossini's strains, and fell upon the ear most pleasantly. Cicely Gleeson-White sang Beethoven's deeply expressive "Busslied" (Song of Penitence) with genuine feeling and artistic restraint, her pronunciation of the German text, moreover, being highly commendable. The accompaniments had been scored for orchestra by a fellow student, A. R. Cripps, whose work merits ungrudging appreciation. His orchestration is well done; appropriate and effective, yet nowhere obtrusive, it lends additional expressiveness and a sensuous charm to a song that in this new guise will no doubt be more frequently heard than heretofore. Beethoven's C minor Symphony received a spirited, masculine reading, the large number of lady fiddlers notwithstanding. It was an exhilarating performance. But it was not these fine things which drew the enormous, virtually overflowing audience to the South Kensington "matchbox."

The crowd came to hear a novelty with which many-tongued rumour had been busy for weeks past—viz., Mr. S. Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast," now to be produced for the first time. It was but right that the young composer's *Alma Mater* should be the first to present the finest work of the most gifted amongst its pupils to a London audience, and if the performance was not ideally perfect, if the choir was ill-balanced (a few male singers against scores of sopranos and contraltos), the enthusiastic orchestra occasionally a little rough through over-eagerness, and the tenor soloist overweighted in the perfectly beautiful song "Onaway! Awake, beloved!" there was yet manifest in the work of conductor, orchestra, chorus, and soloist such an ardent desire to do the utmost for a work of which all seemed proud, that only hyper-criticism could think of grumbling.

As to the work itself, we need say nothing after the lengthy review which appeared in our last issue, and of which we see no occasion to withdraw one single word.

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That the orchestral colouring improves the cantata immensely we need hardly say, for Mr. Taylor has proved ere this that he handles the colour-machine yclept the full modern orchestra as to the manner born. We have brilliancy, sonority, daintiness, and sensuous charm side by side, and the strongly marked and much-varied rhythms appear yet more marked and more varied in the full score, in the beat of drum, the crash of brass, and the elastic stepping of the violins. But, as we are never tired of insisting, orchestral colouring alone will never make great music. There must be melody, melody, and again melody! And that Mr. Taylor has in abundance. Though we do not of course, consider the little cantata a great masterpiece, nor hail the twenty-three year old composer as one who has nothing more to learn, we would fain protest against the assumption that the work is a lucky fluke. Mr. Taylor is no novice at composing, and the present work is but the outcome of the legitimate, though very rapid development of his powers. That he adopted an original and peculiar style for a peculiar and original poem, and that he set that poem so successfully is in itself no mean achievement. It does not follow that he cannot write in another style. He has long learned the art of symphonic development, as other and earlier works of his have shown. But that art would not have availed him much in this particular cantata, and so we have what we consider a wonderfully fresh, buoyant, vigorous, and, especially as regards the latter portion, quite beautiful and poetic little work, which appeals to all and yet repays close examination. And now let us leave the gifted young composer happy with his remarkable success. He will do much better yet, for he has the gifts and strength and the modesty for higher things.

THE ROYAL ACADEMY OF MUSIC.

As usual, satisfactory proof of the existence of much well-trained talent was forthcoming at the concert given on the 14th ult., at St. James's Hall, by the students of the Royal Academy of Music. In order of merit and importance, and also of performance, the last piece on the programme demands notice first. This was a Suite in G for strings by Christopher Wilson, ex-student and Mendelssohn Scholar of the Institution. The work comprises six movements, which are distinguished by pleasing melodic invention, well balanced form, and skilful craftsmanship, and it was excellently played by the *ensemble* class, under the able direction of Mr. Emile Sauret. A slow movement and a Rondo, presumably from a work in classic form, by Percy Hilder Miles, were chiefly interesting as efforts of a promising student. They are laid out for pianoforte, two violins, viola, and violoncello, and were neatly rendered by Marguerite Elzy, the composer, and S. V. Shea, Lionel Tertis, and Bertie Withers. Other instrumental performances worthy of record were Maud Horne's neat violin playing in a Ballade by Dvorák and a Moto Perpetuo by Edward German, and Claude F. Pollard's rendering of Schumann's "Etudes Symphoniques." An excellent interpretation was given of Brahms's six Vocal Quartets (Op. 112) by Ethel Wood, Mrs. Julia Franks, Whitworth Mitton, and Robert Bradford. The voices blended delightfully, and the *ensemble* was admirable. Gertrude Drinkwater and Jane Spicer showed dramatic perception in the fiery duet between *Gioconda* and *Laura* from Ponchielli's "La Gioconda." It was sung in English, and those amongst the audience who were unacquainted with the opera must have been somewhat startled by the vehemence of the language. Such exclamations as "Blasphemer!" and "Thou liest" sounded unparliamentary in the room sacred to the memory this autumn of the Monday "Pops." Other young aspirants who appeared were Kathleen Applin, Mary Bowmaker, R. V. Tabb, William R. Maxwell, and H. Willis Stanley—the two last-named being vocalists of decided promise.

THE GUILDHALL SCHOOL OF MUSIC.

The distribution of prizes in connection with this school took place as usual at the annual students' concert held in the Guildhall on October 29. Among the pupils affording practical testimony to excellent tuition were Miss Madeline Payne, who played Moszkowski's "Caprice Espagnol" for the pianoforte with accuracy as well as brilliancy; Miss Alice Read, who very tastefully sang the air from "Nadeshda," "My heart is weary"; and Miss Karen Bramsen, whose rendering of Saint-Saëns's "Rondo Capriccio" for violin was exceptionally commendable.

After the concert the Lady Mayoress distributed the prizes. The three highest associates were Mr. R. Reynolds (pianoforte), who was awarded the gold medal; Mr. A. M. Borwell (singing), who took the silver medal; and Miss F. M. Barrett (elocution), who won the bronze medal. The Knill prize was awarded to Miss Madeline Payne. Other special prizes were:—The Musicians' Company silver medal for "the most distinguished student," Miss Fanny Woolf; the Taylor gold medal, Mr. D. G. Boxhall; the George Alexander prize, Mr. A. G. Liddiard; the Hill prize, Mr. G. H. Wilson; the Dove memorial for "general excellence, assiduity, and industry," Mr. J. S. Gordon; the Cobbett Composition prize, Mr. A. C. Umlauff; the Lord Mayor's prize for soprano vocalists, Miss E. M. Farrow; the Lady Mayoress's, for pianists, Miss Millie Parsons; and the Chairman's prize for organ students, Miss H. L. Cartwright. The Sheriffs' prizes for contraltos and mezzo-sopranos fell to Miss Ethel Chovil and Miss Alice Read.

GRESHAM LECTURES.

Sir Frederick Bridge concluded his autumn series of music lectures in connection with Gresham College on October 28. The first of the discourses was delivered in the theatre of the College, and the subject chosen was the life and compositions of John Hilton, who first appeared as a composer in "The triumphs of Oriana," in 1601. To this work he contributed a five-part Madrigal, entitled "Faire Oriana, Beautie's Queen." This and a number of other examples by this "Old Musical Worthy" were sung by the choristers of Westminster Abbey, and proved very interesting specimens of seventeenth century music. One Catch in particular, called "Here lies a Woman," created much amusement.

The second lecture, which was delivered in the great hall of the City of London School, was a continuation of the discourses upon English organ music, and the works considered on this occasion were those of John Stanley, who, in spite of losing his eyesight when two years old, became one of the most brilliant organists of his day and supreme in his use of tone-colour. He was appointed organist at All Hallows', Bread Street, at the age of eleven, and in July, 1729, being then only sixteen years of age, took the Oxford degree of Bachelor of Music, becoming thereby the youngest musical graduate with one exception, Thomas Ravenscourt, who was under sixteen when he took the degree at Cambridge. He possessed a marvellous memory and was sixty years organist of St. Andrew's, Holborn. He also played the violin. When Handel became blind it was proposed that Stanley should take his place, but Handel remarked "That it would be the blind leading the blind," and the appointment was given to John Christopher Smith. Stanley's first published compositions were eight solos for German flute, violin, or harpsichord, the music being so written that it could be played by any one or by all the instruments. These works were not mentioned in Grove's Dictionary. He also wrote cantatas and oratorios, notably "Zimri." In illustration of the lecturer's remarks, two of Stanley's organ voluntaries were played by Dr. A. Bly, and several concertos for strings and harpsichord were rendered by an efficient band, under the direction of Mr. J. E. Borland.

The third discourse was a continuation of previous lectures on the development of oratorio. The work treated of in this instance was Bach's "St. Luke" Passion. Concerning the composition of this the lecturer said there was not much known, and there were some musicians who denied that the work was by Bach at all, amongst such being Mendelssohn. The manuscript, however, was in Bach's handwriting and comprised thirty-three chorales, five arias, and a trio. In the lecturer's opinion the music was by the great Leipzig master. An interesting description was given of the construction of the work, and a number of

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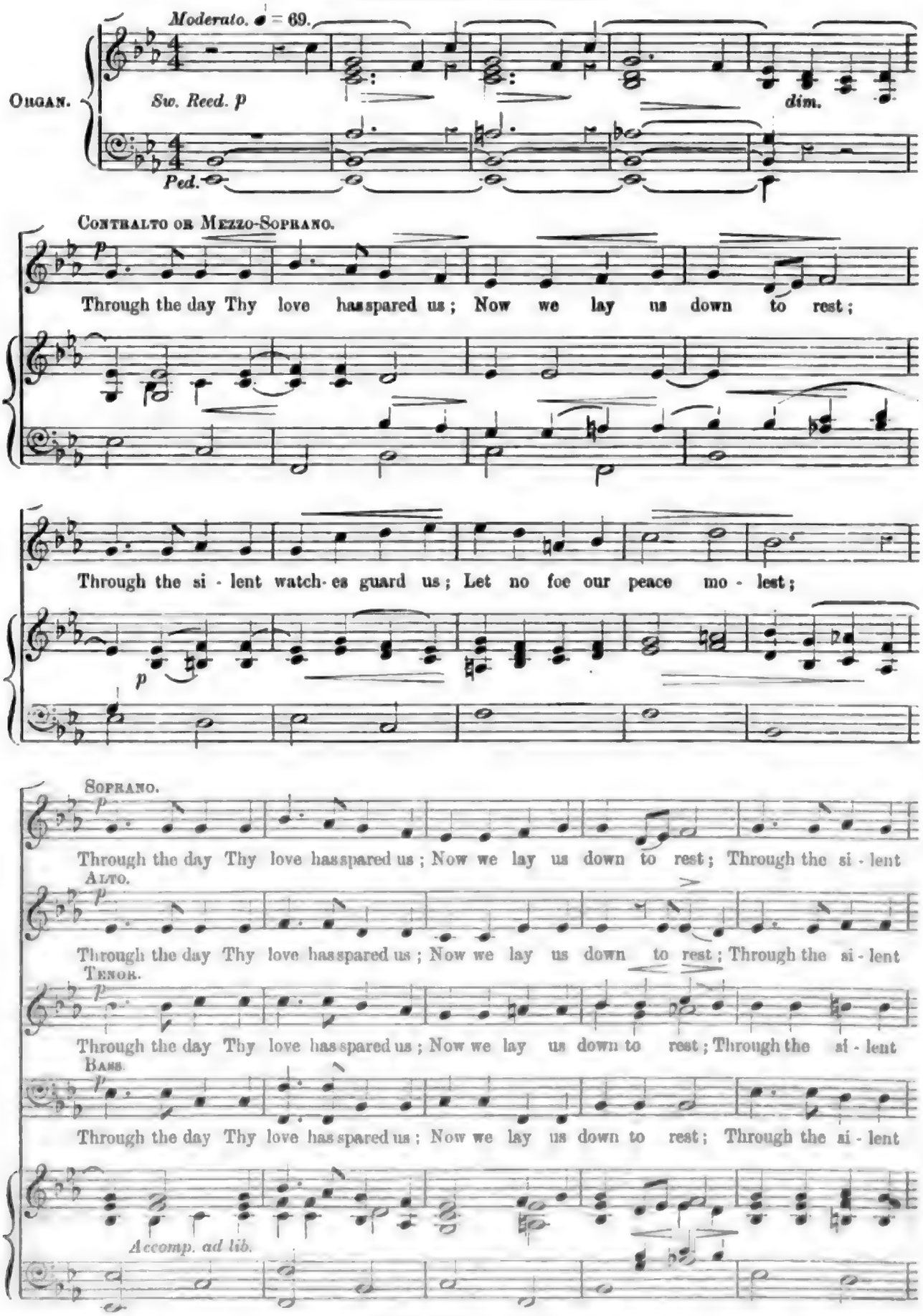
Through the day Thy love has spared us.

ANTHEM FOR SOLO AND CHORUS.

THOMAS KELLY. Composed by CHARLES L. NAYLOR, M.A.; Mus. B., Cantab.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

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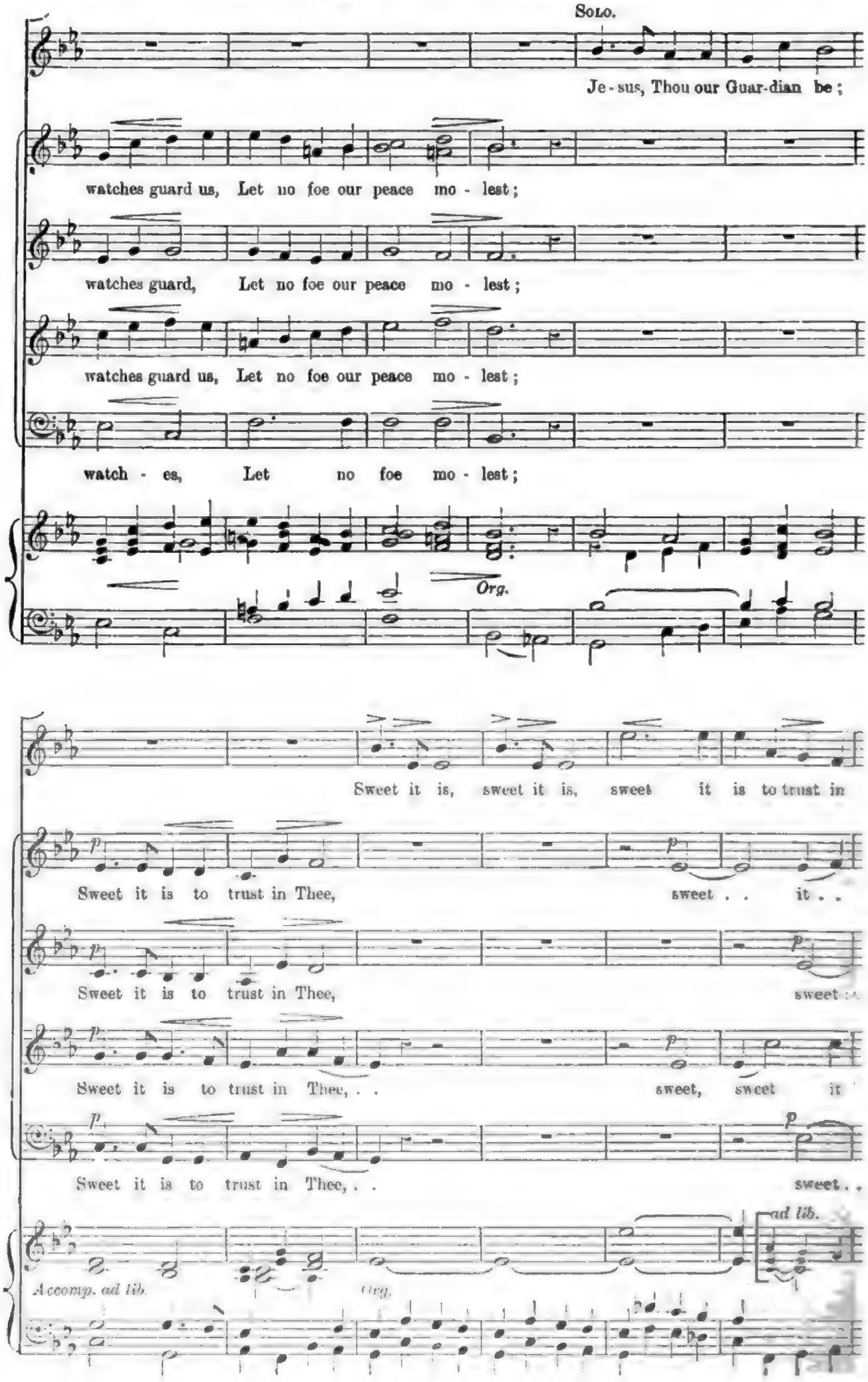
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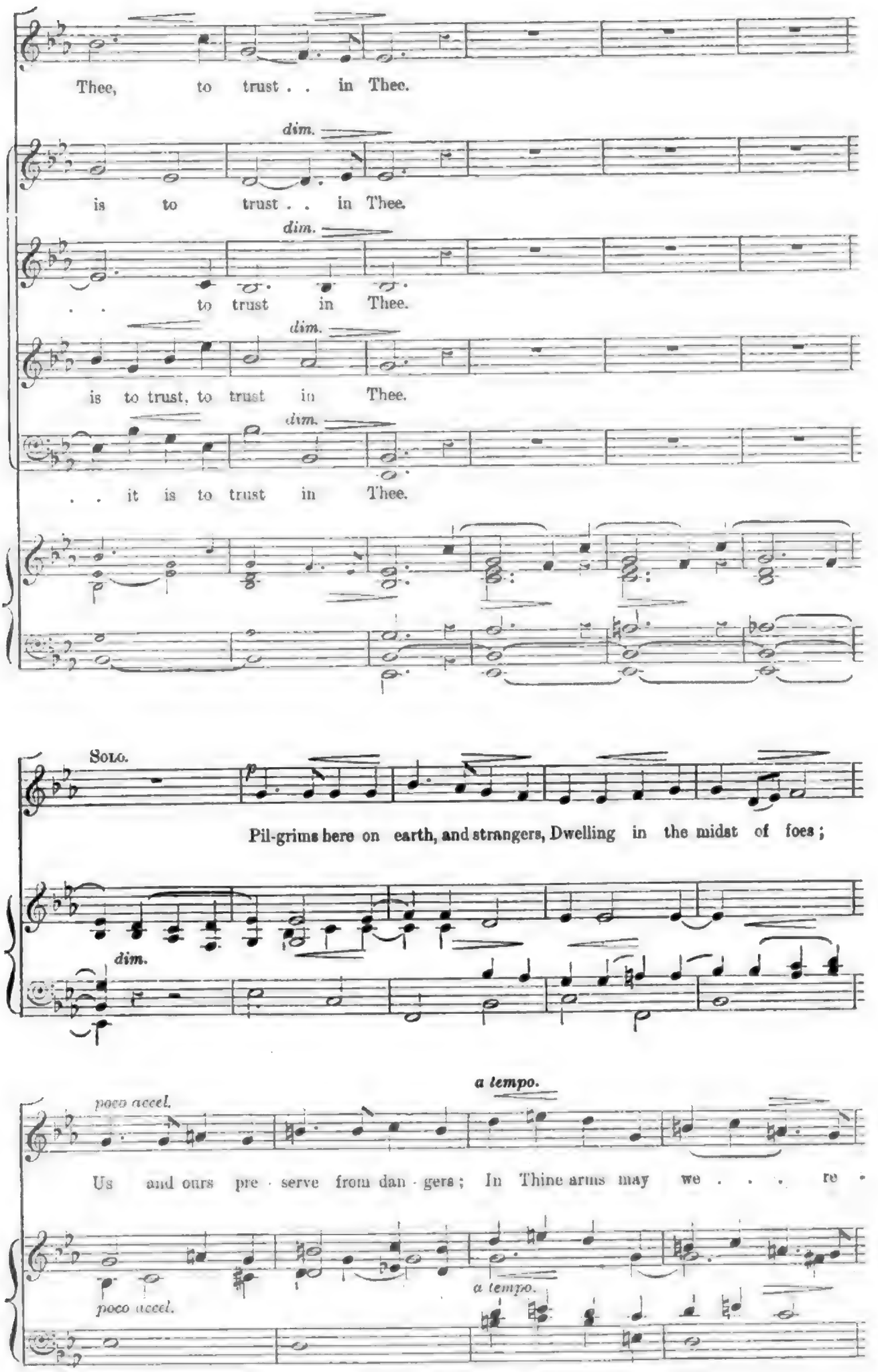
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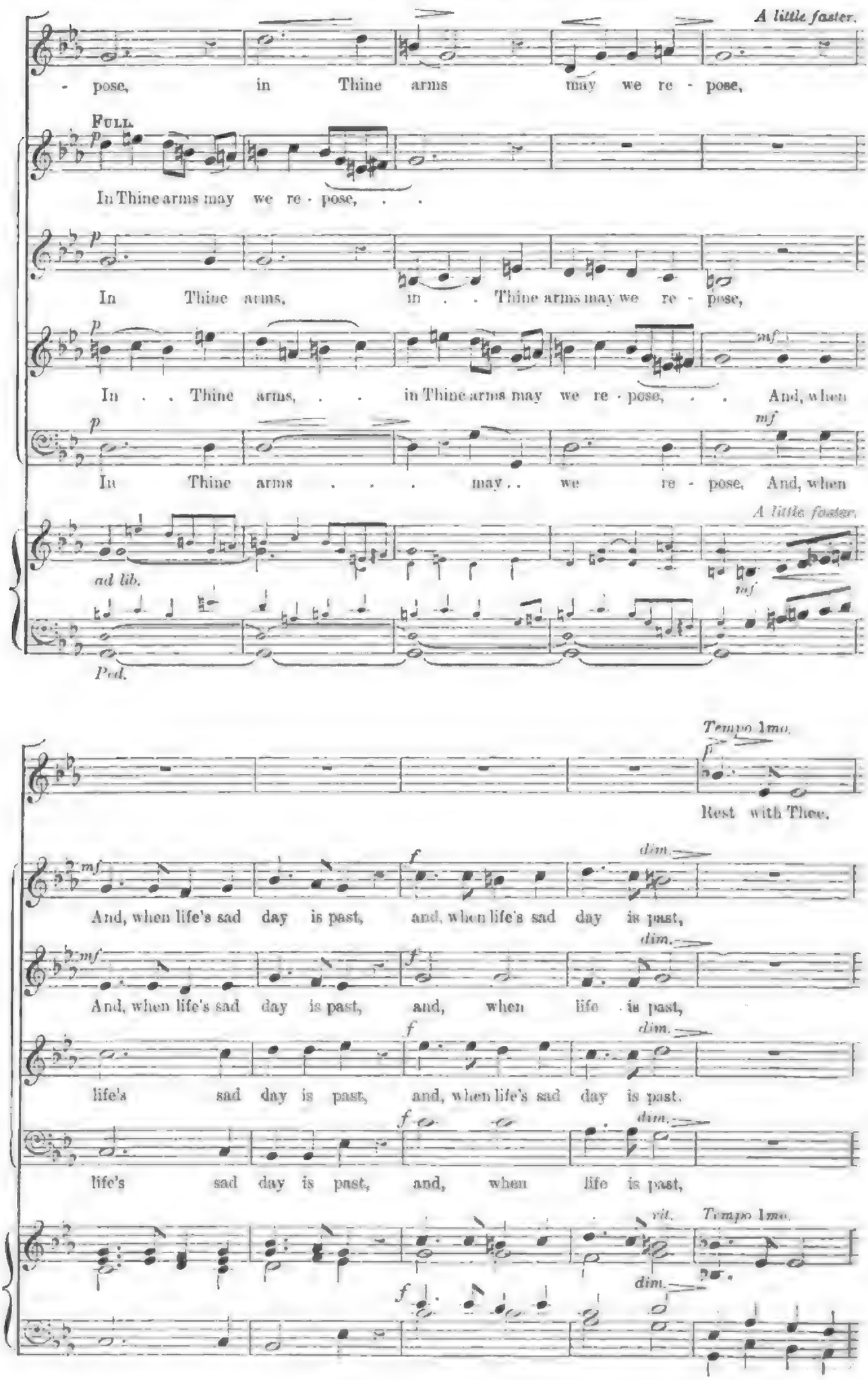
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The Musical Times. EXTRA SUPPLEMENT. December 1, 1892.

No. 276. NOVELLO'S CHRISTMAS CAROLS. Price 2d.

Sweeter than Songs of Summer

A CHRISTMAS CAROL FOR FOUR VOICES.

Tonic Sol-fa, 1d.
Words only, 3s. per 100.

Words by the Rev. W. St. Hill Bourne.

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Allegretto pastorale.

Organ. *p* *senza Ped.* *Ped.*

Soprano. Alto. Tenor. Bass. *p*

Sweet - er than songs of Sum - mer, The time of blos-som and bird, . . The won - der-ful mid - night mu - sic, In the flower - less Win - ter heard: . .

cres. *f*

Plea-sant the notes from far . . lands, But glad-der than all they bring, . . The song of the Win - ter An - gels, It's news of a Ho - ly Spring, . . The

p *f*

song of the Win - ter An - gels, It's news of a Ho - ly Spring. . .

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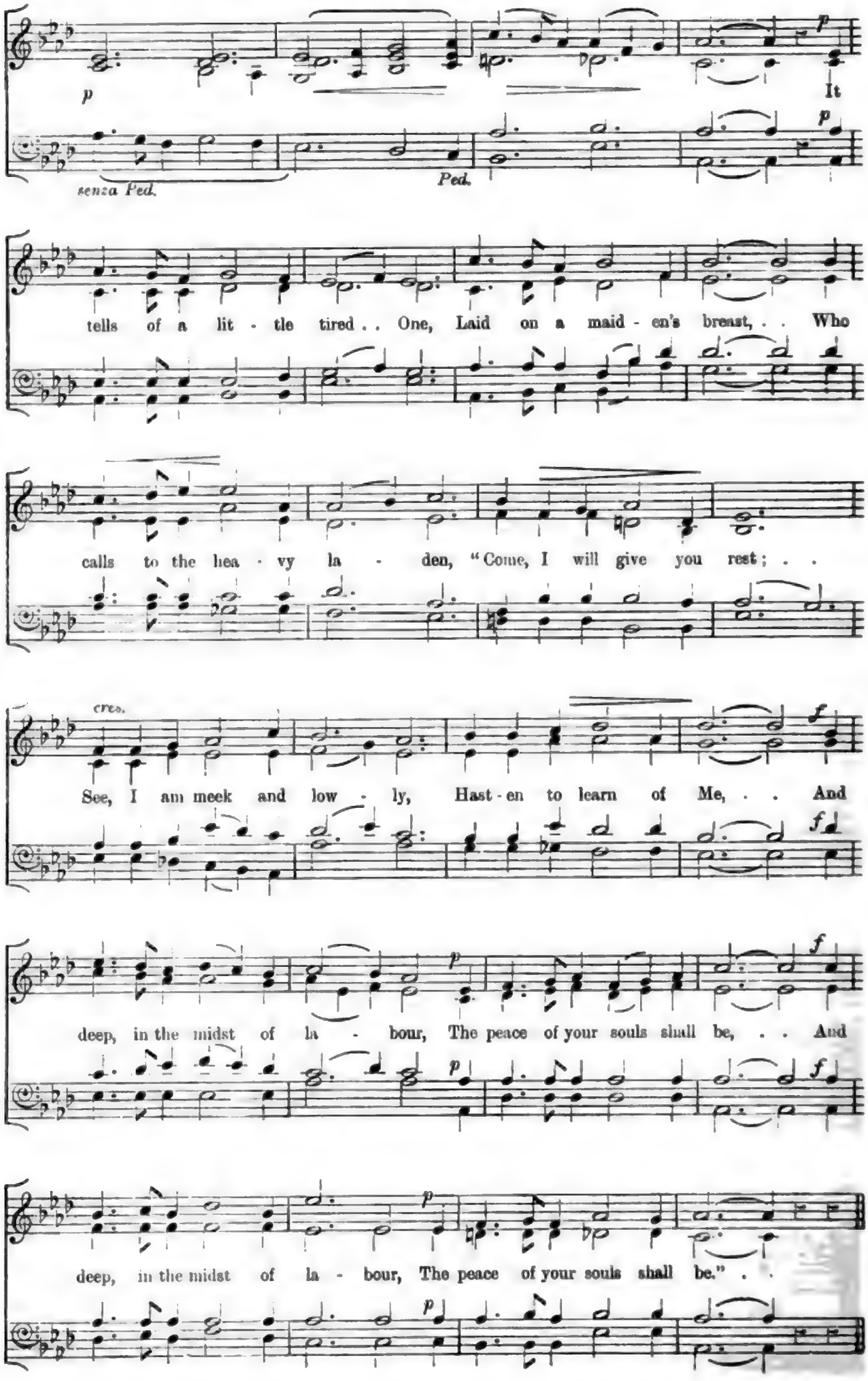
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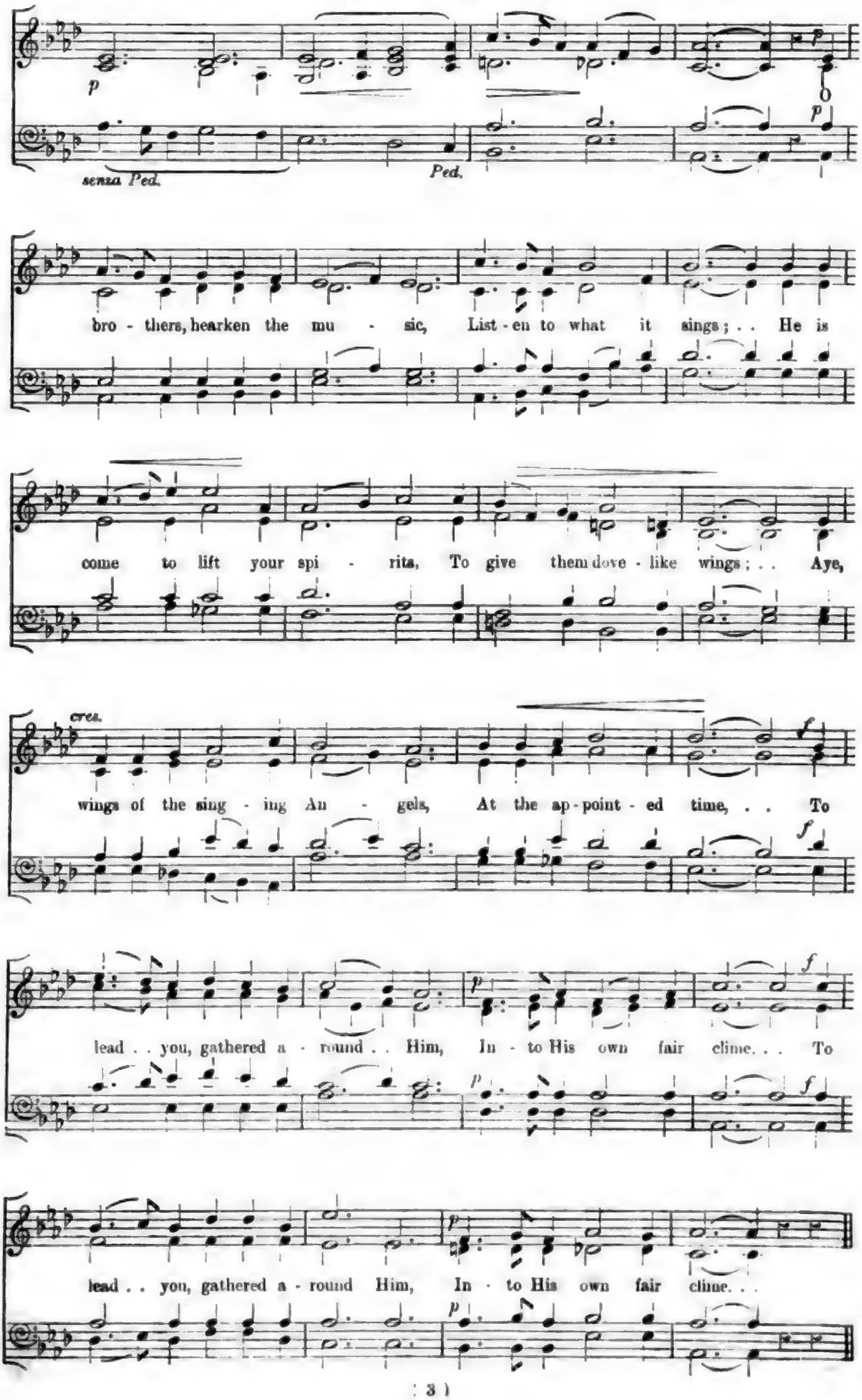
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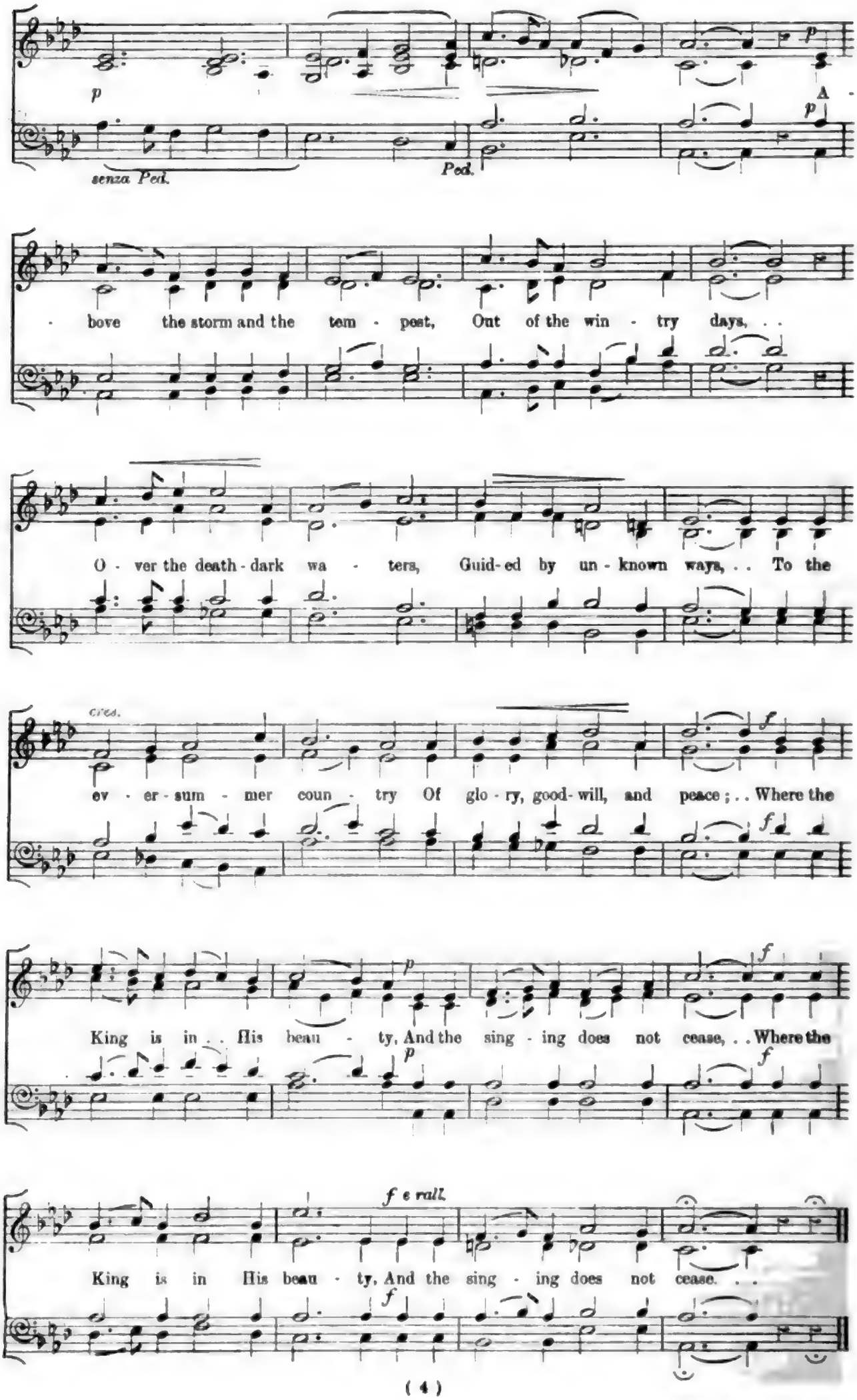
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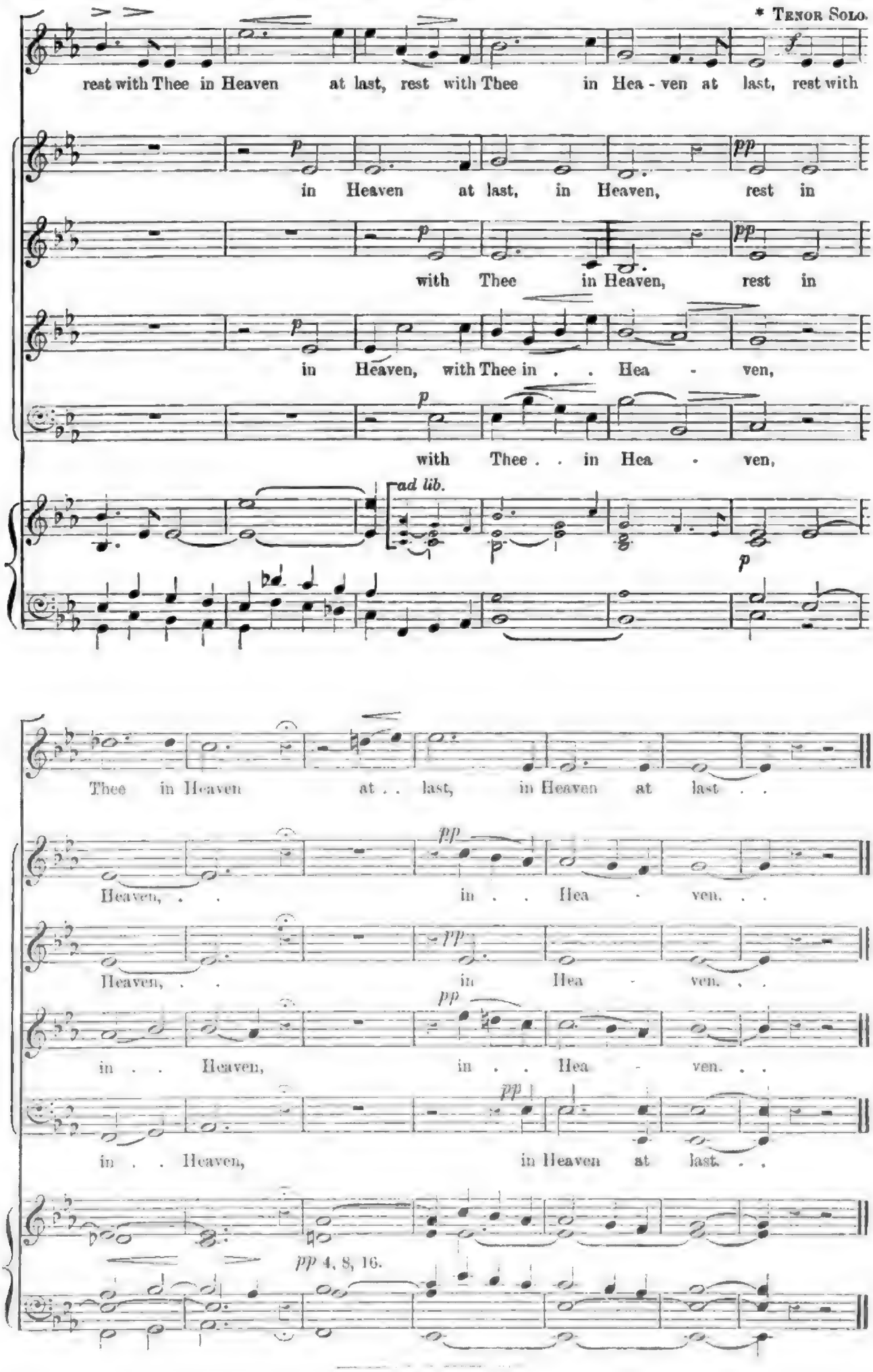
* Or Contralto.

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excerpts were admirably sung by Miss Gambogi, Miss Holding, Miss Stonex, and Messrs. Oakley, Fell, and Mills.

The fourth lecture was entitled "Mozart as a child in London." The lecturer said he had on a previous occasion spoken of Mozart as a man and a teacher, but now he wished to draw attention to his childhood, and in particular to the discovery of a sketch-book which Mozart kept when in London. Mozart first visited this country in 1763, being brought here by his father as a prodigy. He was accompanied by his sister, with whom he played duets, but his solo performances were the attraction. His father advertised him as "The wonder of nature," and he was first heard at a concert in Spring Gardens. The sketch-book was written in London in 1764. Selections from the thirteen pieces it contained were given, and proved of some interest as the early efforts of genius. Other examples, played by Miss Jessie Grimson and the lecturer, were from the Sonatas for violin and clavecin (Op. 3), composed by Mozart when eight years old, and dedicated to Queen Charlotte.

THE MUSICAL ASSOCIATION.

THE MEMORIZING OF PIANOFORTE MUSIC.

The twenty-fourth session of the Musical Association was opened at the Royal College of Organists on the 8th ult., when a paper of much originality and practical value was read by Dr. Frederick G. Shinn, who took for his subject "The memorising of pianoforte music for performance."

Dr. Shinn said that every student was interested in the memorizing of music, for it entered in great degree into all stages of his progress, and, considering its wide-reaching importance, it was surprising to find no literature existed on the subject, save incidental mention of it in certain primers. Musical memory might be divided into four forms—aural, muscular, visual, and intellectual. Music being the language of sound, the memory of the ear was the most important. A well trained ear could not only retain, but could reproduce what had been heard, and as the power of any organ depended upon its discriminating capability, it was highly desirable that ear-training should receive more attention than it did at present. Moreover, ear memory was necessary to judge the results produced, even when the other forms of memory were employed. Muscular memory was by some players almost entirely trusted to. When a passage had to be repeated many times to attain its perfect execution, it ultimately could be played accurately without conscious control of the intellect. The employment of this form was most suitable in music of a brilliant character, such as arpeggi, scale passages, and repetitions of certain figures. Visual memory consisted of two main forms: memory of the written or printed notation, and memory of the positions and sequence of notes on the keyboard. This was in reality a very delicate form of muscular memory. The eye often rendered unwilling service, it being forcibly made to remember by repetition, particularly extended passages. The eye was more retentive than any other sense, but its service might be entirely dispensed with. Intellectual memory might be regarded as consisting of memory of the form in which a piece was planned, of its harmonic basis, and of the elaboration of this basis. Theoretical knowledge was, of course, obligatory for the exercise of this form of memory. The kind of memory chiefly used depended upon the idiosyncrasy of the player, and the selection was usually unconscious, but was probably ruled by natural or acquired aptitude for a particular form. Pianists should seek to chiefly employ and rely upon the form for which they possessed special capability, but they would undoubtedly derive help from consideration of the subject.

Dr. Shinn's remarks were illustrated by examples from the great composers, chosen with regard to the particular form of memory which would be best employed in memorising them, these excerpts being admirably played by Miss Fédarb.

At the conclusion of the paper Mr. W. H. Cummings, who occupied the chair, made some interesting remarks, particularly with reference to the methods employed in teaching the blind; and in the subsequent discussion opinions and experiences were given by Sir Frederick Bridge, Dr. Huntley, Mrs. Curwen, Mr. Stephen Kemp, Mr. H. Davey, and Mr. Macdonald Smith.

ANNUAL DINNER.

Later in the evening the members and their friends dined at the Holborn Restaurant in celebration of the twenty-fifth year of the foundation of the Association.

In proposing the chief toast of the evening, Sir Hubert Parry said that no doubt all present would drink to the health of their noble selves with the greatest complacency; and he only regretted that, in the absence of Sir John Stainer, a more effective stop-gap had not been selected to expatiate in a worthy manner on the objects and advantages of membership of such an Association. He specially wished that its founder could have been present. The speaker well remembered the condition of things in Oxford five-and-twenty years ago, when the idea of such an Association for the discussion of musical topics first arose. There was a readiness to discuss any question which might present itself—to discuss it informally and sometimes without much knowledge—but still to discuss it, when, through the influence of the late Dr. Corfe and the advocacy of Sir John Stainer, the Musical Association came into being in 1874. Sir Hubert Parry thought that all members should study Sir John Stainer's inaugural address given at the opening of the twenty-first session; indeed, it would not be a bad plan to have this read aloud to the members *every* session. Looking through the past records of the Association, it seemed that in early days it was especially fond of scientific subjects; in middle life it was devoted to philosophy; and at present the tendency is to become more practical. But, whatever the subject, it was desirable that discussion of it should be free. The result might sometimes be that the Association would be made to suffer by the wind-bags that are to be found at all such gatherings, but a student of human nature, or a person with any sense of humour, might contrive to enjoy himself very well even under such inflictions. We all knew the enthusiastic person who did not know a dominant seventh from a semibreve rest, and we knew also the diligent grubber who spent his life in collecting facts, and massed a marvellous store of materials, but had not the ability to put them in any sort of order to make proper use of them, or draw true conclusions. There was much research work waiting to be done, which the Association was just the body to undertake; in this way it might be made a great power.

Other speakers were Mr. Clifford Edgar, General Chamier, Mr. W. H. Cummings, and Mr. Prendergast.

MR. CHARLES FRY'S RECITALS.

The three recitals of Shakespeare's plays given by Mr. Charles Fry at St. George's Hall will be remembered by many as a pleasing feature of this autumn season. Save for the absence of scenery, these recitals are handsomely dressed stage performances, judiciously curtailed to fall within about two hours, and furnished with incidental music of artistic value. Judging by the large attendances, they meet a want. Certainly they are of special value to the young, for a knowledge of the Bard of Avon's masterpieces is obligatory on all who would claim to be cultured, and the requisite acquaintance can be no more easily and pleasantly gained than by invoking the assistance of the eye and ear.

The plays presented were "Hamlet," on October 29, and "Romeo and Juliet" and "Twelfth Night," on the 5th and 12th ult. respectively. Detailed criticism on the acting is not of course called for in these columns. Suffice it to say that Mr. Charles Fry, Miss Olive Kennett, and Mr. Ernest Meads elicited marked approval in their respective impersonations, while others calling for special mention are Miss Olive Morton, Mrs. Thouless, Mr. Arthur Payne, Mr. Adrian Harley, Mr. E. Webster, and Mr. H. Lane Wilson. The latter showed great aptitude for acting as the *Clown* in "Twelfth Night," and sang with admirable effect "O mistress mine," to a traditional air of the sixteenth century; Arne's "Come away, Death," and Professor Villiers Stanford's setting of "When that I was and a tiny

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little boy." The incidental music at the first two performances was that written specially for Mr. Fry's recitals by the late Berthold Tours, and it was played by an efficient small orchestra conducted by Mr. Frank Tours and Mr. William A. Gardner.

At the first performance Mr. Fry was presented by his many pupils with a carved oak "Hamlet" chair; a timely and appropriate gift to one who has induced many to take down the family Shakespeare.

MR. COLERIDGE-TAYLOR'S "HIAWATHA'S WEDDING-FEAST" AT SUNDERLAND.

Reckoning the Royal College students' concert as private, which one may fairly do, the credit of introducing to the public Mr. Coleridge-Taylor's new cantata, "Hiawatha's Wedding-Feast," may be assigned to the enterprise of the Sunderland Philharmonic Society. This is one of several societies in the North of England that owe so much to a well-known amateur, Mr. Kilburn. The list of out-of-the-way works that have been given under his conductorship at Sunderland, Middlesbrough, and Bishop Auckland would be hard to surpass, or even approach, by any district in provincial England, excepting only the festival towns; but one of the most interesting novelties they have produced is undoubtedly the cantata given at Sunderland on the 16th ult. It would be interesting were it the work of a thoroughly mature musician, but the interest is enormously enhanced when we know that the composer is at the threshold of his career, and that this is his first published choral work.

For this reason one is inclined to look upon "Hiawatha" almost more for the promise it implies than for its intrinsic merit. To do so, however, is not entirely just, for it may be said that it has the great virtue of being a thoroughly convincing setting of Longfellow's words, admirably sustained and full of real beauty of both colour and melody. It is in the spontaneity and freshness of the melody that, as it seems to us, Mr. Coleridge-Taylor shows such promise. Tunefulness—by which is not of necessity implied the power to produce melodies cut into four-bar lengths—is one of the first essentials of the composer, the more important since it is least easily acquired. It is possible that he may, by practice and experience, become more skilled in developing his materials, but he would be in a far worse case had he no material to develop. Of one important factor in melody—rhythm—Mr. Coleridge-Taylor has ample store. His music pulsates with rhythmical energy, and even the incessant, and, indeed, rather monotonous metre of Longfellow's poem does not seem to affect the variety of the music. In one rather obvious respect he is peculiarly fitted to deal with such a poem as "Hiawatha." Like Tschaïkowsky in his most characteristic movements, there is a certain barbaric opulence about his music, an absence of any apparent labour, and a passionate energy that are in perfect keeping with the subject. Dvorák, who has anticipated him in treating of "the forest primeval," has hardly a greater wealth of fresh melodic ideas.

Another of Mr. Coleridge-Taylor's virtues is that, unlike most young composers, he is practical, and his music produces its effect without any disproportionate expenditure of means. Sudden as are the changes in harmony or in rhythm, they are not forced, or introduced simply for effect's sake, and the whole of this little cantata—it takes just thirty-six minutes in performance—has the great charm of perfect spontaneity. It is very evident that the subject has appealed very strongly to the composer's imagination, otherwise it is difficult to understand how he could have infused so much interest into the many lines of Longfellow's poem that most certainly do not yearn for musical expression. The description of the guests' clothing, the detailed menu of the wedding-feast, the catalogue of the wardrobe of *Pau-Puk-Keewis*, the mystic dancer; all these are somewhat tiresome, though not altogether out of place in a descriptive poem. To a composer who "could set a placard to music" they would, of course, present no difficulty; but in these days, when the musician leans more exclusively upon the poet, they might well prove a stumbling-block. Mr. Coleridge-Taylor, however, has an impetuosity that carries him right through; the freshness and vitality of his music carry all before them and give colour and interest to even the least emotional lines of the poem.

Where, however, a genuine emotion has been provided for him, he has not been behindhand. The culminating point of the poem is, of course, the love-song, "Onaway! Awake, beloved!" This is set as a tenor solo, and its passionate character is admirably reflected in the music, which is thoroughly vocal, while the orchestra is treated with the same wealth of colour as is found elsewhere, together with a still higher degree of finish in matters of detail. It was sung with much expression at Sunderland by Mr. Lloyd Chandos. In other respects the performance, under the composer's direction, was remarkably good, remembering that there was a "scratch" band, which had to tackle a difficult and elaborate score after a single rehearsal; that there was no rehearsal of band and chorus together; and that all were working under a strange conductor. These are the usual conditions that obtain with our provincial choral societies, and it is indeed wonderful that they achieve so much when so heavily handicapped.

MISS HENNIKER'S CHORAL COMPETITIONS IN SUFFOLK.

The scheme of the Hon. Miss Henniker's choral competitions in the county of Suffolk appears to have been taken up with much earnestness. At the second competition, which took place at Ipswich on the 3rd ult., the number of competitors (nearly 400) showed an increase upon those attending last year, an earnest that the object aimed at was being attained—viz., "To bind together all who love music, whether as teachers, conductors, singers, or players, for the common purpose of advancing musical art." Associated with Miss Henniker were Miss Whitbread, the Hon. D. Tollemache, Mr. A. W. Barry, Mr. W. W. Sinclair, and many amateur and professional musicians of the county. The judges were Miss Wakefield, Mr. Arthur Somervell, Mr. Lionel Benson, and Mr. Albert Visetti. The competitions were divided into junior and senior, these again being sub-divided into classes—part-song, sight-singing, solo singing, &c. The proceedings of the day were followed by a concert in the evening, when Mendelssohn's "Christus" was given by several of the choirs, accompanied by a small string band, led by Rev. T. S. Shaw, conducted by Mr. Visetti. The soloists were Miss Whitbread, Messrs. Thomas, Dalby, and Douglas Powell. The Ipswich Nonconformist Union, who had taken first prize in the afternoon for its singing of Mendelssohn's chorus "See what love" ("St. Paul"), repeated its performance in the evening. Mr. Mower's party also repeated its first prize essay for unaccompanied quartet singing, Bishop's "Sleep, gentle lady," while the Belstead village choir, who took the first prize for accompanied part-songs, gave its winning piece, Ford's "Since first I saw your face." Other songs were given in capital style by the Hon. Miss Henniker, Mr. Owen Morgan, Miss A. M. Wakefield, Mr. Douglas Powell, Miss Whitbread, Prince Frederic Duleep Singh, and Mr. Thomas. Mr. Paul Ludwig played several violoncello solos in a finished style. Between the parts Lady Evelyn Cobbold presented the prizes to those successful in the competitions.

REVIEWS.

Novello's Village Chant Book. No. 1, containing 100 Single Chants; No. 2, containing 50 Double Chants. [Novello and Company, Limited.]

Visitors to country churches will often find in the choir stalls manuscript books of chants, invariably in a dilapidated condition and of a caligraphy that is distinctly bucolic in its attempts at "pricking" music, as old writers pointedly remarked. The issue of the above chant books will obviate the necessity of making manuscript collections. Who would take the trouble of copying them out when 100 single chants can be bought for sixpence, and 50 double chants for the same small coin of the realm? As

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to the plan of these books, we cannot do better than quote from the preface: "The chants contained in this collection have been chosen for their attractive melody and simple harmonies. A special feature is the pitch of the reciting-note, *which in no case exceeds C natural*." This is an excellent idea which, with one exception (No. 23 in the double chants), has been strictly carried out. Moreover, "the requirements and capabilities of Village Choirs have been carefully considered in making the selection, which, it is hoped, will materially aid an important part of Divine Service." When it is stated that, in addition to those old favourites endeared by long use, the two books under notice contain chants by modern composers like Barnby, Bridge, Hopkins, Stainer, and others, there is no need to further enlarge upon the merits of these useful publications. The books are issued in a very convenient size and the printing thereof is everything that can be desired.

Langsyne. Duet for Soprano and Contralto. The words by Alexander Anderson. Set to music by Alicia Adélaïde Needham. [Novello and Company, Limited.]

This life is a fleeting breath. Song. The words by Louise Chandler Moulton. Set to music by Alicia Adélaïde Needham. [Boosey and Co.]

My heart's treasure. Song. The words (translated from the Irish) by Francis A. Fahy. Music by Alicia Adélaïde Needham. [Chappell and Co., Limited.]

Mrs. Needham has with such rapid strides reached an enviable position as one of the most popular and successful song writers of the day, that each new composition from her pen produces an excusable curiosity as to how she would succeed in other and more serious branches of her art. Wherefore we hope she may ere long produce something of greater import than the above-mentioned pieces for instance. We are not in love with the English (or Irish) ballad "as she is wrote" in these days, though the latter are in this respect, no doubt, an improvement on the "dark" days of English music. Our composers—those, we mean, with a soul above the common or garden ballad—are able to hold their own with Continental masters in the production of high-class art songs. Mrs. Needham also has in her album of "Hush Songs" written several simple ditties that have given us genuine satisfaction, even when judged by a high standard. And here we may remark that the simpler this clever composer is, the more she relies on the strength of her vocal melody without overloading the accompaniment with details, the better we are pleased. It is for this reason that we prefer the duet of the publications under notice. It is tuneful and expressive, and there is a ring of warm sentiment about it which well reproduces the homely lyric (in the Scotch dialect) with its reference to—

Langsyne when life was bonnie
An' a' the skies were blue,
When ilka thocht took blossom
An' hung its heid wi' dew.

"This life is a fleeting breath" is a sombre and stern setting of a long but impressive poem. It could be made effective by a singer with a dramatic style and a good feeling for climax.

"My heart's treasure," an impassioned Irish love song, will find many admirers. Mr. Fahy's excellent lyric strikes a somewhat tragic note, and Mrs. Needham has caught its spirit and reproduced its passionate yearning with much success.

The Office for the Holy Communion. Set to music in the key of E flat. By John E. West.
[Novello and Company, Limited.]

This setting of the Communion Service merits the attention of all choirmasters who have fairly capable choirs. The music allied to the Kyrie Eleison may be said to be indicative of that which follows. It is devotional and impressive in character, and while possessing considerable warmth of expression is also distinguished by reverential dignity. The Credo is set out with some elaborateness, short interludes for the organ being interspersed between the delivery of the sentences. The passage beginning "And was Incarnate" is given to a soprano soloist, who is answered impressively by the full choir at the words "And was made man." A similar device, but with bass soloist, is adopted for the passages beginning "And was crucified" and "He suffered." A recurrence of the opening intonation precedes the declamation, *fortissimo*, "And the third day," and from thence to the end of the first section of the Creed the music proceeds with considerable vigour. In the second section a notable point is made at the words "Who spake by the Prophets," a fine effect being secured by the transition from the dominant chord on D to the key of six flats. The Sanctus is commenced by the basses with a flowing theme, which is answered by the other voices in the choir, and the number is concluded in a most effective manner. The Benedictus is begun by a soprano vocalist, who gives out a placid melody which is afterwards taken up by the full choir, the soloists continuing to lead them down to the words "Hosanna," which is set in contrapuntal fashion. A bass or baritone soloist begins the Agnus Dei, which contains some phrases of great melodic beauty, and this number forms a fine contrast to the Gloria, which is set with much vigour and terminates with the exposition of a fugue subject and floridly written Amen. The vocal parts are well laid out for the voice, and the organ accompaniment possesses much musical interest and independence.

A Merry Christmas. A collection of Pianoforte Compositions by modern Composers.
[Breitkopf and Härtel.]

Christmas-tide is a gift-giving season, but what to give, even to one's nearest and one's dearest, often causes brain racking, for the acceptableness of a present depends on the pleasure it can afford the recipient. In this respect Messrs. Breitkopf and Härtel's volume of pianoforte solos may be relied upon to please all pianists of average abilities. The collection consists of twenty-five pieces by Armand, Fielitz, Götze, Grimm, Hartmann, Hofmann, Jadassohn, Junkelmann, Keudell, MacDowell, Merkel, Nesvera, Rheinberger, Ribiollet, Sartorio, Scharwenka, Schwab, Seiss, Verhey, and Wagner, and they have been chosen with admirable discretion. Several of them are gems of their kind, and in the large majority the maximum of effectiveness is combined with the minimum of difficulty, but all of them possess musical charm.

Ständchen (Serenade); *Die Linde* (The Linden Tree). Edited and translated by Helen D. Tretbar. Music by Erik Meyer-Helmund.
[Magdeburg: Heinrichshofen's Verlag.]

Both these songs are worthy of the attention of vocalists. In the first a lover asks sundry questions of the cottage where his beloved dwells, and not receiving an answer, is content to commit her safety to the silent walls. Serenades, as a rule, have much in common, but Herr Helmund's music possesses some distinction and, as expected from this composer, has many artistic touches.

"The Linden Tree," in the poet's imagination, grows outside a cottage in which a loved one dwells, and has the peculiar property of communicating to her the vows of devotion which her lover has breathed on its leaves. The voice part is melodious and graceful, and the effectiveness of the song is greatly increased by the musical interest of the pianoforte accompaniment, which, however, calls for deft fingers to do it justice.

Novello's Octavo Edition of Trios, Quartets, &c., for Female Voices. Nos. 317 to 320.
[Novello and Company, Limited.]

It was an excellent idea to include in this series female choruses from cantatas, for some of the most pleasing examples of this kind are found in modern works. No. 317 is the chorus "Hasten, Oh! sisters," from the cantata "King Neptune's Daughter," by Ferris Tozer. It is written in three parts in a flowing and graceful style and is extremely easy to sing. The next number is the soprano solo and chorus "Fairest of lands," from "The Sun Worshippers," by A. Goring Thomas. This makes more demand on executive abilities than the preceding number, and the soprano soloist is in one instance called upon to touch the high B natural. The chorus parts also require singing with vivacity and brightness; but any trouble expended will receive its reward. No. 319, entitled "Eidola," is a

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setting for three voices, by F. Cunningham Woods, of words from an Elizabethan Song Book, in which the singers speculate upon whether shadows can give pleasure, and apparently find that they can; certainly Mr. Woods's music will. Mr. Woods also supplies No. 320, and in this instance has gone to Richard Brome, a worthy of the seventeenth century, for words to inspire his pen. The number is entitled "The Merry Beggars." It is not revealed why these particular beggars should be merry, but they certainly are so in the composer's estimation, and his music trips along with pleasing vivacity.

Without Thee. Song. French words by Victor Hugo. English adaptation by Raymond St. Leonards. Music by Guy d'Hardelot.

O! Like a Queen. Words by William Watson. Music by Frances Allitsen.

Just for once. Words by Ernest Pertwee. Music by Sybil Palliser. [E. Ascherberg and Co.]

Vocalists in search of new songs may be recommended the above-mentioned. "Without Thee" is published in three keys, and its sentiments may be expressed with equal appropriateness by either sex. In the English version it is not quite clear whether the loved one is close by, far away, alive or dead; but those singers who are troubled about this can take refuge in Victor Hugo's own lines. The voice part is grateful to sing, and the persistency of a musical figure adds to the interest of the pianoforte accompaniment.

The setting of "O! Like a Queen" is in Miss Allitsen's best manner, and baritones will find in it an effective song of vigorous and manly sentiment.

"Just for once" is a piquant little ditty which might be made to serve a useful purpose by ladies who wish to encourage nervous and diffident swains. Mr. Pertwee has mixed up his singular and plural pronouns somewhat recklessly in his search for rhymes; but otherwise his lines are commendable, and their coquettish spirit has been deftly caught by Miss Palliser and expressed in dainty music.

MUSIC IN BELFAST.

(From our own Correspondent.)

The musical season here is now in full swing. During the past month we have had experience of various forms of musical art. The late Sir Charles Hallé's famous band, under the direction of Mr. Frederic H. Cowen, gave a concert in the Ulster Hall, under the auspices of the Philharmonic Society. The attendance was not commensurate with the rich musical treat presented; but what the audience lacked in numbers was more than made up for in their enthusiasm, every piece in the programme being received with a storm of applause.

An interesting concert was given in the Ulster Hall on the 11th ult., by Mr. and Madame Louis Mantell, who took farewell of their numerous friends here, previous to departure for London, where they intend to reside permanently. Some sixteen artists showed their appreciation and sympathy by lending their services, the result being a highly successful concert.

The latest venture took place on the 19th ult.—namely, a new series of People's Concerts, at the first of which Gounod's "Redemption" was performed by the band and chorus of the Philharmonic Society, with solos taken by local amateurs, and at the popular prices of one shilling and sixpence. It is intended to do other works later on. The experiment is an interesting one, and should succeed, as heretofore the performances of such works have been at prices entirely prohibitive to the masses. It remains to be seen whether the taste for ballad concerts may not give place to oratorio and the grand works of the great masters.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The marked appreciation and enthusiastic welcome bestowed last season on Mr. Halford's orchestral concerts have induced him to give another series of ten concerts, the first of which took place in our Town Hall on October 25, the second on the 8th ult. This year's scheme includes Beethoven's nine Symphonies, to be given in chronological order. At the first concert Mr. Halford gave Brahms's Symphony (No. 1) in C minor, remarkably well played by the orchestra. The place of honour, however, was assigned to Sir Hubert Parry's Symphonic Variations in E minor, given under the composer's conductorship, who was accorded a very hearty welcome. The performance was a very fine one, and full justice was done to Sir Hubert Parry's masterly score. Mons. Emile Sauret was the only soloist, and gave his own Concerto in D minor (Op. 26) in a manner that revealed his wonderful mastery of the violin to perfection. At the second concert Beethoven's first Symphony and Borodine's second Symphony were the principal orchestral pieces. Mr. Louis Frölich sang *Wotan's* "Abschied," from Wagner's "Die Walküre," and Schubert's "Du bist die Ruh."

The first of Dr. Rowland Winn's series of orchestral concerts was given in the Town Hall on the 3rd ult., with decidedly artistic results. The programme included Mozart's Symphony in G minor, Wagner's Overture "The Flying Dutchman," Tschaïkowsky's Overture "Romeo and Juliet," and Saint-Saëns's Symphonic Poem "Le Rouet d'Omphale." Miss Esther Palliser was the vocalist and sang Max Bruch's "Ave Maria, stainless Queen," from the choral work "Das Feuerkreuz," also the Jewel Song from Gounod's "Faust."

Through the absence of Dr. C. Swinnerton Heap, on account of a sudden breakdown in health, the first orchestral concert of the Birmingham Festival Choral Society was conducted by Professor Villiers Stanford, the event taking place in our Town Hall, on the 10th ult. The choir gave Brahms's "Triumphlied," which has not been heard here since it was given for the first and only time at our musical festival of 1882. A very fine rendering of Tschaïkowsky's "Pathetic" Symphony was secured by Dr. Stanford. Mons. Hollmann achieved an extraordinary success with Saint-Saëns's Violoncello Concerto in A minor (Op. 33). For his second solo he gave Max Bruch's "Kol Nidrei," based on a Hebrew melody still in use in the Synagogue on the Day of Atonement.

The Midland Musical Society gave a performance of Mendelssohn's "St. Paul" in the Town Hall, on October 29, under Mr. Stevenson's conductorship, the principals being Miss Maggie Jaques, Miss Minnie Hackett, Mr. Shakespeare Robinson (late tenor of York Minster), Mr. Edward Field, Mr. Philip H. Clark, and Mr. William Bennett. Mr. C. W. Perkins occupied his accustomed place at the organ. The performance showed a marked improvement on former efforts. The chorus sang well throughout, their attack being firm and the tone quality rich.

The Birmingham Choral Union gave, in celebration of the centenary of its first production, Haydn's "Creation," in the Town Hall, on the 5th ult., under Mr. Thomas Facer's conductorship. The principals were Miss Annie Norledge, Mr. Hamlyn Crimp, Mr. William Evans, and Mr. C. W. Perkins (organ). It was a capital performance throughout, the chorus being in splendid form.

Messrs. Fred. Ward, violinist, and Percy Stranders, pianist, have organised a series of three chamber concerts, the first of which was given in the Masonic Hall, on the 2nd ult. The performers were, in addition to the concert-givers, Mr. W. H. Ward (viola) and Mr. F. A. Ward (violoncello). Miss Annie Smart was the vocalist and Mr. F. W. Beard the accompanist. The principal features of the programme were Rubinstein's Sonata in A minor for violin and pianoforte and Rheinberger's Quartet in E flat for pianoforte and strings (Op. 38).

The famous Besses o' the Barn brass band gave two concerts on the 12th ult., completely filling our Town Hall both in the afternoon and evening. The most astonishing feature of the performance was a selection from Wagner's "Walküre," arranged by Mr. Alex. Owen, the conductor of the band.

The West Bromwich Choral Society opened its current series of concerts with a fine all-round performance of Sterndale Bennett's cantata "The May Queen," given in the West Bromwich Town Hall, on the 16th ult., under Mr. William Hartland's conductorship. The second part of the programme was of a miscellaneous character. The artistic personnel consisted of Miss Helen Jaxon, Miss Edna Thornton, Mr. Gwillym Richards, and Mr. Daniel Price, vocalists; Mr. William Henley, solo violinist, and Mr. C. W. Perkins, organist.

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MUSIC IN BRISTOL.

(From our own Correspondent.)

The musical festival committee have not yet decided whether or not to hold a festival next year, although Colston Hall is to be built forthwith. In the meantime, all the chief musical events are being held in the Victoria Rooms. On October 29 the Royal Welsh Ladies' Choir sang part-songs and members of the company contributed songs. Miss Maud Gay, a native of Bristol, gave a pianoforte recital on the 2nd ult. Madame Albani and her company gave a concert on the 10th ult. Fräulein Inga Schumann and Fräulein Hildegard Schumann were associated in a violin and pianoforte recital on the 16th ult. Miss Amy Lavington, a talented and cultured local harpist, her pupils, with Mr. John Thomas, the Queen's harpist, delighted a large assemblage by their performances upon the harp, and Miss Chamerlain and Mr. Arthur Wills by their singing on the 17th ult. The Brodsky Quartet again visited Bristol on the 19th ult., at the instance of Madame Darmaro, who joined them in the interpretation of well chosen chamber compositions.

The Bristol Church Choral Union celebrated its annual festival on October 25, in the Cathedral, when 470 singers took part. They admirably rendered the service, under the direction of Mr. John Barrett, the anthems being Stainer's "I saw the Lord" and Macfarren's "The Lord is my Shepherd."

MUSIC IN DUBLIN.

(From our own Correspondent.)

A brilliant opening of the Dublin concert season was made with two concerts by the Hallé Orchestra, under the direction of Mr. F. H. Cowen, on the 15th and 16th ult., in the large hall of the Rotunda. The programmes included familiar works by Mozart, Mendelssohn, Wagner, Schumann, Beethoven, Schubert, and other composers, all admirably rendered under Mr. Cowen's baton. The Overtures to "Die Meistersinger" and "Tannhäuser," especially the last-mentioned, compelled the admiration and enthusiasm of the audience. Herr Carl Fuchs' violoncello solos were also greatly admired.

The Royal Dublin Society's chamber music recitals were continued on the 14th ult., in the new Lecture Theatre of the Society, in Kildare Place. The executants for the season are Signor Papini (first violin), Mr. P. Delaney (second violin), Mr. Grisard (viola), Herr Bast (violoncello), and Signor Esposito (pianoforte). The programme consisted of Mendelssohn's String Quartet in E flat (Op. 12), Brahms's Sonata for pianoforte and violoncello in E minor, and Schubert's Trio in B flat for pianoforte and strings. On the 21st ult. a pianoforte recital was given by Signor Esposito.

The Leinster Choral Society gave a series of three concerts at the Molesworth Hall, on the 16th, 17th, and 18th ult., under the direction of Mr. J. W. Cleary.

The Dublin Musical Society's first concert for the season (Mendelssohn's "St. Paul") was announced to take place at the Royal University Buildings, on the 24th ult., too late for detailed notice.

English opera occupied the new Theatre Royal, Hawkins Street, from the 14th to the 20th ult. Madame Fanny Moody and Mr. Charles Manners have with them a number of well known artists and a capable band and chorus, under the direction of Mr. E. Goosens, Jun.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The season of the popular Saturday evening organ recitals commenced in St. Andrew's Hall on the 5th ult. Dr. Bunnett played Wolstenholme's Sonata in the style of Handel and a Fantasia in C from his own pen, written expressly for the occasion. Light and pleasing in character, it was warmly applauded by the large audience. Miss Stannard, a rising local soprano, and Mr. A. H. Gee, the Australian baritone, but once a resident in Norwich, were responsible for the vocal part of the programme.

A public meeting was held in Ipswich on the 16th ult., under the presidency of the mayor, for the purpose of considering the present position of choral music in the town, and, if possible, to form a thoroughly representative society to embrace both vocal and instrumental departments. After listening to Mr. Bunnell H. Burton, Mr. Lindley Nunn, Mr. J. Hayward, Miss Broome, and others, the meeting decided "that it is desirable to concentrate the forces which have hitherto been divided, by the formation of one central body to be called the Ipswich Choral Society." A small committee was appointed to carry this resolution into effect. There was a unanimity in the meeting which augurs well for the future.

Norwich was favoured with a very unusual entertainment on the 11th ult., for at a concert organised with the idea of reducing a debt existing upon the Roman Catholic schools in Willow Lane, the programme consisted mainly of classical chamber music. Schumann's Pianoforte Quintet (Op. 44), Mendelssohn's String Quartet in E flat (Op. 12), and Beethoven's Pianoforte Trio in E minor (Op. 1, No. 3) were the chief features. The executants were Mr. J. T. Gowen (pianoforte), Mr. W. Johnson (first violin), Rev. H. Long (second violin), Mr. E. Weeks (viola), and Rev. Dudley Elwes (violoncello). Mr. Elwes also distinguished himself in Popper's "Widmung," which was played with tender expression and earnestness of purpose; while Mr. Weeks was equally successful in a solo for the viola, an instrument but rarely heard in a solo capacity. Songs were contributed by Miss Louise Burns.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The annual shower of virtuosic meteors, which the prospectuses prophesy is to be an unusually brilliant one this season, was heralded, in October, by the appearance of M. Pachmann in a Chopin programme. The great pianist was followed later in the same month by Madame Marchesi, who made a very deep impression on an audience which should have been larger. Madame Marchesi was assisted by Herr Kruse. On the 3rd ult. Miss Pancera gave the only pianoforte recital announced as yet this season by Messrs. Methven and Simpson. The most enjoyable number in a well-varied programme was Brassin's transcription of the "Feuerzauber" music. On the 5th ult. Mr. and Mrs. Henschel gave one of their delightful vocal recitals, in which both artists appeared at their best. Mr. Henschel's interpretation of some Schubert songs was very keenly enjoyed. At the first of the University concerts the Dolmetsch party discoursed French music from the Court of Louis XIV. and XV. on harpsichord, lute, viola d'amore, and viol da gamba, before a delighted audience, in the class-room. The excerpts from Couperin, Rameau, and less known composers were most interesting and instructive. Miss May Gibb contributed the vocal numbers.

Our local sky has also been lit by the less assuming appearances of fixed stars, whose concerts have, to the Edinburgh public, an importance and an interest all their own. Worthy of especial note was the first public appearance here of Mr. Alfred Hollins as a pianist. The gifted musician, whose unutterable misfortune predisposes the musical world to that interest which his talent so worthily satisfies and which his personality amply repays, gave a recital in the Music Hall, on the 14th ult., before a large and most sympathetic audience. Liszt's Polonaise in E, most beautifully played, was perhaps his happiest effort.

Recitals were also given during the month by Dr. and Madame Pudor, Mr. A. B. Bach (who is shortly leaving for Vienna), and Mr. Della Torre.

The Edinburgh Bach Society opened its eleventh session on October 23 by a programme of concertos for two (in C major), three (in C major and D minor), and four pianofortes. The performers were Miss Lichtenstein, Messrs. T. H. Collinson, Dace, Dunn, Francis Gibson, John Hartley, A. Scott Jupp, and W. Townsend. A small orchestra, led by Madame Agnes Hamilton and Mr. Colin McKenzie, supplied the accompaniments, and Mr. Franklin Peterson, founder and president of the Society, conducted. Songs were contributed by Mr. A. B. Bach and Miss Gordon Pillans.

Among the evidences of artistic effort which the announcements of the more important vocal societies afford.

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two have evoked an amount of criticism not altogether complimentary. The Choral Union is doubtless hampered by many circumstances easily understood, but it is disappointing to be promised another performance of Berlioz's "Faust" when the premier Society collaborates with the Scottish Orchestra in Messrs. Paterson's scheme. Mr. Kirkhope's Choir has not the same excuse, and there is a widespread feeling of disappointment and disapproval that this splendid body of singers, which its friends say is second to none in the kingdom, should hark back on the third part of Schumann's "Faust" and "The Walpurgis Night" for its appearance in the same scheme. Other works are clamouring to be heard and Edinburgh is clamouring to hear them. If the important novelties of the past few years do not attract the members, do they never dream of a first performance in Edinburgh of Bach's B minor Mass or Beethoven's "Missa Solennis"? The Choral Symphony is not a household word, nor are we intimate with Mozart's Requiem. Are none of Bach's splendid cantatas worthy of notice and are we not to hear the Choral Fantasia again? And what of the works by native composers? If the committee is committed to this dreary round it should give way to another committee with more energy, enterprise, and a realisation of the great responsibilities such a choir must have.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The local musical season has of late been uneventful, if we except the highly successful concert, given on the 15th ult., under the auspices of the Glasgow Society of Musicians. The occasion had been anticipated with singular interest, inasmuch as the concert was in aid of the Society's Benevolent Fund, and St. Andrew's Hall presented an appearance seldom witnessed nowadays when a high-class programme is submitted. The star of the evening, Miss Marie Brema, surpassed herself in her contributions, and a feature of the concert was her touching exposition of "Ein Froehlich's Gesang," a fine example of German seventeenth century song. Dr. A. L. Peace had a hearty reception from his numerous Glasgow friends, and his performance of a Fantaisie and Fugue by E. Bernard showed once more the consummate art of the Liverpool organist. Mr. Maurice Sons gave a finished performance of Bach's Chaconne, Mr. Philip E. Halstead contributed with rare effect a couple of pianoforte solos; chamber music had also an acceptable place in the programme, and Mr. W. T. Hoeck discharged, with his wonted taste, the duties of accompanist. The arduous labours of Mr. H. A. L. Seligmann, the honorary secretary to the concert committee, ought also to be acknowledged.

Herr Willy Benda's Greenock orchestra invaded Glasgow on the 8th ult. It was quite a new experience to welcome a band of over sixty performers (mostly amateurs) from Sugaropolis. The experiment was, however, interesting, as the band includes some highly promising instrumentalists; Mr. Benda has, moreover, been able to inspire his players with his own characteristic spirit and enthusiasm. Miss Jenny Taggart sang her three songs in her usual artistic style. Mr. and Mrs. Henschel's programme at the Queen's Rooms, on the 7th ult., was again drawn up on lines worthy of the cultured tastes of those accomplished artists. Mr. Allan MacBeth's students, at the second concert of the session, easily won distinction in a programme which did the management of the Athenæum School of Music infinite credit.

The Cambuslang Choral Society has had a most encouraging start. Mr. Herbert Walton, the organist of Glasgow Cathedral, is the conductor, and the "Creation" has been selected as the subject of study. Haydn's melodious work has also been taken up by the Airdrie Choral Union. The Maryhill Musical Association is rehearsing "The Rose Maiden," the Stirling Choral Society has "Israel in Egypt" in hand, and the Coatbridge Choral Union has decided to give Haydn's "The Seasons" in March next. Down Ayr way the leading local society has favoured Mendelssohn's "Loreley," Zingarelli's "Laudate," and Handel's "Dettingen" Te Deum. At Dunfermline, Mr. McNabb's choir finds renewed pleasure in studying "Elijah." The Paisley Choral Union, in conjunction with the Glasgow Choral and Orchestral Union, announces four concerts. The choral works include Rossini's "Stabat Mater," Mendelssohn's "Hymn of Praise," and Handel's "Samson."

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The second concert of the Philharmonic Society took place on October 25, the chief feature of the programme being the contrast afforded by a Haydn Symphony ("La Reine") and Tschaïkowsky's Fantaisie Overture, "Hamlet." On the 8th ult. Verdi's "Stabat Mater" and Te Deum, together with Beethoven's music to the "Ruins of Athens," proved somewhat of a trying ordeal for the resident forces, which are now being carefully held in hand for Handel's "Israel," to be given as the Christmas oratorio on the 20th inst. The fourth concert, with a miscellaneous programme, was fixed for the 22nd ult. Mr. F. H. Cowen happily retains his position as conductor. The Musical Society gave Mendelssohn's "Elijah" on the 15th ult., the result amply justifying the appointment of Mr. F. H. Crossley to the conductorship. This chorus has, in fact, rarely been heard to better advantage. The new choral sections of the Sunday Society came into evidence in the same oratorio on October 30, and proved to be a highly capable body of choristers. Though not a very large chorus—numbering only about 130 members—the policy of putting everyone concerned to serious individual trial, and granting an honorarium to the leading voices, resulted in the enlistment of a choir of exceptional power and intelligence. Mr. Argent conducted, as usual. The above are among the leading choral events of the past few weeks in the city, but of exceptional interest also has been the appearance of the unique "Goossens" Choir, on October 27, when Gevaert's "Exiles of Erin" was given for the first time in England with marked success. At Southport, Mr. Hudson produced Cowen's "Ruth," on the 11th ult., and, a week or so later, in the same place, Mr. Clarke gave Mendelssohn's "Elijah." On the 9th ult. Mr. Crossley directed the first and second parts of Haydn's "Creation" at Warrington. Dr. Reynolds has accepted the conductorship of the Runcorn Society, and has had in rehearsal Sullivan's "On Shore and Sea." At St. Helen's, on the 21st ult., the local choral society gave Dr. Bridge's "Flag of England" and the *Finale* from Mendelssohn's "Loreley," under Mr. Elliott.

The orchestral side of art has been represented by one of Mr. Rodewald's delightful "Smoking" evenings at the City Hall, on the 12th ult., when Beethoven's No. 8 Symphony in A and Grieg's second "Peer Gynt" Suite were admirably performed by the Liverpool Orchestral Society. The Societa Armonica has again justified its rehabilitation under Mr. Akeroyd, by giving Beethoven's Symphony, No. 4, in B flat, and a number of other compositions, including a couple of Mr. Coleridge-Taylor's delightful Characteristic Waltzes. The students and professoriate of the College of Music have been well to the front, the whole of Beethoven's Sonatas for violin and pianoforte having been given with excellent effect at a series of recitals by Messrs Courvoisier and Welsing. Two performances of a larger order have also taken place, in one of which Haydn's B flat Symphony, No. 12, formed the chief task of the orchestra, and at the other the same forces, combined with the choral class, gave the first part of Haydn's "Creation," together with excerpts from Mozart's "Requiem" and the "Pignus futurae" fugue from Mozart's Litania in B flat.

In regard to chamber music, there has to be chronicled the success of Mr. Theodore Lawson's second concert with Mr. Brodsky's Manchester quartet, and of special local interest was the appearance of Messrs. Ross and Moore at the Concert Room, St. George's Hall, on the 2nd ult., the first-named of the two "ensemble pianists" being a member of a well-known family of musicians resident in this city. Mr. G. Liebling gave a recital at the Philharmonic Hall, on the 12th ult., with an audience of no larger proportions than that which

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welcomed Rubinstein to the same place a quarter of a century or so ago, and he deserves the success which later on waited upon his great prototype.

Mr. Josef Downes has produced a unique drama at St. George's Hall, in which he takes advantage of his coloured origin to appear as the leading character in "Mutines the Traitor," and has given his hearers some fine music from the pen of Mr. E. Watson, a local writer of very considerable ability. An excellent orchestra and chorus were directed by the composer at a series of performances given from the 14th to the 18th ult.

The Meister String Quartet, which has recently been formed in Liverpool, made its first appearance at a concert at Walton, on Thursday, the 17th ult., when it met with a most hearty reception. Several numbers selected from the works of Mozart, Schumann, Schubert, Barnby, &c., and a humorous piece, entitled "The funeral march of an Elephant," were rendered in a manner which secured for the executants most prolonged rounds of applause.

Mr. Alexander Phipps has been appointed conductor of the Liverpool Post Office Choral Society.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

During November the Hallé concerts have been very interesting, Mr. Cowen sparing no trouble in making his closing season testify to his skill as a conductor, and the band responding nobly to his demands upon it. At the third concert Schumann's Symphony in C, Hubert Parry's set of twenty-seven Orchestral Variations, and Tschaïkowsky's Concerto in B flat minor, with Herr Liebling at the pianoforte, went admirably. At the fourth, on the 10th ult., we had the finest performance yet given here of the "Faust" of Berlioz, so full of life and vigour in the first and second acts and so ridiculously feeble in the third. Miss Jaxon was, perhaps, occasionally slightly lacking in force, but absolutely efficient in her more graceful and expressive utterances; while Mr. Lloyd Chandos sang with great acceptance and Mr. Andrew Black was, as usual, delightful.

The programme for the 17th ult. was unusually interesting and attracted a crowded audience. Herr Moszkowski played his Concerto (Op. 59) splendidly, and the work itself is extremely brilliant, affording ample opportunities for the display of the author's facile execution and exquisitely modulated touch. We should be glad to welcome the composer as the conductor of one of his symphonies. Miss Lilian Blauvelt showed some dramatic aptness and a high voice in admirable training, except, perhaps, that purity of tone has been somewhat subordinated to executive agility.

Among the less regular engagements the chamber concerts of Mr. Max Mayer always excite great attention, and the first of this season was specially interesting. For the second time Mr. Mayer afforded us an opportunity to listen to the refined and classical violin playing of Madame Soldat, who, with Mr. Fuchs and the concert-giver, interpreted Brahms's C minor Trio (Op. 101) and other important works.

The visit of Madame Marchesi, on the 18th ult., was welcomed by a larger audience than, probably, ever greeted a first appearance here of even such a consummate artist as she is. Her charm consists not in mere supremacy of voice, although in slow pathetic songs she sometimes produces some very rich and resonant low notes; but in the perfection of her vocalisation, and yet more in the diversities of style, and even of tone, wherewith she interprets music of the most varied character; being, apparently, equally at home in all schools—in the rendering of Handel's "Ombra mai fù," of Liszt's "Die Lorelei," of Taubert's "Sum, Sum," and of Schubert's "Erl-König." Her acquaintance with English song should, however, have led her into richer fields than those from which she picked the too feeble, and certainly not representative specimens which she selected. The violinist, Herr Johann Kruse, played with great acceptance, with rich tone, and with admirable skill; and the qualifications of Mr. H. Bird (whose name should have been mentioned in the programme) as a perfect accompanist are well and widely known.

For the Saturday evening we had not only the organ recital, at the Town Hall, of Mr. Pyne, but the able performance of "Elijah" by the Philharmonic Choir, under Mr. G. W. Lane, with Madame Ella Russell, Madame Ravogli, Mr. Lloyd Chandos, and Mr. Santley; the Free Trade Hall being densely crowded.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The most important musical event which has taken place in these counties during the past month was the first public performance of Mr. S. Coleridge-Taylor's new cantata "Hiawatha's Wedding-Feast," which was given by the Sunderland Philharmonic Society in the Victoria Hall, Sunderland, on the 16th ult., under the personal direction of the composer. A notice of the production appears elsewhere in these columns, and it is sufficient to say here that it is long since the performance of a musical work in this locality created so much enthusiasm as did this production of Mr. Coleridge-Taylor's very clever and tuneful cantata.

At the same concert Mendelssohn's "Hymn of Praise" was performed, with Miss Evangeline Florence, Miss Florence Barnby, and Mr. Lloyd Chandos as soloists. Too much praise cannot be bestowed upon Mr. N. Kilburn, the conductor of the Society, for the zeal and enterprise he has shown in connection with this concert, and the high state of efficiency to which his untiring labours have brought the choir which he so ably conducts.

An interesting meeting in connection with the Incorporated Society of Musicians was held in the Town Hall, Sunderland, under the presidency of the Mayor of that town, on the 12th ult., when Mr. Samuel Reay, of Newark, read a paper on "Musical Reminiscences."

Messrs. S. and A. Oppenheim gave a very successful pianoforte and violin recital in the New Assembly Rooms, Newcastle, on the 12th ult. They were ably assisted by Miss Gertie Smith (violoncello) and Madame Pudor van Rhyn (vocalist).

A choral society has just been formed at Willington under the conductorship of Mr. Lonsdale. Haydn's "Creation" has been put into rehearsal and will probably be given early in the new year.

On the 16th ult. Miss Hildegard Werner, assisted by her Ladies' Mignon String Orchestra, and others, gave a concert in St. George's Hall, Jesmond, before a crowded audience. The programme included several selections, well played by the orchestra, under Miss Hildegard Werner's leadership. The solo violinist, Miss Lily Cooke, was heard to advantage in a Violin Concerto and "Brindisi," by Alard. Miss Gidney played with ability Chopin's Polonaise in A and some of Brahms's Hungarian Dances. Not the least enjoyable feature in the programme was a Japanese song and dance, given in costume, by Miss Hope Goddard, a tiny little girl six years old, who was twice recalled for her clever performance.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The old organ in St. Andrew's Church (a fine specimen of John Snetzler's work, originally built for St. Mary's in 1776) has been thoroughly rebuilt and enlarged by Messrs. P. Conacher and Co., who have successfully preserved Snetzler's flue work while adding some admirable specimens of modern voicing in solo stops. The keyboards and all the mechanism are new. Mr. W. S. Hoyte gave a recital on the restored instrument on the 3rd ult., when the church was crowded. A noteworthy example of Mr. Hoyte's artistic skill was the carefully worked up *crescendo* throughout the short episode between the *Adagio* and final *Fugue* in Bach's Toccata and Fugue in C major.

The first concert of the Sacred Harmonic Society took place on the 9th ult., under the direction of Mr. Henry J. Wood. Mr. Wood's success with the Society is bearing good fruit in increased attendance and interest in the concerts. Acting upon his suggestion the committee selected Gounod's opera "Irene" for this concert, a work that, in its entirety, is comparatively unknown. The solos

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were entrusted to Madame Fanny Moody, Miss Dina Saul, Miss Southerland, Messrs. Philip Brozel, Watkin Mills, Gwillym Richards, Mervyn Dene, and Felix Barry, who did complete justice to the work. The band and chorus have profited greatly by Mr. Wood's thorough methods; but we must not forget to give a share of praise to Mr. Branscombe, of Liverpool, who undertook the earlier choral rehearsals in the absence of Mr. Wood.

The new City Orchestra has commenced its rehearsals under Mr. Wood, who has personally tested and selected the members. May we hope that at last high-class orchestral music may cease to be an exotic in Nottingham?

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The amalgamated concerts of the Leeds Subscription and Philharmonic Society, which supply most of the good music we hear in Leeds, promise an exceptionally interesting and successful season. The series opened, on the 2nd ult., with a large audience and an excellent programme, chiefly of orchestral music, supplied by the Hallé band. Mr. Cowen gave a highly finished reading of the "Eroica" Symphony, while among the less familiar things were Goldmark's elaborate "Sakuntala" Overture and Tschaïkowsky's "Mozartiana" Suite. The Philharmonic chorus gave a fairly successful performance of Dr. Stanford's "Phaudrig Croohore," though it is a work that demands still greater finish in points of detail.

On the 23rd ult. the Leeds Choral Union gave a concert performance of the "Flying Dutchman." Miss Palliser and Mr. Andrew Black sustained the chief parts, the minor ones being creditably taken by Miss Margaret Vereker, Mr. T. Child, and Mr. W. Thornton. Mr. Benton conducted a generally efficient performance.

At Bradford, on October 25, the Old Choral Society fell back on "Elijah," to the satisfaction of its hearers and the advantage of its funds. The chorus-singing was marked by its habitual freshness and energy, and the soloists, though all local, proved highly efficient. Mr. Uttley, who has recently been studying under Mr. Santley, took the part of *Elijah* with considerable success, and Miss Symons, Miss Thornton, and Mr. Brearley were the representatives of the other principal parts. Mr. Hartwell Robertshaw conducted. On October 28 the first of the Subscription Concerts took place. A masterly interpretation, by Madame Soldat, of Brahms's Violin Concerto was the distinguishing feature of the programme, which also included Schumann's "Rhenish" Symphony, and, as a highly interesting novelty, the Overture to Wagner's very early opera "Die Feen," which has much more intrinsic merit than one might expect. Miss Macintyre, the vocalist, was not entirely successful in her solos, but Mr. Cowen was at his best as the conductor of the concert. The second Subscription Concert, on the 8th ult., was miscellaneous, and of but ephemeral interest.

The Bradford Permanent Orchestra gave one of its concerts on the 5th ult. Here also was provided as the chief attraction a modern Violin Concerto, that of Dvorák, which was very artistically played by Mr. H. Verbrugghen, a most finished and satisfying player. In this and in Sullivan's delightful Overture "Di Ballo" the band was heard at its very best, the performances doing credit to its clever conductor, Mr. Bartle. Mr. W. Haigh's excellent viola playing and Miss Agnes Nicholl's songs were among the other features of the concert deserving notice. On the 7th ult. Madame Blanche Marchesi gave a vocal recital, but unhappily there was but a miserable audience to enjoy her consummately artistic performances and those of the violinist, Mr. Kruse, and the admirable accompanist, Mr. Henry Bird. A modest but highly interesting concert was given by Miss Lummert on the 21st ult., when she sang a well chosen series of *Lieder*, and was well supported by Mr. Briggs as violinist and Miss Eisele as pianist.

The musical doings at Halifax have been of considerably more importance. On the 3rd ult. an amateur association, rejoicing in the rather cumbrous title "The Northgate End Orchestral Society," gave a creditable performance of Mendelssohn's early Symphony in C minor. It attempted a higher flight in the "Meistersinger" Overture, and accomplished its task by the simple expedient of taking it at something like three-quarters the correct speed. Dr. Pudor's fine violoncello playing and Madame Pudor's artistic singing greatly added to the interest of the concert, which was conducted by Mr. Priestley. On the 11th ult. the Halifax Choral Society began its season with a varied but excellent miscellaneous programme, in which Mr. Cowen and his band took a leading part. Beethoven's C minor Symphony, Bach's "O Light everlasting," and a portion of the second act of "The Flying Dutchman" were the principal features. The chief vocalist was Madame Duma, and the singing of the "Spinning Song" by the ladies of the chorus deserves a special word of praise.

To the Hull Vocal Society belongs the credit of introducing Mr. Elgar's masterly cantata "King Olaf" to the district. There is no need to expatiate on the merits of this romantic and powerful work, so rich in ideas and so glowing with colour. It was conducted by Dr. G. H. Smith, and the performance is said to have been one of the best the Society has ever given. The principals were Madame Bertha Moore, Mr. William Green, and Mr. Charles Copland. On the 18th ult. the Hull Harmonic Society followed its own excellent precedent of a year ago and invited Dr. Stanford to conduct his "Voyage of Maeldune," a beautiful work that has been most unduly neglected since its production at the Leeds Festival of 1886. The principals were Miss Agnes Nicholls, Miss Muriel Foster, Messrs. Hirwen Jones and Dan Price; and with such an able quartet of soloists, and a band strengthened for the occasion, the performance was more than adequate. In the miscellaneous part of the programme Sir A. C. Mackenzie's "Britannia" Overture and Dr. Stanford's own "Shamus O'Brien" Overture were included.

The conductorship of the Dewsbury Choral Society has been given up by Mr. G. H. Hirst, and has devolved upon another able and enthusiastic amateur, Mr. T. L. Chadwick. "St. Paul" was the oratorio chosen for the concert on the 15th ult., and was very creditably given, the chorus-singing being excellent, while the principals, Miss Ruby Shaw, Miss Vereker, Mr. Brearley, and Mr. Francis Harford, were all earnest, unaffected, and artistic. On the 9th ult. the first of a series of classical concerts was given at Pudsey by Mr. L. Gaunt, the programme including Schumann's Pianoforte Quintet. On October 31 an interesting chamber concert took place at Scarborough, pianoforte trios by Beethoven and Raff (G major, Op. 112) being included in the programme, and played by Mr. W. H. Cass, Miss Alderson Smith, and Mr. Owen Williams. Mr. Bantock Pierpoint was the vocalist.

The receipts of the Leeds Musical Festival of 1898 reached the record total of £11,490, an advance of more than £500 upon those of 1895. The expenditure, however, has increased by £422—the total this year being £9,352, against £8,930 three years ago. The net credit balance this year is £2,138, compared with £2,039 in 1895. The committee have distributed £2,000 amongst six of the Leeds medical charities, adding the balance of £138 to the reserve fund, which has now reached the very substantial sum of £4,273. The Provisional Committee have been empowered to grant out of the interest from the reserve fund a sum not exceeding £50 per annum towards the formation of a permanent orchestra in Leeds, if and when such an organisation is formed. This is a step in the right direction and a gratifying sequel to the recent festival.

MUSIC IN PARIS.

(From our own Correspondent.)

Some features of special interest have been presented during the past few weeks at the Champs-Elysées concerts, which, owing to the continued indisposition of M. Lamoureux, were conducted by M. Chevillard. One of these was the performance, at the concert of October 23, of "Penthésilée, reine des Amazones," a poem by M. Catulle Mendès, set to music by M. Bruneau, a finely conceived and ably elaborated composition, modern in style, highly dramatic and entirely successful also from the declamatory point of view. It met with an admirable interpretation on the part of Mdlle. Pacary,

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a genuine artist with a most sympathetic and well trained voice of a delicate *timbre*. The lady, who, on the same occasion, also took part in the duet from "Götterdämmerung" with very considerable success, is evidently becoming a prime favourite with concert-goers. Another interesting event was the performance, for the first time here, at the concert of the 13th ult., of the entire first act of "Tristan und Isolde," with Madame Litvinne and M. Cossira in the titular parts, Madame Marty singing that of *Brangäne* and MM. Bartet and Lubert those of *Kurwenal* and the *Seaman* respectively.

M. Colonne having so far continued his summary, as it were, of successful works produced by him in former seasons, the task of the critic is consequently rendered an easy one. At the concert of October 30 M. Pugno gave an excellent rendering of M. Dubois' second Pianoforte Concerto and Señor Sarasate played with equal success the Caprice for violin by Guiraud. MM. Pugno and Wurmser also introduced to the audience the new double pianoforte, invented by M. Lyon (two keyboards with two distinct mechanisms, but sharing the same sounding-board and case), with satisfactory results. The concert of the 6th ult. was devoted to compositions by M. Massenet, who conducted. Here again Mdlle. Pacary came in for a considerable share of the applause bestowed by the audience, the gifted vocalist taking the leading part in the "Extase de la Vièrge" and other vocal numbers, while M. Thibaut, the solo violinist of the Colonne orchestra, was deservedly much appreciated in his rendering of the "Meditation" from "Thaïs." The entire programme was repeated at the concert of the 13th ult.

The performances at reduced prices given by the Opéra Comique during the past month, and in which the entire troupe took part, have been a decided success. Although only works on the old *répértoire* have been produced, there have been some interesting *débuts* on the part of some of the leading artists; such as Madame Thierry and M. Delevoye in "Mireille," Mdlle. Telma in "Mignon," and the particularly successful one of Mdlle. Brejean Gravière in "Le Barbier de Seville." We have already mentioned the operas announced to be performed in connection with the inauguration of the new theatre of the Opéra Comique, which is to take place in the first week of the present month. M. Gevaert, the director of the Brussels Conservatoire, has been here for some time to assist in the rehearsing of "Fidelio," for which he has supplied recitatives (in place of the spoken dialogue), and the principal *rôles* in which have been entrusted to Madame Caron and M. Vergnet.

"Dejanire," the late Louis Gallet's drama, with M. Saint-Saëns's music, recently brought out with so much *éclat* at Bezieres, was produced at the Odéon, on the 11th ult., with the co-operation of Mdlle. Pacary and M. Cogny.

MUSIC IN AMERICA.

(From our own Correspondent.)

THE NEW YORK FREE MUSICAL LECTURES.

In January, 1888, the New York State Legislature passed an Act authorising the New York Board of Education to provide for a course of free lectures to working men and women, and appropriating 15,000 dollars for the purpose.

From this small beginning has grown an educational movement of great importance to the well-being of New York City. Three years ago music was added to the list of subjects, and Mr. Thomas Whitney Surette was asked to undertake the work in New York City. The lectures were on the following subjects: (1) Ballads, madrigals, and masses; (2) Bach and Handel; (3) Haydn; (4) Mozart; (5 and 6) Beethoven; all with musical illustrations; and at the end of each lecture views were shown of the composers and places connected with their lives. Mr. Surette found these working people quite capable of following and understanding what he had to say, and much more keen about the subject-matter than a more cultured audience might have been. The plan of the lecture on Beethoven, for example, was somewhat as follows: After giving a short *resumé* of the Mozart lecture, particularly to show how his music reflects the elegance of manner and the somewhat conventional style of life which existed under the old *régime*, pointing out the perfectly well rounded periods of his melodies, the use of the Alberti bass, &c., the lecturer described the changes in politics and thought which were so pronounced at the beginning of this century; changes which were ringing out the old and ringing in the new, and which found voice all over Europe in the cry for personal freedom and the value of the individual man. Then, having given the audience some idea of the causes which operated to produce Beethoven's music, he began an analysis of a sonata, taking, perhaps, ten or fifteen minutes in explaining its construction and familiarising them with its themes. The audience had in their hands a diagram of the Sonata Form printed in the syllabus from the sonata described in the lecture. This they occasionally referred to as the lecturer spoke. After the analysis the sonata was played through, and there was no doubt as to the enjoyment of the music on the part of the audience.

Now here were 2,000 working people listening to high-class music. Possibly they were for once, and perhaps for the first time, brought into contact with the great Beethoven, and they must have been elevated by the experience.

Lists of books bearing on the subject are printed in the syllabus, and the librarians report that there is a considerable demand for them from members of the audience. Many people come up to express their appreciation of the lecture and the music, and there could be no question as to their sincerity and gratitude.

This year a new departure has been made. Free singing classes have been inaugurated by the Board of Education, and, under the wise leadership of Mr. Alfred Hallam, 600 poor people are learning sight-singing in the hall of the Educational Alliance near the Bowery. The field is almost unlimited and the rewards inestimable.

The South London Choral Association deserves the highest credit for its performance, on the 23rd ult., of Schumann's "Paradise and the Peri," a work containing some of the composer's choicest music and withal only too rarely performed by our choral societies. This neglect of a classic may arise from the complexity of the orchestral accompaniments, which are somewhat beyond the capacities of the amateur element in orchestras, upon which a large number of societies have partly to depend. Moreover, the cantata necessitates the engagement of five competent soloists. Although it cannot be said that the music appeals to popular taste, the experience of the performance under notice proves that a miscellaneous audience can at times be greatly stirred and constantly interested by the many conspicuous beauties in the cantata. The choral numbers, admirably prepared as they were on the present occasion, were often deeply impressive. They give ample scope for a well drilled choir. Miss Monteith was to have been the principal soprano, but a sudden indisposition on the morning of the performance necessitated a difficult and anxious search for a substitute, with the result that Miss Ada Loaring undertook to read the part, although she had not previously studied it. Under these circumstances the music suffered, but great credit is due to Miss Loaring for her courage and ability. The other soloists were Miss Clara Tudge, a careful and conscientious young singer, Madame Eliza Thomas, Mr. Charles Ellison, who contrived to put much dramatic fervour into his part, and Mr. Robert Grier. Mr. L. C. Venables conducted his forces with quiet skill. The orchestra, excellently led by Mr. T. E. Gatehouse, was sometimes overweighted in the accompaniments, especially in the strings.

University of Oxford.—Faculty of Music.—Examinations for Degrees in Music.—November, 1898. The following have satisfied the examiners:—

1. First Examination for the Degree of Bachelor in Music: Ernest A. N. Cullum, Non-Collegiate and St. Leonards-on-Sea; William H. Dean, Queen's College and Llandrindod Wells; John H. L. Gauntlett, Worcester College and Lordship Lane; Louis A. Hamand, Queen's College and Hillingdon, Uxbridge; Benjamin J. Hancock, Queen's College and Woolwich; Arthur V. Jackson, Queen's College and Blackpool; Samuel Lees, Queen's College and Christleton, Chester; Robert W. Robson, Queen's College and Bournemouth.

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2. Second Examination for the Degree of Bachelor in Music: Reginald S. Barnicott, Queen's College and West Hampstead; Peter Le Sueur, New College and Redland, Bristol; Benjamin Lofthouse, Queen's College and Southport; Alfred Mistowski, Non-Collegiate and Richmond, Surrey; William Phillips, Queen's College and Westbourne Street, London.

3. Examination for the Degree of Doctor in Music: Arthur W. Marchant, New College and Dumfries, N.B.; Ernest Walker, M.A., Balliol College; Robert T. White, Queen's College and St. Leonards-on-sea.

4. Examination of Women.—The following has satisfied the examiners in the Second Examination for the Degree of Bachelor in Music: Jenny Carstairs, of Elie, Fife, Scotland.

At a general meeting of the Worcestershire Musical Union, held at Worcester, on the 2nd ult., the Dean of Worcester was elected President, the Bishop of Worcester and others, Vice-Presidents, and the Rev. E. Vine Hall, conductor. Mr. Hall, in returning thanks, reminded those present that this was the twentieth time that he had been elected conductor, and said that for nineteen years it had been his great pleasure to conduct the Society, and that he had presided at no less than thirty-seven concerts. He also observed that the Worcestershire Musical Union was the first Society to give afternoon concerts in Worcester and to get together a really good orchestra for the purpose of performing great choral and orchestral works. Over the programmes of many societies, he said, the words "Made in Germany" or "No English need apply" might be written; but on looking over some of the old programmes he found that the Society had given a hearing to no less than forty English composers. In those programmes we found the names of Morley, Gibbons, and Wilbye; of Purcell, Bishop, and Attwood; of Sterndale Bennett, Pearsall, Wesley, Parry, and Sullivan; while the names of nine Worcestershire composers appeared, including Sir F. Ouseley, A. J. Caldicott, Dr. Wareing, Edward Elgar, Walter Whinfield, and others; thus proving that the Worcestershire Musical Union had not turned its back on English composers.

The annual concert in aid of the funds of that admirable institution the Royal Society of Musicians, held at Queen's Hall on the 11th ult., was of a miscellaneous description. It included songs excellently rendered by Miss Esther Palliser, Madame Clara Samuell, Mdlle. Giulia Ravogli, Madame Enriquez, Mr. Lloyd Chandos, and Mr. Bantock Pierpoint (in lieu of Mr. Arthur Oswald, indisposed), as well as violin solos by M. Emile Sauret and a performance of Moszkowski's "Caprice Espagnol" by the promising young pianist, Miss Madeline Payne. But the most striking feature was the finished singing of the members of the Bristol Royal Orpheus Glee Society, who, with their conductor, Mr. George Riseley, came to London expressly to take part in this concert. Such even and full tone, boldness of attack, and perfect *pianissimo* as were manifested in J. J. Viotta's glee "The dying child," Mr. W. H. Cummings's "Oh! the summer night" (conducted by himself), W. A. C. Cruickshank's "Stars of the summer night," C. Lee Williams's "Lost Time," and other pieces are very rarely heard. Messrs. Henry Bird and Norman Cummings were the accompanists.

Mr. Emile Sauret's Elegy and Rondo for violin and orchestra, which the composer played at the concert of the Society of British Musicians, on the 11th ult., was, a few days previously, heard twice at Düsseldorf, at two of the weekly Symphony concerts of the municipal orchestra, the soloists on both occasions being Herr "Concertmeister" Reibold. The work did not fail to make its customary effect, to judge from the Düsseldorf *General Anzeiger*, which wrote: "It is, as regards difficulty, a virtuoso piece of the first rank. The first part, Elegy, suffers from a superabundance of interrupted cadences, and a certain formlessness. But the solo instrument is shown to the greatest advantage, and the orchestration is remarkable for great euphony. The *Rondo* is fresh and distinguished by a great and effective cadenza. The composer, who may be called a violinist of the first rank, seems to have taken Saint-Saëns for a model. Herr Reibold played the piece with brilliant technique and a full and beautiful tone. He would undoubtedly have gained the approval of the composer had he been present. Repeated calls were his reward."

The programme of the last Richter concert, on October 29, was so hackneyed, and the performances of the orchestral pieces so exactly like what we have heard and admired scores of times, that a bare record must suffice. We heard Beethoven's Seventh Symphony and a number of Wagner pieces for the *xth* time under Dr. Richter, and have really nothing to say that we have not said before. He is Richter, *voilà tout!* Mr. Philip Brozel attempted the Trial Songs from "Die Meistersinger," and, with Madame Medora Henson, the great Love Duet from "Die Walküre." Both performances were disappointing, for both artists sang with a lack of dignity and style that suggested their looking at Wagner's music through ballad singers' spectacles. We were much distressed at finding the Bayreuth master's music so dull on this occasion. When will somebody start teaching the true Wagner style of musical declamation, Wagner's largeness of utterance and grandeur of expression in English? Or is Wagner impossible in English after all?

An overwhelming audience attended the performance of "Elijah," given on October 29, at the Queen's Hall, People's Palace, by the flourishing Choral Society under the direction of Mr. C. H. Allen Gill. The dramatic sections of the work were followed with intense interest, and the performance throughout gave great satisfaction. The chief principals were Miss Lilian Lea-Bowles, Miss Lucie Johnstone, Mr. Whitworth Mitton, and Mr. R. E. Miles. Mr. George Wilby was the leader of the band. The People's Palace, with which is now combined the well-known Bow and Bromley Institute, now enjoys the services of two separate choral and orchestral societies, the older one at Bow under Dr. McNaught and the newer body at the People's Palace under Mr. Gill. Both societies are hard at work preparing oratorios and other important works. It is a gratifying fact that such music attracts the largest audiences in the sometimes despised, and very much misunderstood East-End of London.

The Kruse Quartet party—consisting of Messrs. Johann Kruse, Charles Schilsky, Emile Férir, and Herbert Walenn, with Madame Fischer-Sobell as pianist—gave its first concert on the 12th ult., at the Hampstead Conservatoire. A special feature was the arrangement of the platform for the players in the centre of the hall, the audience being seated round, thus reviving the custom introduced by the late John Ella at the Musical Union concerts. The string quartets chosen for this occasion were Rubinstein's in F (Op. 17, No. 3) and Beethoven's in E minor (Op. 59, No. 2), throughout which the skilled interpreters had no difficulty in holding attention. These compositions were separated by Brahms's Sonata in D minor (Op. 108) for pianoforte and violin, which obtained full justice from Madame Fischer-Sobell and Herr Kruse.

The second meeting of the Curtius Concert Club at the Princes' Galleries, on the 2nd ult., was marked by the introduction to England by Messrs. Richard Gompertz, Haydn Inwards, Emil Kreuz, and Charles Ould of August Klughardt's String Quartet in D major (Op. 61). As a whole, the work is interesting rather than strong. The material is handled in a manner that repays examination, but there are few indications of the impulse and freshness that more than aught else make such a deep impression upon the listener as to be remembered afterwards. The first movement is attractive and there is no lack of spirit throughout. It could not have been better played than by the artists named. Another novelty was Mr. Kreuz's "Russische Tänze" (Op. 46, No. 2), neatly performed by Mr. Gompertz.

The Mozart Society re-assembled for the season in the Portman Rooms on the 12th ult. The master giving the name to this weekly series was represented by his Quartet in E flat for pianoforte and strings (originally composed for pianoforte and wind instruments), effectively played by Miss C. A. Brousil, Messrs. L. Szczepanowski, E. Van der Straeten, and J. H. Bonawitz. The three latter were also heard in solos, Mr. Bonawitz selecting Beethoven's Pianoforte Sonata in E (Op. 90), and the vocalists were Miss Margaret Hoare and Mrs. Johnston-Watson.

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Royal College of Music.—Preliminary examinations for nine Free Open Scholarships will be held on February 1, 1899, in various local centres throughout the United Kingdom. The Scholarships will be allotted as follows:—Composition 2, singing 2, pianoforte 1, organ 1, violin 1, violoncello 1, horn 1. The Scholarships are open to all classes of Her Majesty's subjects within the stated ages. They entitle the holders to free musical education at the College, and are, as a rule, tenable for three years. In some cases grants towards maintenance are added. Further information and official forms of application can be obtained from Mr. Frank Pownall, Registrar, Royal College of Music, Prince Consort Road, South Kensington.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah," on October 26, in the church of St. George the Martyr, Southwark. The soloists were Miss Winifred Marwood, Miss Florence Child, Mr. John Probert, and Mr. Robert Greir. On the 2nd ult. "The Messiah" was given in St. John's, Isle of Dogs. Soloists: Miss A. Wilmot-Briggs, Madame Mabel Ward, Mr. Henry Holyoake, and Mr. Arthur Walenn. Dr. E. H. Turpin accompanied on the organ. The choir also gave the "Creation," on the 16th ult., in Christ Church, Endell Street, Long Acre. The soloists were Madame Edwardes, Mr. Vivian Bennetts, and Mr. Arthur Walenn. Mr. E. G. Croager accompanied on the organ.

The British Chamber Music Concerts, organised to bring forward the works of native composers, successfully started upon its fifth season on the 1st ult., in the Queen's (Small) Hall. An important novelty was a Trio in C minor for pianoforte, violin, and violoncello, by Mr. Ernest Walker, a cleverly constructed and telling composition, the leading features of which were effectively developed by Messrs. Ernest Fowles, Jasper Sutcliffe, and Paul Ludwig. The second-named introduced a melodious Légende for violin, by Mr. John Francis Barnett. Sir Hubert Parry's Sonata in A for pianoforte and violoncello received conscientious treatment from Messrs. Fowles and Ludwig, and Mr. Reginald Chalcraft was the vocalist.

The series of concerts in aid of the Leighton House Maintenance Fund began in the studio of the building on the 7th ult., when several distinguished artists joined in an interesting programme of chamber music. Miss Fanny Davies, Miss Marie Motto, and Mr. Paul Ludwig played with their accustomed skill Schubert's Trio in B flat for pianoforte, violin, and violoncello and Mozart's Trio in E major. The accomplished pianist's solo pieces were Schumann's Romance in F sharp and one of Chopin's Etudes. Mr. James McInnes ably acquitted himself in songs by Brahms, Sir Hubert Parry, and Lulli; and the pianoforte accompaniments were effectively played by Miss Susan Lushington.

The first performance of Mr. Edward Elgar's "King Olaf" at the Antipodes we duly noticed in our August issue (p. 542). It is most gratifying to find that the work had the great and very unusual honour of a repetition performance, given on July 19, by the North Suburban Choral Union of Melbourne, under the able direction of its excellent conductor, Mr. E. A. Jaeger, who is much to be congratulated on his enterprise and enthusiasm. The *Argus* (Melbourne), in recording this second performance, says: "The second hearing of 'King Olaf' fully confirms the opinion expressed in these columns that it is a work of high rank, rich in imagination and appropriate dramatic effect."

Madame Cecilia Staunton, a soprano from New Zealand, made a favourable impression at St. James's Hall, on the 7th ult., by her neat rendering of German, French, and English songs. More than ordinary ability, combined with taste, was manifested in her rendering of Brahms's "An die Nachtigall," Schubert's "Gretchen am Spinnrade," Massenet's "Souvenez-vous Vierge Marie," Paul Vidal's "Printemps Nouveau," and Cecile Hartog's "For ever adieu." To the contrasted spirit of these pieces the vocalist was quite equal. The songs were interspersed with violin and harp solos respectively played by M. Emile Blanchet and Miss Edith Martin.

The six Exhibitions offered for competition by the Associated Board of the Royal Academy of Music and the Royal College of Music, in connection with its Examinations for 1898, have been awarded to the following candidates:—Pianoforte: Amy Paffard, Willesden; Isabel Moore, Huddersfield; Mabel Starmer, Anerley. Violin: Florence M. Scott, Croydon Conservatoire. Organ: Edith M. Cooke, Swansea. Singing: Amy A. Joyner, Cudworth, near Barnsley. These Exhibitions entitle the holders to two years' free musical education at the Royal Academy of Music or the Royal College of Music.

The official programme has just been issued at Bayreuth for next year's Festspiele, which will commence on July 22 and terminate on August 20, and will comprise the "Nibelungen" tetralogy, "Die Meistersinger," and "Parsifal." There will be two representations of the tetralogy (July 22-25 and August 14-17), five of "Die Meistersinger" (July 28; August 1, 4, 12, and 19), and seven of "Parsifal" (July 29 and 31; August 5, 7, 8, 11, and 20). In retaining seats, which may now be booked, it will be necessary, however, to subscribe for a complete cycle of "Der Ring des Nibelungen."

The first Eisteddfod Caerludd is announced to be held at Queen's Hall on February 22 and 23, 1899. In the music section prizes amounting in the aggregate to about £120 will be offered, the various entries being classed under choral and solo vocal music and instrumental music (pianoforte and violin). The adjudicators for the musical competitions are Mr. Joseph Bennett, Mr. D. Emlyn Evans, Mr. H. R. Eyers, Mr. W. Frye Parker, and Miss Llewela Davies. Full particulars of the Eisteddfod may be obtained from the hon. secretary, Mr. Maengwyn-Davies, 54, Claverton Street.

On Monday, the 12th inst., Dr. Yorke Trotter will, at St. George's Hall, conduct a series of performances of Gluck's opera "Orpheus," to be given by the students of the operatic class of the London Organ School, who rendered it with so much success last July. The opera will be preceded by a new musical piece, entitled "Pandora," composed by Mrs. Lynedoch Moncrieff (libretto by Risden Home).

The Dulwich Philharmonic Society gave an excellent performance of Sullivan's "Golden Legend," at Emmanuel Church Hall, on the 15th ult., under the able direction of Mr. J. W. Lewis. The principal vocalists were Miss Estelle Linden (soprano), Mr. William Fell (tenor), and Mr. Edgar Archer (bass), who specially distinguished himself.

The Highbury Philharmonic Society announced the first performance in the metropolis of Mr. Elgar's Leeds cantata "Caractacus," for the 29th ult., with Madame Medora Henson, Mr. Edward Lloyd, and Mr. Andrew Black in their original parts. Cowen's "Ode to the Passions" will be given by this Society in January.

H.R.H. Princess Henry of Battenberg has been graciously pleased to accept a copy of Miss Louisa Gibson's "First Book on the Theory of Music" for her daughter, Princess Ena. A copy of the same work has also been graciously accepted by H.R.H. the Duchess of Fife for the use of the Lady Alexandra Duff.

Mr. Elgar's "King Olaf" was performed by the Cheltenham New Philharmonic Society, on the 22nd ult., under the direction of Mr. C. J. Phillips. We regret that, owing to the sudden illness of "Our own Correspondent," we are unable to give a notice of the performance this month, but we hope to do so in our next issue.

At St. Margaret's Church, Westminster, the greater part of Act 1 of Wagner's "Parsifal" was announced to be given on the evening of the 30th ult., with Mr. E. H. Lemare at the organ, and the choir of St. Margaret's also taking part. The *Amfortas* music was, as heretofore, to be sung by Mr. Ffrangcon-Davies.

Mr. Edward Elgar's "Banner of St. George" will be given during this month at Worcester, Richmond, and Bath; and Mr. Franco Leoni's cantata "The Gate of Life" at Shoreditch, Upper Clapton, Batley, and Newcastle.

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Messrs. Rudall, Carte and Co. have just issued their useful professional pocket book and engagement diary for the coming year. It is hardly necessary to point out the value of this book to professional teachers and others.

The Finsbury Choral Association announced a performance of Mr. Cunningham Woods' male-voice cantata "A Greyport Legend" and Sullivan's "Martyr of Antioch" on the 24th ult., too late for notice in our present issue.

A very successful concert was given recently at Copenhagen by Mr. and Mrs. Albert Mallinson, the programme consisting entirely of songs—twenty in all—from the pen of the former, interpreted by the lady.

Mr. J. P. Attwater has been appointed Musical Director of the South London Musical Club, in the place of Mr. Charles Stevens, who resigns after holding the position for more than twenty years.

Herr Richard Burmeister has been appointed to the directorship of the Scharwenka Conservatory, in New York, lately vacated by the return of Herr Xaver Scharwenka to Berlin.

Mr. E. van der Straeten gave a lecture at the Knighton Public Hall, Leicester, on the 17th ult., entitled "The History of Music."

Mr. A. J. Slocombe and Miss Kate Ould gave a concert of chamber music at Queen's (Small) Hall on the 17th ult., with gratifying success.

Mr. Philip Paque has been appointed Sergeant of Her Majesty's Royal Trumpeters, in succession to Mr. Thomas Harper, deceased.

Numerous concerts and recitals have taken place during the past month of which space does not permit our giving detailed criticism. The following, however, deserve special mention:—

Chamber Concerts.

Herr Blaha, 7th ult.
Miss Ellen Bowick and Mr. Frederick Keel, 8th ult.
Miss Ethel Barns and Mr. Charles Phillips (1st of three), 14th ult.
Miss Katie Goodson, Mr. Marsick, and Mr. Marix Loevensohn, 14th ult.
Mr. E. H. Thorne, 19th ult.
Messrs. Walenn, 21st ult.
Carrodus String Quartet, 24th ult.

Recitals.

Miss Evelyn Ingleton, 6th ult.
Madame Riss-Arbeau, 10th, 17th, and 24th ult.
Mr. Herbert Fryer, 17th ult.
Herr Rudolph Zwintscher, 17th ult.
Mr. Otto Hegner (1st of three), 21st ult.
Miss Cordelia Grylls, 21st ult.
Messrs. Ross and Moore, 23rd ult.

FOREIGN NOTES.

Amsterdam.—Both Herr Richard Strauss and Dr. Hans Richter were in Amsterdam, at different times, last month, in order to conduct one of the concerts of the Concertgebouw. Their reception was most enthusiastic, as was that accorded to the works produced. On the other hand, the two eminent musicians expressed themselves in terms of the highest appreciation as to the merits of the excellent body of instrumentalists who had been for the time committed to their charge. Their admiration moreover took a practical form; Dr. Richter placing his honorarium at the disposal of the pensions fund of the institution, while Herr Strauss, whose symphonic poem "Zarathustra" had been produced for the first time here on this occasion, announced his intention to dedicate his, as yet unfinished, symphonic work "Heldenleben" to the Amsterdam orchestra.

Berlin.—The new opera, "Don Quixote," by Herr Wilhelm Kienzl, the composer of the very successful "Der Evangelimann," was produced for the first time at the Royal Opera, on the 18th ult., and met with a splendid reception from a crowded house.—Herr Richard Strauss, the successor of Herr Weingartner in the conductorship at the Royal Opera, assumed his functions on the 4th ult., with a performance of "Tristan und Isolde," a somewhat severe test, through which, however, the distinguished musician passed triumphantly.—The Meiningen Orchestra, under the direction of Herr Fritz Steinbach, gave a series of concerts here last month with marked success, and the opinion is general as to this admirable body of instrumentalists having, under its present conductor, fully maintained the high reputation obtained for it by the late Hans von Bülow. An interesting concert given on the 4th ult. by the Choral Society of the Lehrerverein, under the direction of Professor Felix Schmidt, included an important new choral work, "Nordlandskampf," by the Swedish composer, Andréas Hallén. It proved to be a highly characteristic and effectively scored composition, and was received with great favour.

Bologna.—The first performance here of "Götterdämmerung" took place on the 4th ult., under the direction of Signor Vitale, and before a numerous and appreciative audience. An excellent interpretress of the *rôle* of *Brünnhilde* had been found in the youthful Signora Franceschati-Paganini, who is likely to attain considerable eminence in Wagnerian parts.

Brussels.—Wagner's "Das Rheingold" was produced for the first time at the Théâtre de la Monnaie, on October 31, and has been given a number of times since. The French version of the late M. Ernst has been adopted, and the work, for reasons otherwise than artistic, is divided here into three parts, or acts, Madame Kutscherra being the *Fricka*, Madame Gotancourt the *Freya*, M. Imbart de la Tour the *Loge*, and MM. Seguin, Dufranne, and Cazeneuve the *Wotan*, *Alberich*, and *Mime* respectively.—The Ysaye orchestral concerts have been resumed and are being very numerously attended. The concert of the 13th ult., under the direction of Herr Felix Mottl, included Berlioz' Symphony "Harold en Italie," Weber's "Oberon" Overture, and vocal solos interpreted by Frau Mottl.

Christiania.—"Silvio," a new one-act opera by Gaston Borch, a pupil of M. Massenet, was brought out with success at the Royal Opera, on the 2nd ult.

Cologne.—The first concert of the season of the Gürzenich concerts, under Dr. Wüllner's direction, took place on October 31, and included the first performance in Germany of the four new sacred compositions by Verdi, which produced a very marked impression. At the same concert Handel's "Acis and Galatea" was produced, Dr. Chrysander's version of the work being used for the first time on this occasion.

Dresden.—A new symphonic work by Edgar Tinel, the composer of "Franciscus," was produced, for the first time, last month by the Gewerbehaus orchestra, under Herr Trenkler's direction, and received with great favour. The work, which is in three parts, is entitled "The Feast in the Temple of Jupiter," and has for its poetic basis the conflict of Christianity with Paganism, which forms the subject of Corneille's "Polyeucte." In the opinion of competent judges it is an original and characteristic tone picture, brilliant in its instrumentation.—In celebration of the twenty-fifth anniversary of the accession of the present King of Saxony, an interesting concert was given on October 27 by the Mozart Verein, with the co-operation of the Bach Society and other local choirs, under the direction of Court Capellmeister Alois Schmitt. In addition to pieces by Mozart and Handel, the programme included a cantata by Joh. Seb. Bach, "Auf, schmetternde Töne," which had not been performed since the death of the composer. It is scored for four solo voices, chorus, orchestra, and organ, and was written in 1737 in honour of the name-day of the Elector Friedrich August III. Another feature of the concert was the playing of Mozart's "Coronation" Concerto on the part of the veteran Dr. Reinecke, one of the greatest living interpreters of the Salzburg master's pianoforte works.

Florence.—"The Mikado" is announced to be shortly brought out at the Pergola Theatre. This will be the first production of the Gilbert-Sullivan opera in Italy.

Frankfort-on-Main.—Eugene d'Albert's new one-act comic opera, "Die Abreise," met with a very good reception on its first production, on October 28, at the Stadt-Theater. The composer, who has made up for want of dramatic interest in the piece by some light and graceful music, was repeatedly recalled at the conclusion of the performance, which, under the direction of Dr. Rottenberg, was an excellent one.

Hanover.—The first performance took place at the Royal Theatre, on October 30, of a new opera, "Matteo

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Falcone," the composer of which, Herr Theodor Gerlach, is also the author of the libretto. The work, while mainly constructed upon Wagnerian lines, does not discard altogether some of the set forms of the older opera, and it proved highly effective in its numerous dramatic situations, as well as in its masterly orchestration.

Leipzig.—The fourth Gewandhaus concert, under the direction of Herr Arthur Nikisch, last month, included symphonies by Haydn and Beethoven, while Professor Hugo Becker, of Frankfort, gave a superb rendering of Dvorák's violoncello concerto and of a sonata by Giuseppe Valentini, with the pianoforte accompaniment by Signor Piatti. An interesting feature also was the singing by the Thomas-Schule Choir of some sixteenth century madrigals by Johann Stephani and Leo Hasler. The fifth concert of the Gewandhaus was devoted for the greater part to the memory of Mendelssohn (died November 4, 1847), and included the "Hebrides" Overture and numbers from the "Midsummer Night's Dream" music. Mr. Plunket Greene, who appeared here for the first time, was the vocalist, and in "Wotan's Farewell," and songs by Cornelius and others, gained the favour of his audience.

Madrid.—Serrano's new national opera, "Gonzola de Cordoba," achieved a marked success on its first performance, on the 1st ult., at the Royal Theatre.

Mannheim.—A new opera, "Künstlerherzen," by the young composer Richard Baertlich, was brought out at the Court Theatre, on the 3rd ult., and very favourably received. The libretto deals with a romantic episode in the life of Johann Christian Bach, one of the sons of the great Leipzig Cantor.

Messina.—It is not often that a composer cares to make his *début* in public with so ambitious a work as a symphony, as was done recently by Orlando Salvatore, a member of the Municipal Orchestra, who himself conducted the performance. Orlando is already eleven years of age!

Milan.—Performances at the Teatro Lirico, under the management of Signor Sonzogno, recommenced, on October 22, with a revised version of Signor Cilea's "Arlesiana," previously brought out last season, but found somewhat too lengthy. Reduced from four acts to three, and with other alterations, the work produced a highly favourable impression. A one-act opera, "La Fine de Mozart," by the Maëstro Marco Anzoletti, a professor at the Milan Conservatorio and composer of some important symphonic works, was received with but little favour on its first production on October 25. The first great novelty at this house will be "Fédora," the new opera by Signor Giordano, the composer of "André Chenier," which is being most elaborately mounted, and in which Signora Gemma Bellincioni will interpret the title part.——The Theatre La Scala will open its doors on the 26th inst., with "Die Meistersinger," Signor Arturo Toscanini, the new conductor, having recently spent some time at Munich studying the performances of Wagner's inimitable musical comedy at the Royal Theatre.

Moscow.—A committee has been formed for establishing a musical academy in the little village of Wichwotinzy, in the Department of Yalta, where Anton Rubinstein was born, which is to be named after the great pianist-composer. The foundation-stone is to be laid in the course of the present month.

Munich.—Herr Richard Strauss took his leave of the Munich public, in his capacity as conductor of the Royal Theatre, with an excellent performance, on October 25, of "Fidelio," at the conclusion of which the audience testified both by hearty acclamations and floral offerings to the esteem in which the artist is held in the Bavarian capital. His successor, Herr Stavenhagen, formerly of Weimar, took up his new functions last month.

Prague.—An opera, "Armor," by Silvio Lazzari, about the right of performance of which a fierce dispute had been raging for some time between the Czech and German theatres, has at length been brought out by the latter institution, on the 8th ult., and accorded an enthusiastic reception. Lazzari is a follower of Wagner.

St. Petersburg.—A concert in memory of Tschaïkowsky was given, on the 5th ult., in the Grand Hall of the Conservatoire by the Imperial Musical Society, on which occasion a marble statue of the composer by the sculptor, Beklemischeff, was unveiled in the *foyer* of the Institution. The programme included the Second Symphony, the Suite for string orchestra, the Slavonic March, and vocal pieces by the deceased master, Herr Leopold Auer being the conductor.

The Hague.—M. Richard Hol, the veteran composer, now in his seventy-fourth year, has resigned the conductorship of the well-known Diligentia concerts, and will be succeeded by M. Mengelberg, the distinguished director of the Concertgebouw Orchestra, of Amsterdam. A project is on foot, moreover, for the formation of a new symphony orchestra, under the direction of M. Henri Viotta, the principal of the Royal Music School and conductor of the very enterprising Amsterdam Wagner Society.

Turin.—The opera "La Creole," by F. Collins, which obtained the first prize at a competition instituted some time since by a Viennese publisher, was brought out with very good success on the 6th ult., at the Theatre Vittorio Emmanuele.

Vienna.—The opening concert of the season of the Philharmonic Society, on the 6th ult., attracted an unusually crowded audience on account of its being the first occasion on which Herr Mahler wielded the baton at this famous Institution. The programme was strictly classical and included the Overture to "Coriolanus" and the "Eroica" Symphony of Beethoven, as well as Mozart's Symphony in G minor. The success was complete and, greatly as the retirement of Dr. Richter from the conductorship is regretted by the Viennese public, there was a prevalent feeling of satisfaction that at least he had been succeeded by a musician of consummate ability.——The Gesellschaft der Musikfreunde opened its concert season on the 13th ult., when a new composition by Herr Carl Goldmark, a Psalm for chorus and orchestra, and Verdi's "Four Sacred Pieces" were produced for the first time.——At the Imperial Opera "Tristan und Isolde" was given, on the 5th ult., for the first time without any curtailment whatever, a concession which proved very acceptable to the audience.

Weimar.—Subscriptions amounting to over thirty thousand marks having already been forthcoming for the projected Liszt monument in this town, the committee are about to open the customary prize competition to sculptors for the design.——A performance was given on October 21, at the Stadt-Kirche, of Haydn's "Creation," to celebrate the centenary of the first production of the work. An excellent interpretation was given by the united forces of the Chorverein, Singakademie, and Kirchen Chor, under the direction of Herr Müller-Hartung. The "Creation" was first produced at the Schwartzenberg Palace, Vienna, by a choir of trained amateurs, on April 29, 1798, and was repeated by them on the following day. The first public performance of the work took place in March, 1799, at the National Theatre in the Austrian capital.

OBITUARY.

On October 20 passed away, at the advanced age of seventy-nine, Walter Stewart Broadwood, a well-known musical amateur, who, until of recent years, was a partner in the firm of John Broadwood and Sons, having entered in 1843 and retired in 1890. He was an enthusiastic and very capable performer on the flute. The former connection brought him into friendly relations with the leading musical artists and critics of his day, notably with Joachim, Strauss, Piatti, J. W. and Madame Goddard Davison (he was a devoted admirer of Arabella Goddard's playing), Madame Schumann, Hallé, and Pauer—the last-named he induced to settle in this country. Those who remain of that bright period recall him as a witty and fascinating companion, a sympathetic and appreciative friend. There are some yet left, not named here, whose memories of kindness received are not dimmed by lapse of time. Walter Broadwood was born on May 2, 1819, a few days before Her Majesty the Queen. His father was James Shudi Broadwood; his grandfather, John Broadwood; his great-grandfather, Burkhard Tschudi (Shudi), the harpsichord maker and founder of the Broadwood house. Henry Fowler Broadwood was his elder brother and senior in the business. After completing his education at Trinity College, Cambridge, he went abroad to acquire French and German, in both languages gaining a rare colloquial proficiency, towards which he was assisted by his excellent

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musical ear. He subsequently added to these languages a knowledge of Italian, Spanish, and Norwegian, and finally Welsh, during a residence of some years in the Principality. While at Cambridge, being fond of athletics, he rowed for some years in the Oxford and Cambridge boat race. As a flute player he studied with the best masters and revelled in concerted music in which his instrument had a part. He was for years in the orchestras of the Amateur Musical Society and the Wandering Minstrels. His friendship for the late Theobald Boehm led to his becoming the champion of that eminent inventor when Boehm's merits and claims were attacked. He revised and published an essay on the construction of flutes, written by Boehm for the late Mr. Rudall in 1847, adding to it correspondence and interesting documents, with a preface and appendix by himself (Rudall, Carte and Co., 1882). In thus taking Boehm's part, he virtually settled the controversy at that time raging respecting the inventions of Boehm and his predecessor, Captain Gordon. An historical souvenir of Walter Broadwood is the circumstance that he did the honours of his father's house in Bryanston Square when Guizot, in 1848, fled from Paris and took shelter there. Charitable, impulsive, with a delightful fund of banter, he was readily at home with foreigners and a favourite in every society. He was buried at Malvern Wells, where his home had been of late years, on October 24.

On the 8th ult., suddenly, at Richmond, Surrey, William Christian Sellé, aged eighty-six. Dr. Sellé, who received his degree from the Archbishop of Canterbury, was for many years organist at the Chapel Royal, Hampton Court Palace.

On October 31, at Clarence House, St. James's, after three days' illness, George Frederick Bambridge, aged fifty-four. Mr. Bambridge was private secretary to the Duke of Saxe-Coburg-Gotha, in whose service he had been for thirty-two years. He was a brother of Mr. W. S. Bambridge, organist and music master of Marlborough College.

We regret to record the death of Robert Handel Booth, the celebrated bass trombone player, which took place at South Reddish, Stockport, on the 3rd ult., at the age of thirty-nine. Thus two of the famous "Trombone Quartet"—namely, Mr. Fred. W. Davis, the first tenor, and Mr. Booth, the bass—have died within seven months of each other. Mr. Booth, who was born at Scarborough in November, 1859, as a lad belonged to the Besses o' the Barn band, which has won so many prizes at band contests in Yorkshire and Lancashire. At the age of nineteen he came to London and joined the Grenadier Guards under Dan Godfrey, but he left the army in 1882 to travel with Mr. Mapleson's opera company. He subsequently played at the Philharmonic and at almost all the principal orchestral concerts.

The death is announced, on October 18, at Dresden, of Professor Franz Magnus Boehme, the well-known authority on subjects appertaining to musical history, and more particularly to folk-song literature, who was in his seventy-second year. Born at Weimar, he commenced life as a village schoolmaster in Thuringia and subsequently became Cantor at Riednordhausen, near Erfurt, before he obtained the means for a three years' course of study at the Leipzig Conservatorium. In 1878 he obtained a professorship of harmony and counterpoint at the newly founded Hoch'sche Conservatorium in Frankfort, which he occupied for some years, and for the remainder of his life resided at Dresden, devoting himself exclusively to musical research. His "Altdeutsches Liederbuch," a monumental repository of authentic German *Volkslieder*, published in 1877, induced the Prussian government to entrust Boehme with the editing likewise of the unpublished portion of the late Ludwig Erk's laborious work in a similar field of research. Boehme also wrote a valuable "History of Dance Music in Germany," and was engaged upon an elaborate history of musical instruments at the time of his death.

The death is announced, on the 7th ult., at Gross-Tabarz, in Thuringia, of the distinguished Wagnerian tenor, Max Alvary (*recte* Achenbach), who but a few seasons since delighted London audiences by his interpretations of the parts of *Siegmund*, and particularly of *Siegfried*, in the third part of the "Nibelungen" tetralogy. The son of the noted Düsseldorf landscape painter, Andreas Achenbach, he had received an excellent education, and although his parents were originally opposed to his appearing on the stage, they were eventually reconciled to it by the brilliant successes he achieved, both in his native Germany and elsewhere. Like many of the most artistically trained Continental vocalists—such as Messchaert, Van Rooy, Planck, Scheidemantel, and Perron—Alvary was a pupil of Stockhausen.

The once highly popular operatic tenor, Alessandro Bettini, the husband of the late Madame Trebelli, died in his native Italy on the 4th ult., at the mature age of seventy-nine. Miss Antoinette Trebelli, the daughter of Bettini and Zelia Trebelli, is an appreciated concert vocalist in Australia.

M. Pierre van Damme, who for a number of years occupied the chair of ecclesiastical history at the Seminary of Ghent, died in that town on the 3rd ult., at the age of sixty-six. It was also owing to his persevering efforts that the Ecole de Musique religieuse, of Malines, was established, of which the late M. Lemmens was the first principal, and which is at present under the direction of M. E. Tinel.

James Robert Alsop, of Liverpool, died on November 21, aged forty-seven years. Deceased was at one time a prominent baritone vocalist, but had for a considerable period devoted himself to teaching and the management of a local music publishing syndicate. He was also organist of St. Thomas's Church, Stockport.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bridlington.—The Musical Society, under the energetic and enterprising direction of Mr. Bosville, announces for performance Stanford's new Te Deum, Elgar's "The Black Knight," and Coleridge-Taylor's "Hiawatha"—all three modern works and by native composers. The Society will adopt the normal diapason pitch.

Cheltenham.—A very successful concert was given by the Musical Festival Society, in the Assembly Room, on the 3rd ult. The programme, which was of a miscellaneous character, was admirably sustained by such distinguished artists as Madame Albani, Miss Ada Crossley, and Mr. Ben Davies, vocalists; Miss Fanny Davies and M. Johannes Wolff, instrumentalists. The concert auspiciously opened the twenty-ninth season of the Society so ably directed by Mr. J. A. Matthews.

Calverley.—Haydn's "Creation" and Sterndale Bennett's "Woman of Samaria" were given by the Choral Society, on the 14th ult., with marked success, more especially in regard to the choral singing. Miss Edith Knott, Mrs. W. Pilley, Mr. Edwin Kellett, and Mr. John Browning, the soloists, were efficient in their respective parts, and Mr. James Hall proved to be an able conductor.

Dudley.—The Vocal Union gave a performance of Handel's "Judas Maccabæus" in the Public Hall, on the 2nd ult., with gratifying success. The soloists were Madame Carrie Siviter, Mrs. Arthur Bird, Mr. Tom Child, and Mr. William Evans. There was a full band and chorus of 150 performers, who did excellent work under the efficient leadership of Mr. W. H. Aston, who is to be congratulated upon the success of his efforts. Mr. T. M. Abbott was the leader of the band.

Harrogate.—Dr. Armes' oratorio "St. John the Evangelist" was given on the 15th ult., in the Congregational Church. The chorus, which numbered about eighty picked voices, was conducted by the composer. The solos were well rendered by Miss Fanny Sellers, Miss Robinson, Miss Gertrude Batley, Mr. Macdonald, and Mr. John Nutton; while Mr. T. Tertius Noble (organist of York Minster) ably officiated at the organ.

Wellington (New Zealand).—Mr. Maughan Barnett's sixteenth organ recital was given in St. John's Church, on September 22, when the programme included Mendelssohn's Organ Sonata (No. 5), Lemmens' "Storm" Fantasie, and works by Wesley, Lemare, Grison, and Batiste.

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ANSWERS TO CORRESPONDENTS.

Organum.—*For organ pedal studies, see Schneider's "Studies for the Pedal," Best's "The Art of Organ-playing" (Part II., "Studies for the Pedal"), B. W. Horner's "Organ Pedal Technique" primer, and G. Ernest Lake's "Daily Studies and complete Pedal Scales," all published by Messrs. Novello and Co., Ltd. Handel's "Pastoral" Symphony from "The Messiah" is arranged for the organ by Westbrook; same publishers.*

A. R. C. O.—*The best "Life" of Handel is, for all practical purposes, that by W. S. Rockstro, published by Macmillan and Co. Consult also the articles on "Handel" in (1) "The Dictionary of National Biography," by Mr. Fuller Maitland and Mr. Barclay Squire, and (2) in Chambers's "Encyclopædia," by Sir George Grove.*

M. A.—*The pianoforte sonatas of Brahms (Op. 1 and 2) may be played at the following speed indications:—Op. 1: Allegro, 𝅗𝅥 = 126; Andante, ♩ = 84; Allegro, ♩. = 152; Finale, ♩. = 138. Op. 2: Allegro, ♩ = 160; Andante, ♩ = 104; Allegro (Scherzo), ♩. = 126; Finale (Allegro), 𝅗𝅥 = 138.*

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LEEDS MUSICAL FESTIVAL ("CARACTACUS"), OCT. 5, 1898.

"Mr. Charles Knowles sang with great declamatory fervour and good vocal quality."—*Manchester Guardian*, Oct. 6, 1898.

"While as *Claudius*, the Roman Emperor, Mr. Charles Knowles revealed an exceptionally resonant and powerful voice and good art of delivery."—*Scotsman*, Oct. 6, 1898.

"Mr. Charles Knowles, the Leeds baritone, was completely successful as *Claudius* and *A Bard*. He has an excellent voice and sings like an artist."—*Birmingham Daily Post*, Oct. 6, 1898.

"Towards the end Mr. Knowles was singularly good, and will probably make a name for himself."—*Birmingham Gazette*, Oct. 6, 1898.

"Mr. Charles Knowles doubled the parts of the *Bard* and *Claudius* with distinction."—*London Morning Post*, Oct. 6, 1898.

"A special word must be said for the excellent work done by Mr. Charles Knowles, a baritone who has a fine voice and an exceptionally ust idea of musical declamation."—*Musical Standard*, Oct. 8, 1898.

BIRMINGHAM FESTIVAL CHORAL SOCIETY ("FAUST"), OCT. 13.—"With Mr. Charles Knowles, who took the part of *Brander*, the case is different. He is a new man, but one who will undoubtedly rise very shortly into the highest rank. He possesses every qualification, and in Mr. Elgar's 'Caractacus,' produced last week at Leeds, created a most favourable impression."—*Birmingham Gazette*, Oct. 14, 1898.

HUDDERSFIELD GLEE AND MADRIGAL SOCIETY.—"Mr. Knowles's recital of the prologue from 'Pagliacci' was an excellent specimen of musical elocution. The duet of 'Fairy Wand' was very finely sung by Madame Burgess and Mr. Knowles."—*Yorkshire Post*, Oct. 19, 1898.

HEREFORD CHORAL SOCIETY.—BARNETT'S "ANCIENT MARINER."—"Mr. Charles Knowles has a bass voice of which he may well be proud, and the passages allotted to him were faithfully interpreted. He was exceptionally powerful at times, infusing much vigour and effect, and this was especially noticeable in the aria, 'Swiftly, swiftly flew the ship.' He also contributed 'O happy living things' with rare taste and power. . . . Mr. Knowles followed with the song 'Droop not, young lover,' which was also a magnificent effort, and received the encore 'Bid me to live.'"—*Hereford Times*, Nov. 19, 1898.

"Mr. Charles Knowles, a Yorkshire singer, is well-known to Herefordians as a Festival singer. His fine voice and well-considered dramatic interpretation were greatly enjoyed, and he may rest assured of a hearty welcome whenever he appears on a Hereford platform in future. . . . The aria 'Swiftly, swiftly flew the ship,' was his most appreciated number. . . . The quartet, 'Around, around flew each sweet sound,' was one of the most melodious gems of the whole performance, and was faultlessly sung. . . . Mr. Knowles was encored for Handel's delightful song 'Droop not, young lover,' to which he gave the best possible effect, singing in response to a recall, 'Bid me to live.'"—*Hereford Journal*, Nov. 19, 1898.

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